The Rev. Gilbert Austin's "Chironomia".

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THE REV. GILBERT AUSTIN'S CHIRONOMIA

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in
The Department of Speech

by
Alban Fordesh Varnado
A.B., Louisiana State University, 1941
M.A., Louisiana State University, 1947
August, 1954
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ACKNOWLEDGEMENTS

The author wishes to express initially his gratitude to Dr. Giles W. Gray, director of this study, especially for the invaluable suggestions during its progress, and finally for the use of his personal library of rare books. The author also wishes to express his appreciation for help and encouragement to the members of his final committee: Dr. Claude M. Wise, Dr. Claude L. Shaver, Dr. Waldo Braden, Dr. Clinton Bradford, Dr. John E. Uhler, and Dr. W. J. Olive.

Appreciation is also due for assistance given the author to Miss Ruth Walling and Miss Anne Beale Golsan of the Reference Section, Hill Memorial Library, Louisiana State University; to Mr. George Guidry, Jr., of the Microfilm Department, Hill Memorial Library; to Dr. H. W. Parke, of the Trinity College Library, Dublin, Ireland; and to Miss Geraldine Fitzgerald, Librarian of the Representative Body of the Church of Ireland.

The author is deeply indebted to Mr. Cj Stevens for his assistance in the preparation of this manuscript; and, finally, the parents of the author should know that this study would not have been possible without their patience, understanding, and love.
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ABSTRACT

In 1806 was published Chironomia; or a Treatise on Rhetorical Delivery by the Rev. Gilbert Austin of Dublin. As a work on rhetorical delivery, this book encompasses a discussion of the voice, the countenance, and gesture. A novel feature of this book is the system by which the various positions of the parts of the body can be symbolically represented.

Many books written in the field of elocution during the nineteenth century make reference to this book, and some were based directly upon it. In the light of its influence on these later books, Chironomia is considered a work of sufficient importance to warrant a more careful study of it than has previously been made.

The purpose of this study is to determine to what extent later writers on elocution had borrowed material from Chironomia. To do this it has been necessary to ascertain two things: (1) what sections in that book had been borrowed from other sources and what had been evolved independently by Austin, and (2) to what extent these theories were used by later writers. The sources for the material in Chironomia derive both from classical and contemporary writers. From them Austin extracted material as needed. He wrote his treatise as a discussion of the fifth canon of rhetoric, pronuntiatio. This canon he understood to include voice and action. To Austin, oratory was composed of the voice, the countenance, and gesture. He discussed all of these in his book but concentrated on a complete development of gesture. In this, he advanced his theory of a notation system for the positions of the parts of the body by
which movements and postures might be represented by symbols. This notation system was the most original idea advanced by Austin. It was his signal contribution to the study of elocution and the principal idea which was influential on later works dealing with elocution. The influence of this book covers a period exceeding a hundred years, and during this period any book which presented a notation system of gesture exhibited the influence of Chironomia.
INTRODUCTION

In studying the history of elocution in England, and particularly in America, during the nineteenth century and even into the early part of the twentieth, one finds many references to Chironomia; or a Treatise on Rhetorical Delivery, written by the Reverand Gilbert Austin of Dublin, and published in London in 1806. Many books on elocution written during the nineteenth century made references to this book, and some were based directly upon it; it is considered, therefore, a work of sufficient importance to warrant a more careful study than has previously been made of it, and it will be the purpose of this study to determine its exact influence upon later books on elocution. This study proposes to be devoted specifically to Chironomia and its attendant influence upon American speech education from the time of its publication in 1806 until its influence is no longer apparent on elocutionary thought, theory or practice. In the past there have been other studies which mentioned Chironomia at length, but usually in connection with some other works of the same period; so far as is known this is the first study to be made which aims to be devoted exclusively to Chironomia.

The questions which this study proposes to answer are: (1) What elocutionary theories preceded Chironomia? (2) Who was the Reverend Gilbert Austin? (3) What sources did Austin use in preparing Chironomia? (4) Why did he write Chironomia? (5) What were his theories on elocution?

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\(^1\) Gilbert Austin, Chironomia; or a Treatise on Rhetorical Delivery; Comprehending many precepts, both ancient and modern, for the proper regulation of the Voice, the Countenance, and Gesture (London: T. Cadell and W. Davies, 1806).
(6) Which of his theories were adopted by writers on elocution who came after him? (7) What is Chironomia's place in the history of speech education in America?
CHAPTER I

BIOGRAPHY OF GILBERT AUSTIN

The following biography of Gilbert Austin, author of *Chironomia*, has been pieced together from a number of sources, and is probably the first and most extensive collection of biographical data about him.

Proceeding from an assumption that Gilbert Austin had been a minister and had lived in or around Dublin, Ireland, it was surmised that he might have studied at Trinity College in Dublin; a search of *Alumni Dublinenses*¹ yielded this information:

> Austin, Gilbert, Pen. (Dr. Norris, Feb. 1, 1770, aged 17; s. of Samuel, Generosus; b. Co. Louth, Sch. 1772. B.A. Vern. 1774. M.A. Aest. 1780.

This somewhat cryptic and abbreviated information means simply that Gilbert Austin was born in County Louth in Ireland either in 1752 or 1755; his father was Samuel Austin, who was a gentleman of private means ("generosus"). His early education was at Drogheda, a municipal borough and port in County Louth, under the tutorship of Dr. Richard Norris, a schoolmaster of Drogheda. On the first of February, 1770, at the age of seventeen, young Austin entered Trinity College as a pensioner, which is an obsolete term referring to the ordinary students to distinguish them from the other two classifications of **cisser** and **gentleman commoner**. In 1772 he received a scholarship to Trinity

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College, and the present Librarian of Trinity College, Dr. H. W. Parke (who supplied much of this biographical data), remarks that his receipt of this scholarship shows that he was a very bright student for the examination by which he won the scholarship was a very difficult one, and passing it today would be considered as more distinguished than winning first class honors. At the spring commencement of 1774, Gilbert Austin was awarded his Bachelor of Arts degree, and at the summer commencement in 1780 he received his Master of Arts degree.

Correspondence with the Librarian of the Representative Body of the Church of Ireland established many facts concerning Austin's career as a minister of that church. It has not been possible to determine precisely the date of his ordination as a minister. However, it must have occurred between 1774, when he received his Bachelor of Arts degree at Trinity College, and 1788, when he was assigned as the Chaplain at the Magdalen Asylum in Dublin. The facts which were made available by the Librarian of the Church of Ireland, Miss Geraldine Fitzgerald, were found in Fasti Ecclesiae Hibernicae by Henry Cotton, Ossory Clergy and Parishes by the Reverend J. B. Leslie and in Supplement to Ossory Clergy,² also by Leslie.

Austin was married in August of 1782 to Miss Charlotte Crompton of St. Bridget's Parish in Dublin; Miss Crompton was the eldest daughter of Major John Francis Crompton of Merrion Square, Dublin, and the sister of Sir Philip Crompton. Austin was the Chaplain of the

²These sources were not available to this writer, but in personal correspondence with the Librarian of the Representative Body of the Church of Ireland, it was stated that these were the sources for this information.
Magdalen Asylum in Dublin from 1782 to 1814; this institution, located in Leeson Street in Dublin, was opened on the 11th of June, 1786, for the relief of "unfortunate females abandoned by their seducers and rejected by their friends." As the Chaplain at Magdalen Asylum, he conducted divine service every Sunday and holiday in the chapel, which was twice enlarged until it accommodated nearly 700 people; and the weekly contributions of those attending services comprised the principal support of the Asylum. The duties of the Chaplain were stated as follows:

The Chaplain lectures the penitents every week, expounds the scriptures preparatory to the sacrament, exhorts and reproves them when required, and reads, whenever it has been unfortunately necessary, the form of expulsion of the irreclaimable.

It has not been established where Austin taught elocution before he wrote Chironomia; that he did teach is known from his own statements in that book concerning "the laborious duty of teaching declamation," and from his dedication of Chironomia to Francis William, Earl of Charlemont, whom he called "the earliest of my pupils." He may have taught at Magdalen Asylum, but this is only an assumption which cannot be verified; certainly the chief portion of his teaching experience was not gained there.

A combination of information from Leslie's Ossory Clergy and Parishes and Cotton's Fasti Ecclesiae Hibernicae yields further data about Austin's career in the church; he is reported to have been a

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4 Ibid., II, 771-772.

5 Chironomia, p. iii.
minor Canon of St. Patrick's in Dublin for the year 1798, and he was the Vicar of Laraghbryan (Maynooth) from 1816 to 1837. In this latter position he had the faculty (privilege) to hold the Prebendary of Clonamery and the Vicarage of Inistioge, Kilbeacon, Rosinan and Killahy. The holder of a prebend received the revenues of a portion of land belonging to a cathedral or collegiate church as his stipend, which amounted to an ecclesiastical living. On December 12, 1818, he was "collated," which means that he was invested with a benefice (a church living), in the Diocese of Cashel. In 1821 he resigned his previous Prebendary of Clonamery to accept the Prebendary of Blackrath; he resigned this latter appointment on April 29, 1835, but retained the Vicarage of Laraghbryan until his death on December 6, 1837. His various Prebendaries must have been remunerative, for his prerogative will, as of Merrion Square, Dublin, was proved in 1838, and showed that he left effects worth £ 8,538, a considerable sum of money at that time.

In addition to being a minister in the Church of Ireland, Austin was also a member of the Royal Irish Academy, an organization which arose from a Society established in Dublin about 1782. The Academy consisted of an indefinite number of members, most of them belonging to the University, who at weekly meetings read essays in turn. The Academy united in one plan the three compartments of Science, Polite Literature and Antiquities. The present Librarian of the Royal Irish Academy, Mr. A. Farrington, furnished these data concerning Austin's membership in that body; he was elected a member of the Academy on May 22, 1786; he acted as "deputy" from time to time on the Committee on Antiquities of the Council and was formally elected a Member of that Committee on March 16, 1796. He was elected Secretary of the
Committee on May 31, 1795, but was not re-elected to the Committee in the following year. The Librarian further commented that in view of the fact that all of the papers presented by Mr. Austin before the Academy were on scientific subjects, it was not surprising that his association with the Committee on Antiquities was so short. Austin resigned his membership in the Academy (the reasons are not known) on January 9, 1804. During his eighteen years in the Academy he presented four papers to that body, all on scientific subjects, and these were published in the official publication of that organization. The titles of these papers and their dates of presentation were:

1. "Description of a Portable Barometer." Trans. R.I.A., Vol. 4 (1), pages 96-106. This was read to the Academy on December 4, 1790.


In addition to contributing to the Royal Irish Academy, Austin also contributed to the Royal Society of London. A check of The Philosophical Transactions of the Royal Society of London showed that on March 11, 1815, a letter from the Reverend Gilbert Austin to Sir Humphrey Davy was read to the Society; this letter had been written on December 6, 1811, at Woodville, Austin's home near Dublin, where he had written Chironomia just a few years before. The subject of this letter to Sir Davy, "On a New Construction of a Condenser and Air Pump," reveals that Austin had not lost his interest in scientific
subjects.

In addition to Chironomia and the various papers presented to and published by the Royal Irish Academy and the Royal Society of London, Austin is represented also by some other publications, among which were

1. "A Sermon Preached at the Magdalen Asylum, Dublin, on April 5, 1791." This was printed in Dublin in the same year.


The last named sermon must have been preached for the Society for the Relief of Sick and Indigent Room-keepers, which was a non-denominational group organised to help the poor and needy; the funds were aided by charity sermons in churches, chapels and meeting-houses, and this must have been Austin's charity sermon for this Society. 6

These are the only available data of a biographical nature which could be assembled on Austin; their collection would not have been possible without the assistance of the Librarians of Trinity College, Dublin, the Representative Body of the Church of Ireland, and the Royal Irish Academy.

CHAPTER XI

PREDECESSORS OF AUSTIN IN RHETORIC

In order to understand the contributions made by Austin's *Chironomia* in the field of rhetoric, it is well to review briefly some of the history of that subject, for a knowledge of some of the theories which were commonly accepted when Austin wrote his book will make easier an evaluation of it and its influence on later works in rhetoric.

The first component of rhetoric, then, which needs consideration, is concerned with the five canons into which, according to classical tradition, all rhetoric was divided. These canons were *inventio*, *dispositio*, *elocutio*, *memoria*, and *pronuntiatio*, and this five-fold division, according to Thonessen and Baird, was fairly standard in all major works after Aristotle until the eighteenth century. According to the classical tradition, these parts of rhetoric had the following meanings: *inventio* or invention referred to the whole investigative procedure and the discovery of a suitable subject for discussion; *dispositio* or disposition covered the arrangement of ideas; *elocutio* or elocution originally referred to style, the choice of words and arrangement of words; *memoria* or memory meant committing to memory the entire finished discourse; and the fifth canon, *pronuntiatio* meant the art of delivery, and this art consisted of vocal utterance (pronunciatio) and bodily action (actio).

This five-fold division of rhetoric was adopted and treated

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extensively by the two classical authors who exerted great influence
upon Austin in the preparation of his book. The first of these, Cicero
(106-43 B.C.), is sometimes said to have been the author of the
Rhetorica ad Herennium, probably published about 66 B.C., which dealt
with the kinds of oratory and the parts of rhetoric at great length;
Austin did not make much use of this book, but he did use Cicero’s
De Oratore in developing his theory on rhetorical delivery. De Oratore
is in three books: Book I deals with the qualifications of the ideal
orator, Book II with invention and disposition, and Book III with style
and delivery. It is this last section which Austin used the most. His
specific uses of and references to Cicero will be treated in the appro-
priate sections later in this study. The second classical author, upon
whom much of Chironomia was based, was Quintilian and his Institutes of
Oratory (Institution Oratoria). Such is the extent to which Austin
depended upon this work, that references to the Institutes are made in
all but two of the twenty-two major chapters in Chironomia.

It cannot be said that Austin did not use other classical sources
in his book, for he did refer to Aristotle, Oeconomic, Pliny, Hippocrates,
Tacitus, Seneca, and many others; however, he did not use any of these
last named writers to the extent that he drew from Cicero and Quintilian.
Some of them were mentioned only incidentally to re-inforce the point he
was making, while some of them were mentioned only briefly. The impor-
tance of knowing that Austin did use these Greek and Roman authors lies
in the fact that it reveals his scholarship and his thoroughness in
preparing his material.

The five-fold division of rhetoric used by Cicero and Quintilian
seems to have been standard until the eighteenth century, although from
the time of the second sophistic, when style was cultivated for its own sake, during the second to the fourth centuries A.D., and to the English Renaissance, not much use was made of these canons. It was not until 1555 that the ancient classical rhetorical theory was introduced to the English Renaissance through Thomas Wilson's *Arte of Rhetorique*. Thomsen and Baird say that there had been other books on specific canons of rhetoric—for example, Leonard Coxe's *Arte or Crafte of Rhetoryke* (1550) which devoted itself to invention and partially to disposition; and Richard Sherry's *Treatise of Schemes and Tropes* (1580) and *Figures of Grammar and Rhetoric* (1555), which were devoted to *elocutio* or style; but it was Wilson's work which became the first book in English to give a full-rounded treatment of the five canons of rhetoric. This emphasis on style during the sixteenth century was also developed in such books as Talaeus' *Institution Oratoris*, Henry Peacham's *Garden of Eloquence*, George Puttenham's *Arte of English Poesie* and Butler's *Rhetoricae Libri Duob*, to mention some of the outstanding books of this time. In the eighteenth century the most important figures to devote their treatises exclusively to the devices of stylistic ornamentation were Thomas Gibbons in his *Rhetorice* and John Stirling in the *System of Rhetoric*.

In opposition to this emphasis on style or *elocutio*, another movement in the seventeenth century placed the main emphasis upon the fifth canon of rhetoric, *pronuntiatio* or delivery. According to Guthrie, the elocution movement (referring to delivery) started in

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the seventeenth century with attention on delivery, voice and bodily action. As early as 1617 Robert Robinson had brought out his *Art of Pronunciation*, a work devoted to delivery proper; in 1644 John Bulwer issued his major treatise entitled *Chirologia*. . . *Chironomia*, in which the action phase of delivery received exclusive consideration. About this book Thonessen and Baird make the statement that "it served as the basis of many subsequent treatises, including Gilbert Austin's *Chironomia* and Albert Bacon's *Manual of Gesture*. It should be stated at this point, however, that there is no mention in *Chironomia* of either John Bulwer or of his book, an omission which seems odd in view of the fact that Austin had used practically every other classical and contemporary source in the writing of his work.

Up to the seventeenth century *eloquio* had been used to refer entirely to style and *pronuntiatio* to delivery; when the shift of meaning of *eloquio* to include delivery occurred is not known, but in 1751 John Mason wrote an essay entitled *An Essay on Elocution or Pronunciation*, even the title of which is indicative that the terms might have begun to be used interchangeably.

So that by *Pronunciation*, the Ancients understood both *Elocution* and *Action*; and comprehended in it the right Management of the Voice, Looks and Gesture. To the former of these the present Essay is chiefly confined; viz, the right Management of the Voice in reading or speaking; which is indifferently called by us, Elocution and Pronunciation.

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4Thonessen and Baird, op. cit., p. 127.

Before leaving a discussion of the seventeenth century entirely, mention should be made at this point of two authors whose works were used very extensively by Austin. These two men were both Jesuit priests, both of their works were published in France, and they both were writing about the same time. The first of these men was Ludovico Cresollio (this is the spelling as it appears on the title-page of his book, but Austin used the English spelling of Cresollius), whose book bore the title *Vacationes Autumnales sive de perfecta Oratoris Actione et Pronunciations*, and was published in Paris in 1680. The title of the book would lead one to suspect that the subject of the book was a study of action, and this is verified by the comment of Gibert who said that Cresollio had explained all that could be said about gesture and oratorical pronunciations:

> Le même Père a composé un autre livre, qui a pour titre, Les vacances, dans lequel il explique tout ce qui se peut dire sur le Geste et sur la Prononciation Oratoire.  

Austin used Cresollio's book extensively in developing his theories on gesture, and the extent of his use will be seen in the later analysis of the various sections in *Chironomia*.

The other Jesuit who was mentioned above was Nicolai Caussini, whose work *De Eloquentia Sacra et Humana* published about the same

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6 Austin seems to have made two errors in connection with this title; the spelling on the title-page inspected by this writer had *Autumnales* (Austin omits the n) and *Pronunciations* which Austin spelled *Pronuntiaciones*.


time as *Vacationes Autumnales*, was the source of much material on gesture as well. It should be mentioned in connection with this latter book that Austin called the author *Causinimus* and the title of the book *De Eloquentia sacra et profana*; there seems to be no doubt, though, that Austin referred to the book just mentioned, since his footnotes check with the 1650 edition. In the remainder of this study, in accordance with Austin's spelling and to eliminate confusion, the spelling "*Cressolius*" and "*Causinimus*" will be used.

It has been mentioned that by the middle of the eighteenth century when John Mason wrote his *An Essay on Elocution or Pronunciation* the terms *elocutio* and *pronuntiatio* had both begun to mean the concept of delivery. By the time of Thomas Sheridan and John Walker later in the century the term elocation had come to mean delivery, and this was the same thing understood by the ancients under the terms *actio* (bodily action) and *pronunciatio* (vocal utterance). On this point Robb, in *Oral Interpretation of Literature*, quotes John Quincy Adams, who in his *Lectures on Rhetoric and Oratory* (1819) said:

> ... by elocution is here understood an idea quite different from that in which the word is now commonly used, and which is affixed to it by the modern English rhetoricians. Sheridan, Walker, and others, who have published pretended treatises upon elocution, mean by that word the mode of speaking, or delivery; the same thing, which by the ancients was understood under the name of action.

Chronologically speaking, among the immediate predecessors of Austin were James Burgh, Joshua Steele, Thomas Sheridan, and John Walker, and some mention should be made of each at this time in

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connection with later relation to Austin.

The first of these was James Burgh, author of *The Art of Speaking* (1762) which gave a detailed description of the passions and was to be used as a source for later discussions of this subject many times without proper credit being acknowledged to Burgh as the source. For some unknown reason Austin did not use Burgh's work, although he did use Walker's *Elements of Elocution*, which took its treatment of the passions directly from Burgh. However, Austin did not use Walker's discussion as a source for his treatment of the passions either, so that there was no influence of Burgh, either direct or indirect, upon Chironomia.

One of Austin's contemporaries whose work was used was Thomas Sheridan, the author of *Course of Lectures on Elocution*, which had some influence on Austin's discussion of the voice. Sheridan (1718-1788) was an actor and a teacher of elocution; in the former capacity he appeared at Covent Garden and Drury Lane Theatres in London in 1744, and later, in 1760, he appeared with Garrick after having spent ten years as the manager of Theatre Royal in Dublin. He became a teacher of elocution in 1756, and in connection with his lectures on elocution his books on elocution came to be written. The *Course of Lectures on Elocution* was published first in 1765, and became a popular textbook. By elocution, Sheridan meant delivery, for he says "elocution is the just and graceful management of the voice, countenance, and gesture in speaking. Under this head I shall consider everything necessary

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to a good delivery." It will be seen later that Austin's concept of delivery included these three divisions of voice, countenance, and gesture. In addition to the book just mentioned, Sheridan also was the author of Lectures on the Art of Reading (1775), General Dictionary of the English Language (1780), Rhetorical Grammar (1781), and Works of Swift with Life (1784).

John Walker, whose Elements of Elocution (1781) was also used by Austin, had a career paralleling in many respects that of Sheridan. Like Sheridan, he was also an actor at Drury Lane and in Dublin; like Sheridan he was also a lexicographer, whose A Critical Pronouncing Dictionary of the English Language was published in 1791; and like Sheridan he was a teacher of elocution. In addition to the books already mentioned, he was the author also of Hints for Improvement in the Art of Reading (1785), The Rhetorical Grammar (1785), Melody of Speaking Delineated or Elocution Taught Like Music by Visible Signs (1787), The Academic Speaker (1801), The Teacher's Assistant in English Composition (1802), and Outlines in English Grammar (1810).

Usually Sheridan and Walker have been referred to as having been the leaders of the "natural" and the "mechanical" schools of speaking respectively. This, it is felt, is an artificial distinction, and such a labeling will not be used in this study. Both of these men were interested in the same thing, and that was to teach English in its oral form, which they both believed had been neglected. Sheridan advocated a natural conversational style in speaking, based on a system of rules adapted to the English tongue, while Walker developed a more detailed

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system of rules based on grammatical forms used in the English language. What actually seems to have been the case was that Walker went into the development of rules for pauses, inflections, modulations, accent, and emphases more than did Sheridan.

Another book of the late eighteenth century which was used by Austin was Joshua Steele's Prosodia Rationalis (1775) which attempted to work out a notation system for the voice and its modulations based on the notations used in music; in this system Steele presented symbols to represent such vocal phenomena as accent, quantity, pause, emphasis, and force. Austin borrowed these symbols relating to the voice, and used them in his notation system, which he had devised for noting the gestures and positions of the hands, arms, fingers, feet, head, eyes, and trunk of the body.

By the time that Austin wrote and had published his Chironomia, then, he had had the advantage of knowing the important writings of his immediate predecessors on the subject of elocution, and he used these works of his contemporaries as fully as he did those of the classical writers on the subject. In addition to these sources, Austin drew freely on the works of European authors like Johann Caspar Lavater, a Swiss poet, mystic, writer on philosophy and theology, and the founder of the so-called science of physiognomy which he presented in his work Physiognomische Fragmente (1775-1778); the celebrated French naturalist, Count de Buffon, whose monumental Histoire Naturelle in forty-four volumes appeared between 1749 and 1804; Abbé Dubos, French diplomat and historian, and the author of Reflexions critiques sur la poésie et sur la peinture; and Johann Jakob Engel, a German writer, dramatist, and philosopher whose Idées sur le Geste, et l'Action Théâtrale was used in
a French translation in *Chironomia* as a reference. The list of authors whom Austin used in preparing his book could continue for some time to come, since he used more than seventy different works and referred to over sixty different authors in the pages of *Chironomia*. The references which have been included will, it is believed, indicate the scope of his research and the breadth of his intellect.
CHAPTER III

AUSTIN'S THEORIES ON ELOCUTION

In the preceding chapter were discussed some of the theories of rhetoric which preceded Austin's Chironomia, and it was shown how the classical writers divided rhetoric into five canons which were called inventio, dispositio, elocutio, memoria, and pronuntiatio. It was also shown how the meaning of the fifth canon came to acquire the name elocution, which indicated a shift in meaning between the third and fifth canons, and how this term had become generally accepted by the writers on the subject immediately preceding Austin.

The question to be answered at this time is "What was Austin's theory of elocution?" and another question which naturally arises at the same time is "Why did Austin write such a book?" Since these two questions are related, perhaps it will be profitable to consider them together.

Austin knew the five classical canons of rhetoric, and he conceived of them as being divided into two classes: those which related to the understanding of the public speaker and those which related to the speaker's personal talents and efforts. In the first class Austin placed invention, disposition, memory, and choice of words; in the second class went the external part of oratory which he said was comprised of three things—the voice, the countenance and gesture. He became quite definite in his feeling toward the proper use of terms for this last class when he wrote:

By the ancients the external part of oratory was called pronunciation or action; the former name derived from the voice, the latter from the gesture. . . . The above enumeration of the external parts of oratory appears to be sanctioned by
Quintilian, in some places he makes three divisions, in others two. We have also his authority, and shall adduce many others, for calling the art of gesture, to which this work is principally devoted, by the name of Chironomia. The modern term is Delivery. It has been frequently called Elocution, particularly by late writers; but, as it appears, improperly. The term elocution is by this acceptance, diverted from its original signification as established by the ancient rhetoricians. They used this term for the name of the third division of the art of rhetoric, which treats principally of the choice and arrangement of words. It would therefore seem advisable (sic) to restore it to its proper sense; particularly in our enquiries, which refer us often to the ancients, as the great masters of the art. To express what the Roman writers understood by pronunciatio and actio, we shall use the word Delivery, which is already established, in this sense, in our language.

Austin's book, then, is properly titled Chironomia; or a Treatise on Rhetorical Delivery, for as he stated in the quoted paragraph above, he placed delivery in the fifth canon of rhetoric, and further divided this fifth canon into the three components which comprised the discussion in his book—the voice, the countenance and gesture. To neglect any one of these three was to do an injury to the cause in which the speaker was engaged, and of the three Austin felt that gesture must be cultivated; the voice was so indispensable that some attention was given to its management, and the countenance could be handled by nature alone, but it was gesture which needed cultivation.

It was this cultivation of gesture which Austin felt would be difficult because of the prejudice which prevailed against any effort to improve delivery. This prejudice arose from two reasons: (1) from the injudicious use of gesture as suited to certain subjects and certain places; and (2) from the difficulty of determining the proper standard of gesture and of suiting it to the particular case.

\[1\text{Chironomia, pp. 1-5.}\]
Austin felt that this prejudice against the cultivation of gesture resulted in the criticism against the English speakers for being too frigid in manner; in particular was this criticism levelled against the English preachers who were described by Addison, Sheridan, and the Reverend James Fordyce as being either too reserved or remiss in their gestures. Austin felt that the absence of a regular system of rules for rhetorical delivery was to blame for such "frigid indifference." However, he did feel that

the British speaker, under the direction of rational principles and roused into energy on great and interesting occasions is capable, as well in action as in composition of all that is graceful and persuasive, and even of all the energetic and irresistible powers of delivery.

His purpose, then, in *Chironomia* was really to contribute towards the completion of rules for the better study and acquisition of the fifth canon, rhetorical delivery.

He felt that the mere devising of rules would be insufficient for the scope of his theory of delivery, and it was a recognition of this fact which led to the invention of his notation system of gesture, which was the most original contribution in *Chironomia*. Austin was rather proud of his system, and he felt that he had accomplished something which had never been done before but which had long been needed. On pages 280 to 282 he said:

*Some art, or invention is wanting, that may keep pace with the public speaker, and represent with fidelity his manner of delivery, and his gestures accompanying his words in all their various transitions and mutual relations... The original idea of this attempt was suggested by the labour of teaching declamation in the usual manner. During this labour, which for many years has constituted a part of his duty in his grammar school, the author, having often*

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*Ibid., p. xi.*
found that he forgot on a following day his own mode of instructing on a former, wished to be able to invent some permanent marks, in order to establish more uniformity in his instructions, for the case both of himself and of his pupils. The expression of the voice, and of the countenance, were not liable to much variation, as to the mode of instruction, as the sentiments always sufficiently pointed them out; but the great difficulty lay in ascertaining, and marking the suitable gesture; and that for these obvious reasons; because a language of gesture was wanting, and because gesture may be infinitely varied, and yet perhaps be equally just. To leave the pupil to choose for himself in this variety would but distract him, and instead of giving him freedom and grace would deprive him of both. On his commencement as a public speaker (which cannot be too early), it is necessary to teach him everything, and to regulate by rules every possible circumstance in his delivery; his articulation, accent, emphasis, pauses, tones, voice, countenance, and along with all, his gesture. After sufficient practice and instruction, he will regulate his own manner according to the suggestions of his judgment and taste.

Those critics who would condemn Austin's approach to delivery as being "mechanical" would do well to read carefully what he just wrote about regulating by rules every detail of delivery in the beginning orator, and then allowing the orator, after sufficient practice and instruction, to use his own judgment and taste. In other words, Austin advocated a foundation to be laid on rules which could be modified by the natural ability of the orator.

In summary, then, Austin's theory of elocution was based on the idea that of the five canons of rhetoric four of them related to the understanding or the intellect; the fifth canon related to the external part of oratory or the part of oratory concerned with what could be seen or heard. This external part was composed of three things: (1) the management of the voice; (2) the expression of the countenance; and (3) the gesture of the head, the body, and the limbs. To this external part of oratory he gave the name rhetorical delivery to express the fifth canon, which the classical writers called pronuntiatio.
CHAPTER IV
AUSTIN: ON THE VOICE

The first of the three external parts of oratory which Austin considers at length is the voice, which he discusses under two general headings—according to its nature and according to its management.

Under the nature of the voice are considered its quantity and its quality, and the perfections and imperfections of each. In a later sense he uses the term quantity to refer to the volume of the voice, but in this particular connection he is referring to the vocal mechanism itself and its perfections, which are (1) body or volume (grandis plena)—the vocal mechanism can make itself heard; (2) the compass—the ability to use high, middle and low tones; and (3) the soundness and durability of the mechanism—sufficient breath to sustain the tones. The opposite imperfections of quantity then are (1) smallness or feebleness, (2) the narrow scale— inability to use high, middle and low tones, and (3) weakness and liability to fail by exertion or insufficient breath to sustain the tones.

The quality of the voice has its perfections and imperfections as well. The perfections of quality are: (1) clearness (clara)—capable of being understood; (2) sweetness (dulcis)—pleasant to be heard; (3) evenness—equal force received by sounds (equalitas); (4) variety (canora); and (5) flexibility (flexibilis, mollitudo). The opposite imperfections are: (1) indistinctness (difficilis auditu); (2) harshness (absorta); (3) brokenness (discripta); (4) monotony (monotonia); and (5) rigidity (dura). In the Appendix (pages 563 to 564) is included a list of good and bad qualities of the voice from book 11, chapter 4, of the Onomasticon of Julius Pollux, a Greek sophist and lexicographer of the
second century A.D. The Onomasticon is his only extant work, and is a Greek dictionary of ten volumes; the good qualities of the voice, according to Pollux, are eighteen in number, as follows: high, powerful, clear, extensive, deep, brilliant, pure, sweet (agreeable), attractive, melodious and cultivated, persuasive, engaging and tractable, flexible, executive, sweet, sonorous and harmonious, distinct, and perspicuous or articulate. The opposite bad qualities are: obscure, dull, unpleasing, small or feeble, thin, faint, hollow or indistinct, confused, discordant, unharmonious or uncultivated, unattractive or unmanageable, uninteresting, rigid, harsh, cracked, doleful, unsound or hoarse, brassy, and shrill or sharp.

On the subject of perfections and imperfections of the voice, this advice to the prospective speaker is offered by Austin:

That a voice decidedly imperfect can by any art be so improved as to answer every effort of oratory, is altogether hopeless. In such a case, the person who is devoted to the study of eloquence, had better turn all his talents to writing. (p. 34).

He feels that there are some methods by which the nature of the voice might be improved, but it is to the management of the voice that the orator should devote his attention. By so doing, he might not improve the qualities of the voice, but he will give them the highest effect of which they are capable. The rules for the management of the voice are listed in the order of their importance as follows: (1) articulation, (2) pronunciation and accent, (3) emphasis, (4) pauses, (5) pitch, (6) quantity, (7) modulation and variety, and (8) tones.

A. Articulation

The first of the rules for the management of the voice concerns articulation, which Austin describes as the most important exercise of the
voice and the organs of speech; it is important because it enables a
eaker of only moderate voice to be heard better than one who "recites
without judgment." The voice of the latter may be heard at a farther
distance, but the sound is dissipated in confusion, while that of the
moderate speaker will give the impression of penetrating farther because
not a vibration is wasted. For a definition of articulation Austin
turned to Sheridan's *Lectures on Elocution* for the following excerpt:

A good articulation consists in giving every letter in
a syllable its due proportion of sound, according to the
most approved custom of pronouncing it; and in making such
a distinction between the syllables, of which words are
composed, that the ear shall, without difficulty, acknow-
ledge their number, and perceive at once to which syllable
each letter belongs. Where these points are not observed
the articulation is proportionally defective.

In connection with the matter of articulation, impediments of speech are
considered, and the following theory on stammering and its correction
is given:

It proceeds from a constitutional trepidation of the nerves;
and I should therefore recommend, as the foundation of every
hope of cure, such care of the health as may tend to strengthen
the whole system. All excess should be avoided, particularly
in the use of wine, tea, and coffee, which give a momentary
stimulus, and leave behind increased debility. All personal
irregularity ought to be still more carefully guarded against;
and then it may be hoped, that with the growing strength of
the constitution, the defect may gradually diminish. (p. 41).

It is then recommended that a stammerer practice to speak with more than
usual deliberation, and to practice frequently when alone those words
and letters which are difficult to pronounce. Additional sound advice
is given to the stammerer to study vocabulary, with close attention to
all synonyms, so that if one word is difficult to pronounce a substitution
may be made.

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1Thomas Sheridan, *A Course of Lectures on Elocution* (2d ed.,
A theory that impediments of speech are diseases of association came from Dr. Erasmus Darwin's *Zoonomia*, in which it was stated that the impediment arises when the association of the motions of the organs of speech are interrupted or disserved by ill-employed sensation, or sensitive motions, and the person uses voluntary efforts in vain to regain the broken associations. He stated further that the broken association is usually between the first consonant and the succeeding vowel; the art of curing this defect, is to cause the stammerer to repeat the word which he finds difficult to speak, eight or ten times without the initial letter, in a strong voice, or with an aspirate before it; and at length to speak it very softly with the initial letter.  

This discussion of articulation in *Chironomia* ends with a mention of several defects of speech: (1) the guttural sound of *r*; (2) the hissing of the letter *s*; and (3) the imperfect formation of *m* and *n.* To overcome the guttural sound of the letter *r*, which is taken today to mean the uvular *r*, the articulation is removed from the improper seat, the throat, to the proper organs, the tongue and palate. By the guttural sound Austin must have had in mind what Walker called the "smooth* r*, and which he described oddly as a "vibration of the lower part of the tongue, near the root, against the inward region of the palate, near the entrance of the throat." Walker found further (p. 48) that this "smooth* r* is that which marked the pronunciation of England.

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while the "rough" r, formed by jarring the tip of the tongue against the
roof of the mouth near the fore teeth, was characteristic of the speech
in Ireland." He felt that "in England the r was pronounced so much in
the throat that it was little more than the middle or Italian s, so that
words like lard, card, regard were pronounced like land, said, regard."
(p. 48).

Concerning the hissing of the letter s, Austin felt that it should
be moderated as much as possible and should not be exaggerated.

The imperfections of the letters m and n consisted in not passing
the sound of these letters entirely through the nose (in other words,
denasalisation) when the lips were closed; the air is stopped or
resisted, apparently between the bony and cartilaginous part of the nose,
and does not issue freely.

B. Pronunciation and Accent

The second rule for the management of the voice concerns pronun-
ciation and accent; pronunciation is defined by Austin as the "enouncing"
of certain words and syllables, and as being generally regulated by the
tendency of inflections and sound formations to follow existing patterns
and models, usually of written language. He finds, however, that some-
times custom contradicts these tendencies and determines pronunciation
according to the pleasures of the ear in opposition to the artificial
standard language; as such, it varies with the mode and fashions of the
times.

Accent is taken to mean the stress on particular syllables or even
on whole sentences, and this too is subject to the whims of fashion. The
effect of accent on syllables is either to lengthen or shorten their
quantity, which is here taken to mean the duration of sounds. Austin
distinguishes between literary accent, which is that marked in written language, and provincial accent, which is peculiar to every country and province, and is the general song or recitative in which sentences are delivered. He feels that mistakes in pronunciation can be avoided through references to the works of Johnson, Sheridan, Nares, Walker and other orthoepists, but that the use of the provincial accent is unavoidable, since it is the pattern heard most frequently in a person's environment. In this case it meets with indulgence if free from the most offensive peculiarities and violations of the rules of the language.

C. Emphasis

This third rule, emphasis, is defined as the peculiar stress of the voice which distinguishes certain words relating to the predominant idea in the speaker's mind. Again Austin is indebted to Sheridan for his definition:

Emphasis discharges in sentences, the same kind of office, that accent does in words. . . . As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear, than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding.

D. Pauses and Breathing

There are two kinds of pauses to be considered—the common pause and the rhetorical pause. The former is made according to the rules of punctuation, and serves principally for grammatical discrimination; if the speaker violates these common pauses, it shows a lack of familiarity with the material; and to violate these pauses by running out of breath is injurious and disgraceful. The latter pause, the rhetorical pause, is introduced in public speaking and adjusted by correct judgment and feeling. This pause is placed either before or after important matter

⁴Sheridan, op. cit., pp. 82-83.
in order to introduce or leave it impressed on the memory with stronger
effect. Rhetorical pauses suspend the sense in an unusual manner and
in an unexpected place and thus arrest the attention. They give a
natural quality to speaking because the speaker appears full of his
subject and by pausing a moment to reflect appears to speak the
persuasions of his mind at the moment.

There are pauses in the reading of verse which are different from
these in the reading of prose; they are the final pause or the pause of
suspension, which takes place at the end of each line, and in this
pause there is no inflexion of the voice; and the ossural (sic) pause
which, according to Sheridan, divides the verse into equal or unequal
portions upon the right management of which the melody and harmony of
versification in a great measure depend.

On the matter of proper breathing, which is related to pauses, the
important idea is always to have sufficient breath in reserve to speak
a sentence, and to finish a thought without running out of breath; this
is also the modern theory concerning the relationship between pauses
and breathing which can be seen from the following excerpt from Bases
of Speech by Gray and Wise:

The lungs should never be entirely inflated or quite empty. There
should be ample reserve so that the vigor of the voice may be maintained and the speaker will not feel out of
breath. . . . Careful attention to word grouping and thought grouping will enable one to avoid formulating
phrases that are so long as to draw too much from the reserve. A short, quick inhalation at the time of each
short pause between convenient word groups, and a somewhat
deeper inhalation as may be necessary during the longer
pauses, should provide sufficient breath for all speaking purposes.

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5. Pitch

The fifth rule for the management of the voice is concerned with the pitch of the voice or the range of the voice beyond which the speaking voice cannot move without straining. The difference between musical tones and speaking tones is in the manner of moving from one tone to another; musical tones are at considerable intervals apart and are passed by complete steps, while speaking tones are at very small intervals, through which the voice slides by ascending or descending inflexions.

Every voice has a mean or middle pitch from which the tones both above and below are commanded easily, and the speaker's effort should be toward the improvement of this mean pitch. Using Walker's *Elements of Elocution* as his source, Austin recommends exercises to raise or lower a pitch. He notes that it is easier to raise the pitch than to lower it and warns the speaker to guard against too prolonged use of the high pitch. He recommends that a speaker find his best pitch by beginning very low and ascending gradually until a pitch is reached which suits the place and the voice best. In order to lower the pitch of the voice after a vehement passage, it is advisable to pause before beginning the next division of the discourse. Walker recommends that the pitch be lowered by dropping the voice at the end of the sentence and then beginning the next sentence at the same level. 6

The various pitches, from the lowest to the highest, are, in order:

1. A whisper, which is audible only by the nearest person.
2. The low speaking one or murmur—suited to close conversation.
3. The ordinary pitch or middle pitch—suited to general conversation.
4. The elevated pitch—used in extreme argument.
5. The extreme pitch—used in violent passion.

On the subject of selecting the proper pitch, Sheridan recommends that the speaker address himself to some one distant in the audience, and if he is intelligible to that person, then he must also be intelligible to those in the intermediate positions. He cautions against raising the pitch to be heard; rather the quantity of volume should be increased.  

P. Quantity

This is the third time that Austin has used this word quantity to refer to a different element of voice; the first use was in connection with the vocal mechanism itself, the second was concerning the duration of syllable, and this third use refers to the volume of voice expended by the speaker. It depends on the power of the lungs; a voice is powerful according to the quantity it is able to issue, and is loud or soft according to the quantity which it actually does issue. The terms piano or forte (soft and loud respectively) have no relation to either pitch or key but to force and quantity.

G. Modulation, Variety, and Rate of Utterance

The modulation of the voice is the proper management of its tones so as to produce grateful melodies to the ear. Variety depends upon modulation to relieve and refresh the ear in a long oration and thus

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7Sheridan, op. cit., p. 117.
ward off monotony. The rate of utterance varies according to the subject in the same manner that the time in music varies. For example, narration proceeds equally, the pathetic slowly, instruction authoritatively, determination with vigor, and passion with rapidity—all of which are analogous to musical movements such as andante, cantabile, allegro, presto, and so on.

E. Tones

This last rule for the management of the voice refers to those tones which express the emotions of the mind. To Austin words express the language of ideas, but are cold and uninteresting without a corresponding language of the emotions which he calls tones. In support of this idea Austin goes directly to Sheridan for a detailed treatment:

But as there are other things which pass in the mind of man, besides ideas; and he is not wholly made up of intellect, but on the contrary, the passions, and the fancy compose great part of his complicated frame; as the operations of these are attended with an infinite variety of emotions in the mind, both in kind and degree; it is clear that unless there be some means found, of manifesting these emotions, all that passes in the mind of one man cannot be communicated to another. . . . But though it be not necessary to society that all men should know much, it is necessary that they should feel much, and have a mutual sympathy, in whatsoever affects their fellow creatures. 8

Austin's comment upon this is that "tones are the means for exciting this sympathy, and are understood by all mankind, however differing in language." (p. 64).

In addition to the eight rules for the management of the voice which have just been discussed, there are other rules covering the preservation and the improvement of the voice which warrant inspection

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8Ibid., pp. 122-143.
in this chapter on the voice.

A. Preservation of the Voice

These were collected by Austin from both ancient and modern writers, and include the following precepts:

1. Be temperate in all things.
2. Do not exert the voice after a full meal.
3. Do not urge the voice beyond its strength; nor strain it to its utmost pitch without intermission. Frequent change of pitch is the best preservative.
4. Do not exert the voice at that period of youth when the voice begins to break; neither should the voice be exerted when it is hoarse.
5. Avoid those things injurious to the voice.
6. Use those things which have been found advantageous to the voice.

B. Improvement of the Voice

1. The first rule was constant and daily practice. The ancients practiced in the following manner: first, proper daily exercise, then vocal exercise beginning at the lowest tones and gradually ascending to the highest, and then again to the lowest. This was called anaphoresis; the exercise of the voice in the highest pitch was called the paean and that in the lowest the minio.
2. The second rule was bodily exercise.
3. The third rule was taken from Lecture 5 of Sheridan's Lectures on Elocution, and it advised daily vocal practice in the presence of another person who gradually moved away from the speaker until he (the speaker) could not be heard without straining and there should most of the declamation be heard.
4. Next, Walker's 4th, 5th, and 6th rules for strengthening the voice were recommended. The general principle was this—in order to strengthen the higher tones of the voice, such passages should be practiced as require the high tones. These are particularly a succession of questions ending with the rising inflexion. For the middle tones, passionate speeches requiring them should be practiced. For bringing down the voice, the succeeding sentence should be begun and delivered
This discussion of the voice concludes with suggestions for estimating the powers of the voice by the following means:

A. The speaker discovers that his voice has filled the room by the return of its sound to his own ear.

B. He will judge the ability of his voice by the degree of exertion necessary to enable him to fill a room of any particular size.

C. And he may form a judgment concerning the opinion of his audience by the degree of their attention.

**SUMMARY**

In his discussion of this part of oratory, the voice, Austin was indebted to Thomas Sheridan, John Walker, and Erasmus Darwin as the primary sources for his material. He considers the voice under two general headings—first, according to its nature, and second, according to its management. Under the nature of the voice he discusses the quantity (vocal mechanism) and quality of the voice; under the management of the voice he lists rules for proper handling of the voice. These rules are articulation, pronunciation and accent, emphasis, pauses, pitch, quantity, modulation and variety, and tones. In addition, Austin lists other rules covering the preservation of the voice and the improvement of the voice, which he collected from ancient and current writers.

Austin’s treatment of the voice was not original, and he drew his material from many sources; his treatment of voice was rarely mentioned by the writers who came after him and who were influenced by him. For

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that reason, while his discussion of the voice was interesting, there seems to have been no influence of this theory—principally because it was not original with him.
The next "external" part of oratory which Austin treated was the expression of the countenance, which he said Cicero ranked next to the voice in importance and power of expression. From Quintilian Austin used the following excerpt which supported this feeling about the power of expression:

By the countenance every feeling is expressed, upon the countenance the hearers depend, and into it they examine before the speaker opens his lips, the countenance is the object of approbation or dislike, it gives a deeper knowledge of the speaker's sentiments than his words, and often says more than language can express.

From Pliny's Historia Naturalis, a work in thirty-seven volumes, Austin used the phrase that "to man alone is given a face, to other animals mouths or beaks. They have indeed the forehead, but man alone can use it to express his grief or joy, his clemency or severity."

From Lavater's Essays on Physiognomy (Physiognomische Fragmente) Austin extracted a definition of both physiognomy and pathognomy.

Lavater said:

Physiognomy is the knowledge of the signs of the powers and inclinations of men. Pathognomy is the knowledge of the signs of the passions. Physiognomy therefore teaches the knowledge of the character at rest, and pathognomy, of the character in motion. All people read the countenance pathognomically, (hence the expression of countenance necessary to the orator) few indeed read it physiognomically.

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Austin applied this distinction between physiognomy and pathognomy to his discussion of the countenance by explaining that the orator who would move others must appear to be moved himself; that is, he must express his emotions in his countenance and by his manner, otherwise, his language will be contradicted by his looks.

Austin followed the ancient writers and orators when he said that a public speaker should attend to the expression of his countenance as well as to that of his voice: "It should be an established maxim that an orator should temper with becoming modesty that persuasion and confidence which his countenance should express of the justice and truth of what he recommends." (p. 92). He continued: "Expression of countenance, so important to the public speaker, will follow almost of course to all who sincerely deliver their true sentiments. . . . If an orator is truly good and sincere, the expression of his countenance will not disappoint the feelings of his hearers." (pp. 95-96).

A fine distinction was made between the expression of countenance and a fine countenance; the difference being that even the worst of men might have a sufficiently expressive countenance, but a fine countenance belongs to a good heart and an improved understanding.

To Austin, the eyes contribute the most to the expression of the countenance, and for his authorities he turned to Buffon's Histoire Naturelle de l'Homme and to Cicero's De Oratore. The extract from Buffon, as translated by this writer, reads:

It is especially in the eyes that these inward passions portray themselves and we can recognize them. The eye is related to the soul more than any other organ and seems to have contact there and to participate in all its movements, it expresses the most lively of the passions and the most tumultuous of the emotions, equally as the sweetest of the emotions and the most delicate of feelings; . . . the eye
receives and reflects at the same time the illumination of thought and the warmth of feeling, it is the meaning of the soul and the language of the mind.\(^3\)

Cicero says essentially the same thing when he says "it is by the earnest looks or inattention of the eyes, by their direction, and by their vivacity that we express the emotions of our minds suitably to the character of our discourse."\(^4\) Austin's own statement on the importance of the eyes to the orator was quoted directly by Charles Plumptre more than seven decades later when he used this statement from page 103 of Chironomia:

Chironomia:

He will therefore turn his eyes upon the eyes of his audience, and in the more important and earnest passages, he will look into the very pupils of their eyes.\(^5\)

On the subject of the eyes it seemed appropriate to discuss the use of tears. Austin said, since the two are related in this matter; he referred to Quintilian, who said that no one but a speaker of the highest talents should attempt to move an audience to tears because there is no midpoint—either tears or derision are produced. Austin supported the use of tears if used as an emotional appeal—provided that it be legitimate; he also said that Cicero had ruled that the lamentation should be as brief as possible.

Austin's discussion of the countenance concluded with some thoughts about the importance of the mouth to the rest of the countenance; he pointed out that it is "more important to attend to the

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mouth than to the eyes because the eyes can at all times assume the character suited to the expression of the moment, but the mouth being one of the softest features it is soonest changed, and if it once loses its character or sweetness, it changes perhaps forever. " (p. 122).

SUMMARY

About this second "external" part of oratory, Austin felt that it ranked next to the voice in importance, and for this opinion he used Cicero, Quintilian and Pliny as his sources; he discussed the countenance and drew material from Lavater, Buffon, Cicero, and Quintilian. Two of the important features of the countenance which he discussed were the mouth and the eyes; to Austin, the eyes contribute the most to expression, but the mouth should be attended to by the orator because it is one of the softest features, and if it changes, it changes perhaps permanently.

Austin did not introduce any original ideas in this treatment of the countenance; again, he used classical and contemporary sources for his material, and his treatment of the countenance had no lasting influence on later books. Occasionally there was a scattered reference, such as that quoted from Charles Plumptre, but no important influence to compare with the influence exerted by the third "external" of oratory, gesture, which is to be discussed in a later chapter.
CHAPTER VI

AUSTIN ON: THE MODES ADOPTED IN PUBLIC SPEAKING

In the preceding chapters two of the important parts of delivery, the voice and the countenance, are discussed at length; the third, gesture, will be treated more fully in later chapters. At this point an attempt will be made to show the application of these concepts of delivery to public speaking.

Public speaking has three general objects, according to Austin; and they are persuasion, instruction or entertainment. The different means by which these objects are achieved are through reading, recitation, declamation, oratory and acting. These are called by Austin the modes adopted in public speaking.

The first of these modes to be discussed is reading, which can be done on the following scales: intelligible, correct, impressive, rhetorical, dramatic or epic.

The lowest degree of reading aloud for the information of others begins with the scale at intelligible; the only requisites for intelligible reading are good articulation, proper attention to pauses and accents, and sufficient effort of voice to render it audible to all concerned in the matter. The only goal in intelligible reading is to be heard and understood through an intelligent presentation of material.

The requisites for the intelligible reader are sometimes not sufficient to convey the meaning completely, and in this case the next scale is reached in correct reading. To the requisites of articulation, pauses and accents, and effort of voice necessary to the intelligible reader, the correct reader must add proper emphasis, purity of pronunciation and suitable demeanor to raise the reading to the level of
correct reading.

The **impressive** reader is on a higher level than either the intelligible or the correct reader and to the requisites of those two scales he must add expression of the voice, expression of the countenance, direction of the eye, variety of manner as to rapidity of delivery and rhetorical pauses. Impressive reading comprehends two entire divisions of the art of delivery: the voice and the countenance. Austin adds that impressive reading is suitable for the reading of the Liturgy or of the Scriptures.

Impressive reading comprehends two divisions of delivery, the voice and the countenance, but does not include gesture to any degree. If to the impressive style above described be added such a degree of acquaintance with the subject that it can be nearly committed to memory and accompanied by gesture to some degree, then a higher scale of reading with a more forcible style is gained which is called rhetorical reading.

The highest form of reading in public is **dramatic** reading in which the voice, the countenance, and the delivery as to rapidity or slowness, force or feebleness are nearly suited to the character which is supposed at any time to speak; even provincial and foreign accents are also in some degree imitated. Moderate gesture of the hand is used, accompanied now and then by the head, in passages requiring particular discrimination. This uses the entire scope of delivery combining the full use of the voice, the countenance and gestures of the head, the body and the limbs.

In the reading of epic poetry, the scales of correct, impressive and rhetorical styles are sometimes combined but because of the lofty measure and dignified language, an exalted and dignified manner above the ordinary level is assumed and is called the **epic** manner.
Sometimes the public speaker desires to give a composition more interest than it can gain from mere reading; in this case he must commit it to memory perfectly, and adorn and enforce it with all the aids of the parts of oratory—the various modulations of the voice, the expression of the countenance, and suitable gestures. When the composition thus delivered is poetical in nature, this mode of public speaking is called recitation; when it is argumentative, and pronounced or composed on an imaginary occasion for the purpose of exercising the speaker's rhetorical talents—it is called declamation. And when the speaker delivers in this manner a composition of his own on a real occasion—it is oratory.

To Austin, oratory represented the highest achievement in public speaking, for it combined perfection in composition with perfection in delivery. He felt that oratory was the power of reasoning (logic) united to the various arts of persuasion, presented by external grace, and by the whole energy of the human powers. The difference between reasoning and oratory, he felt, was that the former appealed to the understanding and the latter to the passions as well as the understanding. He felt that it was more difficult to be an orator than a reasoner because the orator needed the abilities of the reasoner and then additional talents.

The difference between oratory and acting is found in the character of the speaker, in the subject, and in the manner of presentation. The actor is seldom supposed to deliver his own composition; therefore, his merit is generally considered separately from that of the part which he plays. On the other hand, the orator always delivers his own composition, and in doing so represents himself in his own character. Another difference lies in the freedom of action to each one: the actor traverses
the whole stage, depending upon how he is moved by passion or by the circumstances of the scene; the orator is limited by the extent of movement of his lower limbs—at most to an occasional single step in advancing or retiring or perhaps merely to a change of position of the feet. A third difference is the freedom of gesture: the gesture of the actor is unrestrained while that liberty of gesture in the orator would be licentiousness (or so Austin feels).

One of the interesting sections in Chironomía is the discussion of the ancient pantomimes, although Austin says that pantomime hardly forms any portion of the proper subject of our present inquiry. The reason that Austin advances for this last statement is that this study relates to the gesture which is suited to the illustration and enforcement of language, not to the gesture which supersedes its use, and which in its purposes and manner of application is altogether different. With this knowledge of Austin's feeling about pantomime it is difficult to understand how Blanks could have made the statement that "Austin may be fairly designated as the Father of Pantomime."¹ Austin was interested in the canon of pronuntiatio, which he called rhetorical delivery, and which he conceived of as being composed of voice, countenance and gesture. His interest in pantomime seems to have been purely an academic one; he was interested in its historical development.

Austin said that Athenaeus had traced the origin of pantomime to the Greek poet Aeschylus, who introduced the second actor in drama and also theatrical costume and gesture, and to Telestes, a dancer employed

By Aeschylus, who was really the author of the pantomimic art. (Austin's source for much of this material on pantomime was Book III of Reflexions critiques sur la Poesie et sur la Peinture by Abbé Dubos.)

From Greece the art was taken to Rome, and Bathylus of Alexandria was a rival of Pylades in expressing the pantomimic dance. In the reign of Tiberius, Tacitus tells us that popular disturbances arose from the contests of the pantomimes, and that Tiberius restrained them by very strict laws. Of the succeeding reigns, the pantomimes seem to have become the peculiar objects not only of imperial favor, but of imperial imitation. Caligula was so carried away by his passion for music and pantomimic action that even at the public exhibitions he could not refrain from joining in the recitative with the tragedian, and openly imitating the gesture of the actor, as if either approving or correcting it. Nero was devoted to all the exhibitions of the theatre; he made his first appearance on the stage at Naples, according to Tacitus, and contended afterwards publicly in the theatre for the prize in music. It was Nero who presented his principal dancer to a visiting barbarian prince, upon his request, in order that he might make himself easily intelligible to his neighbors, who spoke such various and discordant languages that it was difficult to communicate with them through an interpreter. The pantomimes maintained their popularity from the time of

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2 Jean Baptiste Dubos, Reflexions critiques sur la poesie et sur la peinture. The first edition of this work was published anonymously in Paris in 1719, and went through many editions in later years. In 1748 Thomas Nugent made an English translation from the 5th edition. Unfortunately this writer was unable to inspect either the original French editions or the English translations. As a result, Austin's use of this book cannot be interpreted first-hand.
Augustus to the sixth century, sometimes filling the theatres of Rome with three thousand female dancers and three thousand singers.

The first pantomime artist to act out what was sung by some one else was Livius Andronious the Poet, who got permission to have a boy sing to the music while he acted out what was sung. About this practice Austin comments that to the English of his time such arrangement would appear absurd, but that it probably did not to the Romans, since the actors all wore such monstrous masks that expression of the countenance was hidden anyway; therefore as long as the sounds were heard and the gestures accompanied them regularly, the sounds might as well be supposed to issue from the mask as if they had done so really.

SUMMARY

The objects of public speaking are persuasion, instruction or entertainment, and the different means by which these objects are achieved are through reading, recitation, declamation, oratory and acting, which Austin called the modes adopted in public speaking. The combined use of the voice, the countenance and gesture would vary with each of these modes. To explain this combination of these external parts of oratory and their application to the modes of public speaking he established a scale ranging from the simple to the complex to which he gave the names intelligible, correct, impressive, rhetorical, dramatic or epic respectively. Intelligible was the most simple application of these parts of oratory, while dramatic was the most complex and complete.
In earlier chapters of this study two of the so-called "external" parts of oratory have been discussed—the voice and the countenance; the third, and most important to Austin, of these three parts was gesture, and it was to this subject that he devoted the greater part of his attention.

When Austin uses the term gesture he does not refer only to the movement of a hand or arm; to him the term includes the entire realm of visible bodily action. By this term he comprehended the action and position of all the parts of the body: of the head, the shoulders, the body or trunk, of the arms, the hands and fingers, the lower limbs, and the feet.

Before discussing gesture in detail, Austin first felt the obligation to discuss some of the current objections during his day to gesture and to refute those objections as well as he could. One of the first of these objections was that the gesture of the theatre would be improper in the bar or the pulpit and that it was unsuited to the orator. Austin agreed that the bar or pulpit would indeed be offended by the licentiousness of theatrical gesture, but, he says, "so far as every kind of gesture is to be performed by the same beings, furnished with the same faculties, and for the same purposes, that is, in order to enforce, to illustrate, and to adorn their discourses, the principles of all, if truly investigated, must be referred to the same sources," (p. 135).

Another objection to studying gesture was that its knowledge would lead to incessant gesturing; Austin argued that a knowledge of the principles of gesture need not lead to incessant movement, but would
enable the speaker to judge when to gesture, when to move his body, and how to do it with grace, with propriety and with effect.

Another objection to gesture which Austin felt obliged to refuse was that studying gesture was unnecessary because nature would tell the orator how and when to gesture. Austin agreed that strong passions of the mind did communicate themselves to the body in such a way that vehement gesticulations could hardly be avoided, but nature did not suggest the most dignified or graceful expressions of these various passions; therefore, the speaker who depended on them tended to make himself ridiculous and an object for laughter or disgust in the eyes of the fastidious listener.

The last objection to gesture, which Austin discussed, was that gesture did not suit the English because they were a reserved race; this he admitted to be true, and found that other nationalities were more inclined to liveliness and vivacity in their manners. However, he did feel that some happy medium could be discovered which would be suited to the gravity of the English manner and the English habits and yet not chill the hearer for lack of proper energy.

Having sufficiently answered the contemporary objections to gesture, Austin added one final reason for the neglect of a cultivation of the art of gesture; that neglect, he said, could be found in the "want of a copious and simple language for expressing its different modifications with brevity and perspicuity." (p. 271). Realizing this want, Austin conceived his notation system, which he felt would be the language to express the different modifications of gesture. The notation system conceived of in Chironomia is an attempt to "produce a language of symbols so simple and so perfect as to render it possible to represent with
facility every action of an orator throughout his speech, or of an actor throughout the whole drama, and to record them for posterity, and for repetition and practice." (p. 274-275). He saw an analogy between the language of music and the language of gesture because the notation of musical sounds records the melodies and harmonies of sounds, and the notation of gesture records the "beautiful, the dignified, the graceful or expressive actions of the body, by which the emotions of the mind are manifested on great and interesting occasions." (p. 276).

The notation of gesture would have application to other fields of art besides oratory; the historical painter, for one, would be able to use such a system in recording the actual manner of gesture of speakers whom he would represent. Another application would be in dramatic art, where with this notation system great actors would be able to note exactly their most successful scenes, mark their ideas for the conduct of favorite scenes, and hand these down to posterity for the instruction of aspiring young actors, who would then be guided by the experience of the masters.

Notation of Gesture

In establishing a notation of gesture, it was necessary first to consider the parts of the body which could make gestures; principally, they were: A, the head; B, the shoulders; C, the trunk or body; D, the arms; E, the hands and fingers; F, the lower limbs and knees; and G, the feet.

A. The Feet

Because the feet represent the foundation for the standing figure, Austin treated their positions first; he said there could be no grace or dignity in the standing figure without stability and ease of the feet.
and the lower limbs. He saw grace in the standing position when the weight of the body was principally supported on one leg, while the other was so placed as to be ready to relieve it promptly and without effort. Specifically, he said that "the foot which sustains the principal weight be so placed that a perpendicular line let fall from the hole of the neck shall pass through the heel of that foot." (p. 296). By the "hole" of the neck he must have meant the center of the neck.

Austin's positions of the feet and lower limbs were determined by him according to the foot which was advanced and the foot which sustained the weight of the body; therefore, these positions varied as the right or left feet advanced or retired and as the weight shifted from one to the other. For the following detailed analysis of the positions of the feet and the notation system for these positions attention should be directed to Plate I which was reproduced from Chironomia, around which Austin's notations of the feet was based.

1. The first position of the right foot, noted R, 1 (Figures 2 and 7).

In this position the right foot (advanced before the left about the breadth of the narrowest part of the foot) forms with the left foot an angle of about 75 degrees; the line which forms this angle passes through the length of each foot, meets its vertex under the heel of the left; the principal weight of the body is sustained by the left foot. The right rests lightly upon the ground and is lightly shadowed in the illustration while the left is heavily shadowed.

2. The second position of the right foot, noted R, 2. (Figures 3 and 7).

In this position, the right foot sliding forwards about half the breadth of the foot, receives the principal weight of the body, the left heel being raised, and turning as far inwards towards the right, and the ball of the left great toe only lightly touching the ground to keep the body from tottering. The left heel, and all the rest of that foot is raised entirely from the ground. In the figure the right foot is deeply shadowed, and the part of the left which touches the ground is shadowed faintly. The part of the left which does not touch the ground is not shadowed in the plan. The angle formed by lines drawn through the length of the feet in this position is nearly equal to a right angle, or 90 degrees. In
this position, if the feet are very near together, the entire sole of
the left feet may lightly touch the ground; but when the feet are
separated about their own length or more, the left touches only near
the great toe; the knee is bent, and the inside of the leg is presented
to view.

3. The first position of the left foot, noted L. 1. (Figure 4).

This position of the left is in all respects analogous to the first
position of the right. The left foot is advanced, and the body is
principally supported on the right.

4. The second position of the left foot, noted L. 2. (Figure 5).

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

5. The right position in front, noted F. R.

This is one of two positions in front in which the heels are placed
nearly together at the distance of about half the breadth of the foot,
and the body is supported alternately on the right and left foot, while
the toes of the other lightly touch the ground. The angle formed by
the feet in these positions is somewhat greater than a right angle.

6. The left position in front, noted F. L.

This is analogous to the right position in front except the body is
supported on the left foot.

These last two positions, the front positions, are used when per-
sons are addressed alternately on each side while the auditors are in
front; Austin said that they are not graceful and should not be used
because they are too stiff and formal and they present the body with
too much uniformity and flatness. He summarized the positions and
attitudes of the orator in the following manner:

The orator is to adopt such attitudes and positions only,
as consist with manly and simple grace. The toes are to
be moderately turned outwards, but not to be constrained;
the limbs are to be disposed so as to support the body
with ease, and to change with facility. The sustaining
foot is to be planted firmly; the leg and thigh braced,
but not contracted; and the knee straightened; the other foot
and limb must press lightly, and be held relaxed so as to be
ready for immediate change and action. The trunk of the body
is to be well balanced, and sustained erect upon the support-
ing limbs, except in such attitudes as particularly require
its inclination: as veneration, supplication. The breast
Plate I

Positions of the Feet from *Chironomia*
should in general be so presented, that a line drawn from
the eye of the person addressed, should be nearly
perpendicular to a line drawn across the speaker's
shoulders. That is, whatever his position may be, he
should present himself as Quintilian expresses it, sequo
posture, Fig. 10 and 1, and never in the fencer's attitude
Fig. 6, (pp. 301-302).

In changing the positions of the feet, the motions are to be made
as simply as possible; the general rule for changing position is that
it should take place after the first gesture or preparation of the
changing hand, and coincide with the second or the finishing gesture.
The changes of positions which might be made are to advance (noted by
letter a), to retire (r), to traverse (tr), to start (st), or to
stamp (sp). Austin added that running or leaping are seldom used,
even on the stage, and were not here noticed. If more than one step
was to be expressed, the number might be introduced in a parenthesis
after the letter marking the step, and then the position followed
which finished the movement—as a (2) R. 2 meant advance two steps to
the second position of the right foot. Thus far, changes of position
or steps had been considered as being executed by the free foot—the
foot on which the body was not supported. If it was necessary to move
the foot which supported the body, two movements were necessary: first,
the weight of the body had to be shifted to the other foot, and second,
then the move could be made properly. These positions are illustrated
in figures 13 and 14 on Plate I.

B. Positions, Motions, Elevations of the Arms

In planning the notation scheme for the arms Austin conceived of a
man standing in the center of a sphere on which were inscribed vertical
and horizontal arcs somewhat in the fashion of lines of longitude and
latitude on the globe. By moving an arm in the vertical direction
Plate II

The Man in the Sphere from *Chironomia*
certain positions could be located as being above the head, obliquely above it, in front of it, below it obliquely, or below it towards the feet. By moving the arm in a horizontal direction positions could now be located as being across the body, in front of the body, diagonally from it, straight out to the side, or back. By combining the positions in the vertical plane with those in the horizontal plane a great number of positions for the arms could be located exactly. The great intricacy of this system of positions will be seen by referring to Plate II, figures 16, 17 and 18 for further explanation.

**Figure 16.** It can be seen from this figure that if the arm be raised as high as it can be, the extremity of the fingers will sweep in the vertical direction a semi-circle, beginning at the rest position at the side (R) and terminating in the top or Zenith position (Z); in this semi-circle are marked five principal points, approximately forty-five degrees apart, which are designated R (rest), D (downwards), H (towards the horizon), E (elevated), and Z (zenith). These are the positions in the vertical direction: R → H → E → Z.

**Figure 17.** This figure demonstrates the positions possible in a horizontal or transverse direction. The arm is raised to a horizontal position then swept across the body and then in a semi-circle around to the back; upon this semi-circle are positioned five points at regular intervals which are designated as A (across the body), F (forward or front), Q (oblique), X (extended to the side), and B (backwards). These, then, are the positions in the horizontal or transverse direction: A → F → Q → X → B.

**Figure 18.** This illustrates which might be termed the "man-in-the-sphere" concept upon which Austin based his system of notation, and
which was either adopted as such by later writers or adopted with modified symbols; whether used by later writers in the original form or modified by certain authors, the concept remains the same and these later versions will be discussed in the part of this study devoted to the successors and followers of Austin.

The man-in-the-sphere concept is not as complicated as it appears at first glance, and it can be explained most easily by following the steps with which Austin developed his sphere. First he formed a circle around the man by proceeding from the top (zenith), then to the right (h), then down to the bottom (R), around to the left (h again), and back to the top to complete the primitive circle Z h R h. Another circle is assumed to be drawn from top to bottom immediately in front of the man in the circle; this circle is designated Z (zenith) R (rest). Assume for the moment that now one-half of a globe is completed; let the right circle Z R be the mid-point and proceed ninety degrees right and left from this mid-point. At the right and left points the primitive circle is located. Additional circles are located now half-way between the mid-point and the primitive circle; these new circles are designated ZqR and Z o R. The last circles are in the plane away from the viewer and are located forty-five degrees back of the primitive circle; in figure 18 they are shown by the dotted lines and are designated Z b R and Z b R. The circles described so far have all been in the vertical direction. In the horizontal plane three circles will be designated; the first goes from side to side along the arc h f R, the second along the small arc e f e and the third along the arc d f d.

The position of the spectator viewing this sphere is assumed to be in the plane of the right circle, Z f R, and nearly in the middle at
point \( f \). The practical application of this sphere with its various vertical and horizontal circles is that the position of the arm can be designated along one of the circles or at the intersection of a vertical with a horizontal circle. This is the theory upon which Austin's notation of gesture is based, and the positions are determined and noted in the following manner: (refer to Plate III)

A. First, in the vertical direction.

Figure 15 - when the arm hangs down at rest

19 to 25 - when directed downwards within 45 degrees of the Nadir

24 to 26 - when directed towards the horizon

29 to 33 - when elevated between the horizon and zenith

30 - when pointing to the zenith

B. Second, in the transverse direction.

Figures 19, 24, 29 - when the arm is extended as far as convenient across the body, 45 degrees beyond the right circle (ZfR)

20, 26, 30 - when directed in the plane of the right circle and of the spectator's eye

21, 26, 31 - when directed nearly 45 degrees obliquely from this

22, 27, 32 - when in the primitive circle and at right angles with the line from the spectator's eye, and extending in the plan of the speaker's breast

23, 28, 33 - when behind this, nearly 45 degrees backwards

From the combination of these 3 vertical and 5 transverse positions, the 15 fundamental or systematic positions are formed.

Figure 19 - directs the arm downwards across

20 - " " " downwards forwards

21 - " " " downwards oblique

22 - " " " downwards extended

23 - " " " downwards backwards

Figure 24 - " " " horizontal across

25 - " " " horizontal forwards

26 - " " " horizontal oblique

27 - " " " horizontal extended

28 - " " " horizontal backwards
Plate III
Systematic Positions of the Arms from Chironomia
Figure 39 - directs the arm elevated across
eq
30 - " " " elevated forwards of
" 31 - " " " elevated oblique eq
" 32 - " " " elevated extended ex
" 33 - " " " elevated extended backwards eb

The great variety which the systematic or fundamental positions afford will appear more evident by considering that the 15 positions are first to be considered as 45 because they can be performed either by the right hand, by the left, or by both hands.

The 45 systematic positions can again be multiplied by 3 to produce 135; this is done by the degree of extension in which an extreme amount is marked; i.e., by giving a notation for the amount of extension which is either extreme, moderate, or contracted. These are shown in figures 37, 38, and 39 respectively on Plate IV. In the extreme degree, an x is used; for example, hxx means horizontal extended extended; if the object as before he supposed as something producing disappointment, then a c is added to indicate contraction. An example of this would be hxc which means horizontal extended contracted. If only the moderate amount is indicated, then only the first two letters, hx, are used.

To these 135 positions just described, Austin adds some more in the Z (zenith) and R (rest) positions; his own words will now be quoted, from p. 516, because it appears that somehow the scientifically minded Reverend Austin made a miscalculation:

Thus there may be reckoned 135 systematic or fundamental positions of the arms, to which if we add the two Z and R, and multiply the former 2 by 3, in order to express the moderate, extended, and contracted states of the arm, we have four more, in all 139 positions.

This seems to be in error because the position Z (zenith) can be modified into the three states of moderate, extended and contracted (as he states), but can also be performed by either the right hand, the left hand, or both
Plate IV

Positions of the Arms from Chironomia

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10. 
11. 
12.
hands together to make nine additional positions; also the R (rest) position can be performed by either the right, the left or both arms together for another three positions. In other words, it seems that to the original 135 positions outlined by Austin, it is possible to add another twelve to make a grand total of 147 rather than 139 as he figures. It should be mentioned here in this connection that Barber, who followed Austin exactly, made the same error in totaling the number of positions; he also figured 139, but that is not surprising since his work was nothing more than an abstract or condensation of Chironomia.

In addition to the positions just described, there are some additional positions which deserve mention. In these the arms may be folded, akimbo, or reposed. On photostat h, figures h0, h1 and h2 are shown examples of these positions. Figure h0 illustrates the arms folded or encumbered: in this position they are crossed and enclose each other (noted by en). The arms are akimbo (k) when the hands are rested on the hips and the elbows stuck out at either or both sides as in figure h1; they are reposed (Rp) when the elbows are nearly resting on the hips and one hand holds the other wrist. Figure h2 illustrates this position which is called a female position (posées) by Austin.

C. Positions and Motions of the Hands

In order to impress the reader with the importance of the hands, Austin first quotes from Quintilian, Vossius and Cresollius, who each

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1 Jonathan Barber, A Practical Treatise on Gesture, chiefly abstracted from Austin's Chironomia; adapted to the use of students, and arranged according to the method of instruction in Harvard University (Cambridge: Hilliard and Brown, 1831).
gave so much emphasis to this subject. From Quintilian came the statement that "without the aid of the hands, action would be mutilated and void of energy. . . . The action of the other parts of the body assists the speaker, but the hands speak themselves. . . . so that in the great diversity of languages, which obtain among all kingdoms and nations, theirs appears to me the universal language of mankind." Vossius echoes Quintilian when he says that the hands not only assist the speaker, but seem almost themselves to speak, and Cresullius says that without the hands there would be no eloquence. Having established the importance of the hands from these ancient authors Austin extracts certain descriptions of the disposition of the fingers and the hands from Book XI, chapter 3, of Quintilian's *Institutio Oratoria.* These descriptions were accompanied by engravings which Austin had prepared to illustrate each position, and which are to be found on Plates V and VI.

**Figure 1.** It is a very common gesture to bend down the middle finger to the thumb, and to extend the other three. This gesture is suited to the opening of an oration; and is moderately extended with gentle motion towards either side, at the same time the head and shoulders sensibly accompany the direction of the hand. In narration this gesture should be decided and then a little more advanced; in reproach or argument, it should be sharp and earnest.

**Figure 2.** The two middle fingers are also contracted under the thumb. This gesture is still more vehement than the former; and is not suited to the exordium or to the narration.

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Plate I

Positions of the hands from Chironomia

Plate 2.

Positions of the Hands used by ancient Orators.
from Quanahon Lucr.
Figures 45 and 66. But when the three last are bended inwards and are pressed down by the thumb, then that finger is extended. . . . This gesture is used in reproach and indication from which last it has its name, (index). And, when the hand is raised and turned towards the shoulder, it affirms by a small inclination. When turned towards the earth and pointing as it were downwards, it is urgent; sometimes it stands for a number.

Figures 46 and 47. This finger also when its upper joint is lightly held at both sides, whilst the other two fingers (but the little one less so), are moderately bended, is proper for disputation.

Figure 48. But they seem to dispute with more eagerness who rather hold the middle joint, contracting the last fingers the more in proportion as the first go down.

Figure 49. That gesture is also well suited to a modest oration, in which, lightly collecting together at their points the four first fingers, the hand is brought near to the lips or to the breast, and then gradually extended prone with the fingers relaxed.

Figure 50. The hand also, the fingers being more freely turned upwards, is collected towards the lips, and then extended a little more widely in the contrary direction, seeming, as it were, to carry forth the words along with it.

Figure 51. Sometimes we extend two fingers more distinctly, but without pressing the thumb inwards (towards the palm); the last fingers however are a little turned in, yet without much extending the upper fingers.

Figure 52. The two last fingers sometimes press the palm of the hand near the ball of the thumb, which is jointed itself to the first
fingers at the middle joint.

**Figure 53.** Sometimes the fourth finger is inclined obliquely.

**Figure 54.** Sometimes the four fingers being rather relaxed than extended, and the thumb inclined inwards, we put our hand into a convenient position for demonstrating or distinguishing at the sides, when it is turned supine to the left and prone on the right side.

**Figures 55 and 53 (photostat 9).** A gesture suited to admiration is this. The hand is held nearly supine, and the fingers are collected from the smallest; in the returning sweep, they are extended, and the hand is turned into another position.

**Figure 56.** The forefinger of the right hand joining the middle of its nail to the extremity of its own thumb, and moderately extending the rest of the fingers, is graceful in approving in narration and in discrimination.

**Figure 57.** Not unlike which, but with the three fingers compressed, is that gesture, now very much used by the Greeks, and even with both hands, as often as by their gestures they strike their enthymemas like pushing horns together.

**Figures 59 and 60.** And that gesture which urges on the words, contracting and opening the hand with alternate and rapid motion, is rather admitted by common usage than according to art.

**Figure 61.** The hollowed and opened hand raised above the shoulder, with some degree of motion, as if encouraging, is a gesture nearly adopted from the foreign schools.

**Figure 62.** To point out anything with the thumb averted, is rather permitted, than becoming to an orator.
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Having given as much of Quintilian's treatment of the hands as he deemed necessary, Austin then proceeds with his own detailed description and notation of the gestures and motions of the hands. He finds that the positions of the hand are determined by four different circumstances: (1) by the disposition of the fingers; (2) by the manner in which the palm is presented; (3) by the combined disposition of both hands; and (4) by the part of the body on which they are occasionally placed. These various positions are discussed at great length and illustrated by the figures to be found on Plates V, VI, VII, VIII and IX.

(1) By the disposition of the fingers.

**Figure 54.** The natural state, in the notation marked (n). The hand, when unconstrained in its natural state and relaxed state, either hanging down at rest or raised moderately up, has all the fingers a little bended inwards towards the palm; the middle and third fingers lightly touch, the point of the middle finger resting partly on the nail of the third. The forefinger is separated from the middle finger, and less bended. The extremity of the thumb bends a little outwards, and in its general length and disposition, is nearly parallel with the forefinger.

**Figure 61.** Extended in the notation marked (x). The fingers in this state, whatever may be the general position of the hand, are separated from each other with energy in proportion to the excitation of the speaker.

**Figure 65.** Clinched, in the notation marked (c), pugnum. The fingers in this disposition are firmly closed, and press their extremities upon the palm, the thumb aids the pressure, and is lapped particularly over the middle finger.
Plate VII
Disposition of the fingers from Chironomia
Figures 49 and 50. Collected (1). When the points of all the fingers are gently inclined towards or touch the point of the thumb.

Figure 61. Hollow (w). When the palm is held nearly supine, and the fingers turn inwards without touching (cava manu).

Figures 45, 66 and 67. The index (i). Pointing with the forefinger, and sometimes also with the middle finger extended, the other fingers turned inwards and contracted with force according to the energy of the speaker.

Figures 68, 66 and 67. Holding (h). The finger and thumb are pressed together, either the fore or middle finger or both, the other fingers are contracted or extended according to the energy. Figure 56 (presto pollice).

Figures 62 and 63. Thumb (m). Pointing with the thumb, the fingers are clasped down, and the thumb extended. When turned down (verso pollice, figure 63).

Figure 69. Grasping (g). The fingers and thumb seizing the garments or tearing the hair (uncois digitis).

(2) By the manner in which the palm is presented.

Figures 70 and 49. The hand is prone (p) when the palm is turned downwards.

Figure 71. Supine (s). When the palm is turned upwards.

Figure 72. Inwards (n). When the palm is turned towards the breast, and the hand is held on the edge, the thumb erect.

Figure 73. Outwards (o). When the palm is turned from the body and towards the object, the thumb downwards, the hand held on the edge.

Figures 64 and 74. Vertical (v). When the plane of the palm is perpendicular to the horizon, the fingers pointing upwards.
(3) Combined disposition of the hands. For the notation of each of these positions, it is found necessary to use two symbolic letters with a capital B which signifies that both hands are considered.

**Figure 75.** Applied (ap). When the palms are pressed together, and the fingers and thumbs of each are mutually laid against each other.

**Figure 76.** Clasped (cl). When the fingers are all inserted between each other and the hands pressed close together, particularly at the balls of the thumbs and at the fleshy muscle under the little fingers, in its whole length to the wrists.

**Figure 77.** Crossed (cr). When one hand is laid on the breast and the other is laid over it crosswise.

**Figure 78.** Folded (fl). When the fingers of one hand at the second joint are all laid between the thumb and forefinger of the other, and are clasped down on its back; whilst its fingers fold the former from the lowest knuckle of the little finger to the wrist, the thumbs crossing each other nearly at the middle joint.

**Figure 79.** Inclosed (in). When the knuckles at the middle joint of one hand moderately bended are received within the palm of the other, the fingers of which stretch along the back of the inclosed hand nearly to its wrist, the thumbs crossing, or rather laid at length over each other.

**Figure 80.** Touching (tc). When the points of the fingers of each hand are brought lightly into contact.

**Figure 81.** Wringing (wr). When both hands are first clasped together and elevated, then depressed and separated at the wrists, without disengaging the fingers.
Plate VIII

Positions of the Hands from \textit{Chironomia}
Figure 82. **Enumerating (en).** When the index of the right hand is laid successively upon the index or the different fingers of the left. If the number of divisions be more than four, the enumeration begins from the thumb.

(4) By the part of the body on which they are occasionally placed. (The symbolic letter by which these are noted is a capital, and is substituted in the place of those two small letters in the systematic table, which represent the position of the arm in the vertical and transverse direction.)

**Figure 83.** The breast (B).

**Figure 84.** The eyes (E).

**Figure 85.** The lips (L).

**Figure 86.** The forehead (F).

**Figure 87.** The chin (O).

In addition to the positions of the arms and hands which have just been considered, the motions of the hands and arms together must be considered in two other fashions: (1) by the direction of their motion and (2) by the manner of their motion. The symbols for the notation of these motions are the 4th and 5th small letters.

**Figure 88.** In the direction of the motion, gestures are considered as ascending (a), descending (d), to the right (r), to the left (l), forwards (f), backwards (b), and revolving (v).

**Figure 89.** Noting (n). When the hand is first drawn back and then advanced and with a gentle stroke depressed.

**Figure 90.** Projecting or pushing (p). When the arm is first retracted and then thrust forwards in the direction in which the hand points.
Plate IX

Positions of the body from *chironomia*
Figure 91. \textit{Waving (w)}. When the fingers are first pointed downwards, and then by a smart motion of the elbow and wrist, the hand is flung upwards into a vertical position.

Figure 92. \textit{The flourish (f1)}. Describes a circular movement above the head.

Figure 93. \textit{The sweep (sw)}. Describes a curved movement descending from the opposite shoulder, and rising with velocity to the utmost extent of the arm, or the reverse; changing the position of the hand from supine to vertical in the first case, and from vertical to supine in the latter. The sweep is sometimes doubled by returning the arm back again through the same arch.

Figure 94. \textit{Striking (st)}. When the whole forearm and the hand along with it descend from a higher elevation rapidly, and with a degree of force like a stroke which is arrested, when it has struck what it is aimed against.

Figure 95. \textit{Recoiling (re)}. When after a stroke as in the former gesture, the arm and hand return back to the position from whence they proceeded.

Other gestures which are considered by their motion are:

- \textit{Beckoning (bk)}. When with the forefinger or the whole hand the palm turned inwards, a motion is made inwards towards the breast.

- \textit{Repressing (rp)}. The reverse of the preceding gesture, when the forefinger or the whole hand, the palm turned outwards, makes a motion in opposition to the person addressed. The motions in these two last gestures are often repeated.

- \textit{Advancing (ad)}. When the hand being first moved downwards and backwards in order to obtain greater space for action, is then moved
regularly forwards and raised as high as the horizontal position, a step being at the same time made in advance to aid the action.

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

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

**Clinching (cl).** When the hand being held forth prone or supine, and the arm moderately extended, the hand is suddenly clinched, and the arm raised and contracted in a position of threatening or contempt.

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

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

**Pressing (pr).** When the hand already laid on some part, the effort of pressing is marked by raising the elbow and contracting the fingers.

D. **The Head, the Eyes, the Shoulders and the Body**

Thus far the positions and movements of the feet and the lower limbs, the positions, motions and elevations of the arms, and the positions and motions of the hands have been discussed and illustrated by figures; the next parts of the body to be discussed are the head, the eyes, the shoulders and the body.

From Quintilian Austin extracted the following comments upon the importance of the head to delivery:

As the head gives the chief grace to the person, so does it principally contribute to the expression of grace in delivery. It must be held in an erect and natural position. . . . Its movements should be suited to the character of the delivery,
they should accord with the gesture, and fall in with the action of the hands, and the motions of the body. The eyes are always to be directed as the gesture points; ... 

the head is capable of many appropriate expressions. For besides these motions, which by a nod signify assent, or rejection, or approbation; there are other motions of the head known and common to all, which express modesty, doubt, admiration and indignation. But to use the gesture of the head alone unaccompanied by any other gesture, even on the stage, is considered faulty. It is also a fault to shake or nod the head too frequently, but to toss it violently or to agitate, the hair by rolling it about, is the action of a madman.

According to Quintilian, the most usual motions and positions of the head with the appropriate notation symbols are:

I. inclined
E. erect
AS. assenting
DN. denying
SH. shaking
TS. tossing
S. aside

The looks of the eyes and the notations for them are:

F. forwards
A. averted
D. downwards
U. upwards
R. around
V. vacuity; or vacancy

And again Quintilian is used by Austin as the authority for the motions of the body or trunk:

The sides should bear their part in the gesture. The motion of the whole body contributes much to the effect in delivery; so much that Cicero is of opinion that more can be done by its gesture, than even by the hands themselves. Thus he says in his work De Oratore. No affected motions of the fingers, no measured cadence of their articulations. Let the gesture rather regulate itself by the movements of the whole trunk, and by the manly inflexion of the sides.

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1 Ibid. IV, pp. 281-283.
2 Ibid. IV, p. 309
Austin concludes this particular discussion by explaining again that the gestures of the arms and hands are to be always supported by the accompaniment of the body, not proceeding from the trunk as from a rigid log. He cautions the orator about the shrugging of the shoulders: "the raising up or shrugging of the shoulders to express indifference or contempt is merely theatrical and should be used sparingly even on the stage."

He explains in closing that a notation system for positions of the body could be worked out, but that it is unnecessary because they are always sufficiently understood since they are the accompaniment of the gestures and motions of the head, the arms, and the hands.

Application of the Symbols and Symbolic Letters

In the previous chapter the various positions and motions of the parts of the body—the feet and lower limbs, the hands, the arms, the head, the eyes, the shoulders and the body proper—were treated at some length and many symbols were indicated for these various positions, motions, and attitudes. It will now be the purpose in this chapter to examine the application of these symbols when combined together, and to show how the movements of the body can be described through such a system of notation.

In the system of notation, gestures are expressed by four, or fewer symbolic letters for each movement; these letters are always placed in a certain sequence, as follows:

- The first letter relates to the position of the hand.
- The second to the elevation of the arm.
- The third to the transverse situation of the arm.
- The fourth to the motion or force of the gesture.

For example, the letters phfd are read: prone horizontal forward descending; this means that prone is the position of the hand, horizontal
is the elevation of the arm, forward is the position of the arm in the transverse direction, and descending means that in arriving at that position, the arm descended from a higher elevation.

When there are two sets of small letters, the first denotes the gestures of the right hand and arm, the second those of the left. In this case, the two sets are separated by a short dash. When a single set of three, four, or five small letters is marked, the gesture of one hand only is expressed. A short dash is always marked with each set of small letters; if this dash follows the letters, they denote the gesture of the right hand only; if the dash precedes the letters, they denote the gestures of the left hand only.

When a long dash follows the small letters connecting them to other small letters, or to a single one farther on, a change of gesture is marked, which is to take place on the word over which such letter or letters are placed.

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

The positions of the head, and the looks of the eyes, are marked with their symbolic capital letters towards the beginning of the sentence, and considerably separated from the symbolic letters relating to the hands and arms.

The positions of the feet and the steps are marked below the line, and under the word where they should take place. The order in succession
of the gestures of the different parts is, first, the eyes and countenance; second, the head, hand and body; and last, the feet.

The symbols relating to the voice may be used as occasion requires, and written in the margin. They are chiefly borrowed from the very ingenious work, *Prosodia Rationalis*, by Joshua Steele.

The attached material, Plates I, XI, XII, XIII and XIV, is copied directly from pp. 363 to 367 of *Chironomia* and shows the arrangement of the symbolic letters of notation of gesture.

In order to show the application of this notation system to a piece of literature, Plate XV is included which is a portion of "The Miser and Plutus" by Gay; it will be seen from an examination of this plate, taken from plate 12 in *Chironomia*, that above the lines of the fable Austin presented a figure making the gestures, and immediately above the words on which the gestures were made appear the notations. The notations below the words are for the positions of the feet. Taken from pp. 370, 371 and 372 of *Chironomia* are some of Austin's observations on the notations for "The Miser and Plutus."

**Figure 1.** The direction of motion expressed by the 4th small letter trzymał means that from the position in which both hands are presented ṭḥf, they should move both towards the right and stop at the position oblique as noted by ƣ, connected by a dash to the position mentioned.

**Figure 2.** The 4th small letter ƣ signifies noting. See manner of motion in the synoptical table.

**Figure 12.** The position of the hands at first is, both folded horizontal forwards as expressed in the notation ṭḥf. At the ą connected by the dash, which signifies ascending, the hands are raised
Synoptical Arrangement of the Symbolic Letters from Chironomia

and Symbolic Letters.

ocurred, and might have been varied in a thousand ways: it is to be considered as an example, merely for illustrating the system. See the notation of part of the Fable of the Miser and Plutus at the end of this Chapter.

Synoptical arrangement of the Symbolic Letters:

Letters written above the Line on which the Gesture is noted, relating to the Hands, the Fingers, and Arms.

The Hands.

First, small letter.

Noting the manner of presenting the Palm.

- p. prone.
- s. supine.
- n. inwards or natural.
- o. outwards.

Noting the disposition of the Fingers.

- f. forwards.
- b. backwards.
- u. vertical.
- v. vertical.

Elevation of the Arms.

Second, small letter.

and two Capital letters.

- d. downwards.
- b. horizontal.
- e. elevated.

- Z. zenith.
- R. rest.

---

\* The order of this synoptical arrangement of the symbolic letters will be found to depart, in a small degree from that pursued in the investigation of the principles of the notation of gesture. This has been adopted for the convenience of practice, the symbolic letters being here placed as nearly as possible in the order of their most frequent use. But each class of symbols of gesture is preserved distinct, and may be easily referred to for explanation under their respective heads in Chapters 11, 12, 13 and 14.

1 Forwards. The palm presented forwards, the fingers pointing down.

Backwards. The palm turned backwards, the fingers pointing down.
Plate XI

Synoptical Arrangement of the Symbolic Letters from Chironomia

Application of Symbols,

Position of the Arms in the transverse Direction

Third, small letter.

c. across.

f. forward.

g. oblique.

x. extended.

b. backwards.

For motions of the Hands and Arms, and force of Gesture.

Fourth and Fifth, small letters.

Force of Motion or Energy.

r. contracted.

m. moderate.

Direction of Motion.*

ea. ascending.

d. descending.

r. right.

l. left.

f. forwards.

b. backwards.

v. revolving.

n. noting.

p. projecting or pushing.

w. waving.

ft. flourish.

sw. sweep.

bk. beckoning.

rp. repressing.

ad. advancing.

sp. springing.

st. striking.

pr. pressing.

rc. recoiling.

sb. shaking.

th. throwing.

cl. clinching.

ll. collecting.

Manner of Motion.

Head and Eyes.

Capitals placed at the commencement of Sentences.

Head.

Looks of the Eyes and Position of the Head.

i. inclined.

F. forwards.

E. erect.

A. averted.

As. assenting.

Dn. denying.

Sh. shaking.

Tt. tossing.

S. aside.

D. downwards.

U. upwards.

R. round.

V. vacancy.

* See observation XXV. at the end of this Chapter.
**Plate XII**

**Synoptical Arrangement of the Symbolic Letters from Chironomia**

**CHAP. XV. and Symbolic Letters.**

**Letters below the Line for the Feet.**

**Positions of the Feet.** Capitals and Numerals.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Position</th>
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<tr>
<td>F. 1</td>
<td>front 1st position.</td>
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<tr>
<td>F. 2</td>
<td>front 2d position.</td>
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<tr>
<td>R. 1</td>
<td>right 1st position.</td>
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<tr>
<td>R. 2</td>
<td>right 2d position.</td>
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<tr>
<td>L. 1</td>
<td>left 1st position.</td>
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<td>L. 2</td>
<td>left 2d position.</td>
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- x. extended—the feet separated widely.

**Steps, small letters.**

- a. advance.
- r. retire.
- tr. traverse.
- c. cross.

** Capitals substituted for the Second and Third small Letters, and relating to particular Parts on which the Hands may be Placed.**

- E. eyes.
- F. forhead.
- N. nose.
- L. lips.
- br. breast (small letters.)

- A capital B. preceding and joined to a set of small Letters signifies that both Hands or both Arms perform the same Gesture.

- B. both hands or both arms.

**The manner of combining the fingers of both Hands is noted by two small Letters preceded by a capital B. These Letters are substituted for the whole set relating to both Hands.**

- B. ep. both applied.
- cl. clasped.
- cr. crossed.
- ft. folded.

**The Combinations of both Arms.**

- en. encumbered or folded.
- rp. reposed.

**Significant Gestures and Expressions of Countenance which may be Noted in the Margin, after the manner of Mr. Sheridan.**

- At. attention.
- Vn. veneration.
- Li. listening.
- Ln. lamentation.
- Dp. depreciation.
- Pr. pride.
- Sh. shame.
- Av. aversion.
- Cm. commanding.
- Ad. admiration.
- Hr. horror.
- Gr. grief.
- Fr. fear.
- Es. encouraging, and many others at pleasure.
**Plate XIII**

**Synoptical Arrangement of the Symbolic Letters from Chironomia**

Application of Symbols

**CHAP. XV.**

**Alphabetical Arrangement of Symbolic Letters.**

Above the Line. Hands, Arms, Body and Head.

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Below the Line. Feet.

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<th>Capitals and small, significant Gestures.</th>
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<td>Horror</td>
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<td>Lamentation</td>
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<td>Listening</td>
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Symbols for Noting the Force and Rapidity or Interruption of the Voice in Delivery.

The symbols are to be marked in the margin near the commencement of the passage which they are to influence.

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Piano</th>
<th>Uniform loudness, or forte</th>
<th>Crescendo (as in music)</th>
<th>Diminuendo (as in music)</th>
<th>Rapid</th>
<th>Slow</th>
<th>Suspension of the voice, the break or dash after a word</th>
<th>Long pause, or new paragraph</th>
<th>Whisper or monotone</th>
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Compound Symbols.

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<th>Piano and quick</th>
<th>Loud and slow</th>
<th>Loud and quick</th>
<th>Monotonous or whisper slow</th>
<th>Monotone or whisper quick</th>
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<td>Monotone or whisper quick</td>
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Compare with page 24 of Steele's *Prosodia Rationalis*. 
THE MIZER AND FLUMUS.

The miser's wits:
With sudden start
He2ns the clock
As he walks
And takes his whip
Each look and cry
In very need
Then up his hand
And stands in joy:
Sure s^_ his hand:
He swores his hands
Ply circumstance
And then he calls
Held the deep earth
This heart had known
But never's
Good God! whom
Can recompense
I know it well:
The pangs of war:
Enfaming Durch:
Thy poor:
Cold hearted
Not only left
Cold world the
Cold taught the
Thou strifed ancient
In trudging's more
Who can requit
Victory ridden
Coldly to war:

[Descriptions of movements and actions corresponding to each stage of the dialogue]
up, and at the next notation Bfl, by. they are forcibly withdrawn back
on the breast.

Figure 21. This position begins horizontal as first noted Bvhf,
and ends elevated as in the figure; Bvhf, but the B is omitted over the
word weak, being understood by the connecting dash.

Figure 25. The third small letter relating to the transverse
direction of the arm is often placed alone, but connected by a dash with
a preceding set of letters, as already observed in Figure 1. In such
case it is to be understood that the position of the hands remains as
before, and that the transverse direction only of the arm is changed.
Here each arm passes through the whole semicircle from the position
across to extended.

The fourth and fifth small letters also, which relate to direction
and manner of motion, are also often separated, in this manner, from
the position, to which they belong, in order that the place of the motion
or action may be the more distinctly marked.

Figures 15 and 20. The action of the hands and arms, in these
figures, is the same, but the general effect is altered by the difference
of the positions of the feet.

Figure 26. The position of the Left 1st extended. To make this
position extended, the left foot is advanced and touches the ground only
at the toes, the body at the same time is thrown back, and sinks a little,
bending the right knee.

Figure 28. This gesture Bvhr fj, that is both vertical, horizontal,
forwards, rejecting, is thus made. Both hands are drawn backwards nearly
to the mouth in the vertical position, the eyes at this time look forwards,
the hands are then pushed forwards, whilst at the same time the head is
averted, and the feet retire in a greater or lesser degree in proportion to the disgust or abhorrence to be expressed.

It is hoped that the presentation of these figures and plates has helped to clarify the notation system of gesture and its application to actual presentation.

The Classification of Gesture

In this book gesture is understood by the author to relate only to the motions of the whole head, of the body, and of the limbs. Gesture may be considered under four general points of view:

A. With respect to the instrument or manner by which it is performed.
B. The signification of the gesture.
C. The quality of gesture.
D. As suited to the style or character of the matter delivered.

Under the first point of view it is explained that gestures are either principal or subordinate; principal gestures are performed by the advanced or more elevated hand or arm and subordinate gestures are performed by the hand and arm which are more retired and more depressed. Gesture may be made with either hand separately or with both together, each using similar or dissimilar actions. The advancement of one hand before the other is an example of precedence and the advanced hand is performing the principal gesture; the retired hand, then, performs a subordinate gesture.

Under the second class of gestures, based upon signification, are discussed as being either significant or non-significant. Those gestures which have already been discussed as being used to indicate certain persons, feelings or expressions are termed significant gestures. Those gestures which are more vague, which do not mark any particular sentiment,
and which are used to denote a sort of general relation in the expressions are termed non-significant. These non-significant gestures are subdivided into these five classes: 1. commencing gestures, 2. discriminating, 3. auxiliary, 4. suspended and 5. emphatical. In more detail, they are:

1. Commencing gestures being the discourse or division by simply raising the hand from rest.

2. Discriminating gestures are all those which indicate persons or objects, or are used for explaining, extending, limiting, or modifying the predominant ideas.

3. Auxiliary or alternate gestures serve to aid or enforce the gesture of the advanced hand.

4. Suspended or preparatory gestures elevate the arm preparatory to the stroke which is to fall on the emphatical word. They are so named because they hold the attention in suspense by the elevation of the arm on some less important word preceding, and because they are also expected to lead to some emphatical gesture on a more important word.

5. Emphatical gestures mark with force words opposed to or compared with each other, and more particularly the word which expresses the predominant idea.

There is a relationship between the third and fourth points of view, the quality of gesture and the style or character of the matter delivered. The qualities of gesture are magnificence, boldness, variety, energy, simplicity, grace, propriety and precision while the style or character of the matter is said to be epic, rhetorical or colloquial. To each of these styles belongs certain of the qualities just enumerated, therefore it will be well to describe fully these qualities of perfection and their
Magnificence—the action is flowing and unconstrained, the preparations are made in some graceful curve, the transitions are easy, and the accompaniments are correct, and in all respects illustrative of the principal action. The motions of the head are free, and the inflexions of the body manly and dignified. The action of the lower limbs is decided, and a considerable space is traversed with firmness and with force. The opposite imperfections are short, dry and mean gestures, constrained motions, rigidity of the joints, and stiffness of the body with short steps and doubtful or timid movements.

Boldness of gesture—the opposite is tameness. In this sort of gesture, unexpected positions, elevations and transitions surprise at once by their novelty and grace, and thus illustrate or enforce their ideas with irresistible effect.

Energy of gesture—this consists in the firmness and decision of the whole action; and in the support which the voice receives from the precision of the stroke of the gesture which aids its emphasis. The opposite imperfections are feebleness and indecision.

Variety of gesture—this consists in the ability of readily adapting suitable and different gestures to each sentiment and situation; so as to avoid recurring too frequently to one favorite gesture or set of gestures. The opposite imperfections are sameness, barrenness, and monotony of gesture analogous to that of the voice.

Simplicity of gesture—this consists in such a character of gesture as appears the natural result of the situation and sentiments. The opposite imperfection is affectation.
Grace of gesture—this is the result of all other perfections, arising from a dignified self-possession of mind; and the power of personal exertion practiced into facility after the best models, and according to the truest taste. The opposite imperfections are awkwardness, vulgarity, and rusticity.

Propriety of gesture—called also truth of gesture, or natural gesture. This consists in the judicious use of the gestures best suited to illustrate or to express the sentiment. The opposite imperfections are false, contradictory, or unsuitable gestures: such as produce solecism in gesture.

Precision of gesture or correctness—arises from the just preparation, the due force, and the correct timing of the action. . . . precision of gesture gives the same effect to action, as neatness of articulation gives to speech. The opposite imperfections are the indecision, uncertainty, and incorrectness arising from vague and sawing gestures, which far from illustrating, render dubious the sense of the sentiments, which they accompany, and distract the spectator.

Epic gestures requires to be attended with all these qualities in perfection; to it belong magnificence, boldness, energy, variety, simplicity, grace, propriety, and precision. The compositions requiring epic gesture in the delivery are tragedy, epic poetry, lyric odes, and sublime description.

Rhetorical gesture requires principally energy, variety, simplicity, and precision. Grace is desirable. Magnificence is rarely wanting, but may sometimes have place. Appropriate or significant gestures are seldom to be used, yet propriety in a limited sense should be observed. Boldness of gesture is inadmissible.
Colloquial gesture, when concerned in the higher sense of polite life, requires principally simplicity and grace. Precision will follow, of course. It may occasionally demand something of energy and variety. Propriety is not necessary except in the most limited sense, nor in any respect either magnificence or boldness. Colloquial gesture, which is at the opposite extreme from epic, differs from it essentially in the manner of action of the arm.

Austin explains the prejudice that the ancient rhetoricians, Quintilian and Cres ol lius among them, had toward the use of the left hand; it seems that it arose from the dress of the Romans in which the left hand was occupied in holding the folds of the toga. He does not see any reason why either hand should not be used equally for every purpose since the construction and natural abilities of both hands are equal. He considers four occasions upon which the left hand may be used properly, and these are:

A. When the persons addressed are on the left side, the left hand performs the principal gesture.

B. The necessary discrimination of objects opposed to each other requires the left hand alternately to assume the principal gesture.

C. To give the advantage of variety.

D. The advantage of giving not only variety but also force by occasionally elevating and bestowing, as it were, upon the retired hand all the spirit and authority of the gesture.

He says further that the moderns have restored use and dignity to the left hand, but that there are still some gestures which must be made by the right hand only; some of these are the brandishing of a sword which should never be made with the left hand on the stage except in
ridicule, neither does the left threaten or command with propriety nor does it imitate the manner of writing nor take the lead in salutation.

Austin also discusses the deviation of the modern rhetoricians from the ancients on the subject of speaking with the corresponding hand and foot advanced. According to Quintilian, this was wrong, but Austin feels that modern custom is preferred on the basis of natural emotions and observes that in the vehement passions, the corresponding hand and foot advance together. He says, though, that in tranquil circumstances the advanced hand and foot may alternate with sufficient grace and propriety. But in more vehement passions, the body would be distorted if the corresponding hand and foot were not advanced together.

**Preparation, Transition and Accompaniment of Gesture**

In oratory, persuasion is the chief office of the orator, and it reaches the mind slowly; as a result, it must be insinuated into the mind not only by the words alone but by gesture as well. In the transition from gesture to gesture, the hand and arm do not move in the shortest line, but in a sort of waving line, one gesture returning upon itself, somewhat in this manner:

In this illustration $f$ represents forward, $q$ oblique, and $x$ extended; the shortest distance for transition from one position to another is the dotted line, but the best transition is from $f$ to $q$ (across) then to $q$, from $q$ to $f$ to $x$.

In the vertical plane the ascending gestures from $Z$ to $R$ through $e$, $h$ and $d$ are:
In this figure \( Z \) is the zenith and \( R \) the point of rest, and the hand in ascending and descending is represented as making returning inflexions at the principal points, \( d, h, \) and \( e. \)

The preparation for gesture made by these different curves does not suit every species of gesture; it is adapted almost solely to discriminating gestures; emphatical gestures are generally preceded by a suspended gesture, which serves the double purpose of marking some less important word, and of preparing for the stroke of the most emphatical gesture.

The connection of gesture is therefore the relation which one gesture bears to another, that is, the observation and notation of the different circumstances in which they agree, and of those in which they differ.

The connection of gesture in the vertical direction, when the hand without altering its position merely ascends by short intervals in order to mark a succession of discriminating gestures is noted by the usual connecting dash and an \( \downarrow \) over the word where the hand descends.

The transition of gesture relates to the manner of arriving at a gesture, and to the changes of gesture; and signifies either the particular changes of the position of the hand and arm, or the general change of the principal gesture from one hand to the other.

Some principles about the transition of gesture from hand to hand would include these: so long as there exists a strict connection between
the sentiments, uninterrupted by any long pauses or change of persons, no
transition can take place and the same hand which began continues to
perform the principal gesture; neither should the positions of the feet
change too freely from right to left, but they may vary in advancing, and
retiring or change from the first to the second position alternately as
occasion may require.

The transition of gesture from one hand to another should be handled
with ease and simplicity. The subordinate gesture will be found to bear
a close analogy to accompaniment in music. The accompanying gesture
either exactly imitates the principal, and the arms are held parallel
and equally advanced, or the imitation is as near as the position of the
body will allow, and both point in the same direction, though one may
happen to be directed across the body whilst the other is oblique.

Besides the motions of the subordinate gesture, other very important
accompaniments are to be attended to: as those of the lower limbs, of
the body and the head; otherwise the performance will be rigid and
absurd like that of a puppet.

Termination of gesture is generally made about the horizontal
elevation, but sometimes might be made downwards or elevated according
to the sentiment. The horizontal termination suits decision and
instruction; the downward disapprobation and condemnation; the elevated
pride, high passion, and devotion. It takes place only when both arms
fall to rest.

**Stroke and Time of Gesture**

The consideration of the stroke and time of gesture begins with a
discussion of the importance of the shoulder to gesture; the shoulder is
called the "center of motion" of gesture because all gestures involving the upper arm, the forearm, the hand and the fingers begin at the shoulder and proceed in the order just named. This is important because the farther from the center of motion any of the component parts are situated, the more motion there will be because of the greater space passed through. Therefore, the hand, being farthest from the shoulder, makes the greatest; also, being joined at the wrist by a flexible joint, the hand is capable of greatest movement in several directions. Thus is it enabled to finish its gesture and mark its complete termination.

This termination of gesture is called the stroke of gesture, and should be marked by different degrees of force according to the energy of the sentiment expressed. The stroke of gesture is analogous to the impression of the voice, made on those words, which it would illustrate or enforce; it is to the eye, what the emphasis and inflexions of the voice are to the ear, and it is capable of equal force and variety.

The time of gesture means the accompaniment of the words with gesture; in general, the gesture should accompany the words, not precede nor follow them. The order of the different actions or movements are as follows: in the calm discourse the words and gestures are nearly contemporaneous; in high passion the order is: first, the eyes; second, the countenance in general; third, the gestures; and fourth, language. The interval between each is extremely limited.

Frequency, Moderation and Intermission of Gesture

Austin says that as gesture is used for the illustration or enforcement of language, it should be limited in its application to such words and passages only as admit or require such illustrations of enforcement. Thus it should not be used on every word, but reserved for such passages
which need to be rendered more prominent than others.

The frequency of gesture in discourses, or parts of discourses will be determined in general by the number, the novelty, and the discrimination of ideas. In a sentence where each word is important, if gesture be used, each should be marked with a gesture.

Austin quotes Quintilian who said "the action of the hand should begin and close with the sense." He observes that this means then that the commencement of the motion, or preparation of the gesture, should take place at the beginning of the clause; leading to the emphatical word; and that the stroke of the gesture should be made on that word, and the hand then fall to rest. Quintilian then is quoted again "for otherwise the gesture will precede the voice or follow it, both of which are improper." Austin says that in the calm parts of a discourse the gesture should certainly be regulated by this rule of Quintilian; but in ardent passages, the order is rather this: the feelings of the mind are first disclosed by the countenance, then by the gesture, and lastly expressed in words.

Austin says that according to his conception the art of managing gesture to the best advantage appears to contrive so that the discriminating gestures shall serve as preparations for the more emphatic gestures.

He says further that from the observations made on this subject it appears that a judicious speaker will often intermit his gesture altogether, that he will restrain its frequency, and use it only when absolutely necessary to illustrate or to enforce his sentiments.

Austin cautions the speaker to be discreet, and not hazard too much till he finds himself possessed of his audience and filled with his
subject. He will be quiet and guarded in the commencement of his dis-
course, he will restrain his gestures in the calm and reasoning passages,
and reserve its force and brilliancy for the appropriate expression of
his most earnest feelings and boldest thoughts. His transitions from the
placid and tranquil narrative, to the parts which are most highly wrought,
and which require his utmost exertions, will be gradual and just, and
free from sudden extravagance. As he warms, his gesture will commence;
and when he glows, it will be more vehement, and also more frequent.

Significance of Gesture

The first observation to be made here is that communication between
men would be extremely limited if his powers of expression were limited
to those of language alone. Nature, fortunately, has provided man with
external signs which universally are used to express his most pressing
wants and his most interesting feelings. These external signs are tones,
looks and gestures. The tones of the voice are never misunderstood even
by those to whom the language is unknown; the countenance also is a sure
indication of the various feelings of the mind, so far as its movements
are not forcibly suppressed; and gestures too, as well as some involuntary
agitations, discover the thoughts distinctly.

At this point Austin turns to Home's Elements of Criticism for his
observations on the external signs of emotions and passions:

The external signs of passion are of two kinds, voluntary
and involuntary. The voluntary signs are also of two
kinds; some are arbitrary, and some natural. Words are
arbitrary signs, excepting a few simple sounds expressive
of certain internal emotions. . . . The other kind of
voluntary signs, comprehends certain attitudes and gestures
that naturally accompany certain emotions with a surprising
uniformity. . . . The natural signs of emotions, voluntary
and involuntary, being nearly the same in all men, form an
universal language which no distance of place, no difference of tribe, no diversity of tongue, can darken or render doubtful. . . . As the arbitrary signs vary in every country, there could be no communication of thoughts among different nations, were it not for the natural signs in which all agree.

On the subject of natural and artificial gestures or signs, Abbé Dubos treated this subject at length and explained Quintilian's objections to artificial gesture. The difference, according to Abbé Dubos between natural and artificial gestures is that natural gestures express affections of the mind or body; artificial gestures or instituted gestures are those used as substitutes for words and are understood only in a particular country. Natural gestures rarely have any distinct signification when used without words; artificial gestures substitute for words. At this point the author referred to Quintilian, who forbade the orator to imitate the gesticulation of the dancers or pantomimes. Dubos adds further that Quintilian said an orator ought to suit his gesture to the general sentiment which he expresses and not to the particular signification of the word, which he pronounces.

6 Henry Home of Kames, Elements of Criticism (ed. by Rev. James R. Boyd, New York: A. S. Barnes, 1859). (The first edition of this work was in 1762 with subsequent editions in 1763, 1769, 1785, 1807 and abridged editions in 1823 and 1833. It is not known which edition Austin used but the material quoted by him appears in the edition cited on pages 230 and 233).

7 Jean Baptiste Dubos, Reflexions critiques sur la poesie et sur la peinture (Paris: 1755), Tom. III, p. 222. (Reference to this work was made earlier in this study; the bibliographical data just given came from Austin's footnotes on this material).
From the writings of Engel on gesture and theatrical action, Austin gets the following division of gesture into these classes:

1. Picturesque gestures are descriptive and are the gestures Cicero called *demonstratio*.

2. Expressive gestures relate to the feelings of the mind and are the gestures which Cicero called *significatio*.

3. Indicative gestures are those used to point out but not describe an object.

4. Gestures of motive are those which arise from desire or aversion.

5. Analogous gestures represent the feelings of the mind in a manner similar to those of the body; for example, when refusing assent the hand pushes as it were, the ideas aside.

6. Physiological gestures are involuntary indications of the mind, as blushing, paleness, tears, laughing.

The classes of action presented by Engel should also be included here. They are:

1. Action is complete when the imitation is perfect; as may take place when one man describes the gestures of another.

2. Action is incomplete when a man describes objects incapable of being adequately represented by his powers, as if he should describe the height and circumference of a mountain.

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8 Johann Jakob Engel, *Idées sur le Geste, et l’Action théâtrale*. This was the translation from the German into the French and appeared in a publication named *Recueil de Pieces intéressantes concernant les Antiquités, les Beaux Arts, &c.*, published in Paris in 1796 and according to Austin’s footnote the version used by him. The version inspected by this writer was the adaptation by Henry Siddons under the title of *Practical Illustrations of Rhetorical Gesture and Action*, published in London by Richard Phillips in 1807. This was adapted directly from the German.
3. Action is figurative when some resemblance in the gesture is substituted for the feelings of the mind.

Austin points out that there have been others besides Engel who were interested in the significance and truth of gesture; among those whom he mentions in this connection are Caussinus, Cresollius, Henischius, Curius Fortunatianus, Johannes Lucas, Count Buffon, Thomas Sheridan and John Walker. Concerning the latter, Austin says "Mr. Walker, in his Elements of Elocution has improved on that part of Mr. Sheridan's work, which describes the external characters of the passions, and has subjoined to each, appropriate examples selected with his usual judgment and taste." What Austin didn't mention in this connection is that Walker's treatment of the passions came directly from James Burgh's

*Art of Speaking.*

It was mentioned earlier in this study that Austin did not use Burgh as a source, and it seems strange that he did not recognize the treatment of the passions included in Walker's book as being from Burgh unless he was not acquainted with Burgh's book.

The following list of significant gestures comes from pages 182 to 184 of *Chironomia,* and no additional explanation is felt necessary.

**The Head and Face**

The hanging down of the head denotes shame or grief. The holding it up, pride or courage. To nod forwards implies assent. To toss the head back, dissent. The inclination of the head implies bashfulness or languor. The head is averted in dislike or horror. It leans forward in attention.

---

9 *Chironomia,* p. 182

The Eyes

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

The Arms

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

The Hands

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

The Body

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

The Lower Limbs

Their firm position signifies courage or obstinacy.
Bended knees, timidity or weakness.
Frequent change, disturbed thoughts.
They advance in desire or courage.
Retire in aversion or fear.
Start in terror.
Stamp in authority or anger.
Kneel in submission and prayer.

On the subject of significance Austin divides gestures into four different classes:

1. Those which are natural or involuntary: as blushing in shame, paleness, or trembling from fear.
2. The simple significant gestures of the body which have just been enumerated.

3. Complex significant gestures which are combinations of the simple according to the passions which they represent. These take place principally on the stage; the boldest and most magnificent of them are termed attitudes.

4. Instituted gestures which derive their significance merely from usage; as such they are altogether arbitrary in their meaning and local in their use. They are not understood by all people, and their meaning is to be learned like that of words in a new language.

For the following descriptions of complex significant gestures reference should be made to the attached Plates XVI and XVII which have the various attitudes represented on them. The descriptions are from pages 187 to 193 of Chironomia.

Figure 99. Terror excites the person who suffers under it, to avoid or to escape from the dreaded object. If it be supposed to be some dangerous reptile on the ground, and very near, the expression is represented by the figure starting back, and looking downwards. If the danger threaten from a distance, the terror arising is expressed by a figure looking forwards, and not starting back, but merely in the retired position. But if the dread of impending death from the hand of an enemy awaken this passion, the coward flies.

Figure 100. Aversion is expressed by two gestures, first the hand held vertical is retracted towards the face, the eyes and head are for a moment directed eagerly towards the object, and the feet advance.
Plate XVI

Complex Significant Gestures from Chironomia.

Complex Significant Gestures

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Figure 101. Then suddenly the eyes are withdrawn, the head is averted, the feet retire, and the arms are projected out extended against the object, the hands vertical.

Figure 102. Horror, which is aversion or astonishment mingled with terror, is seldom capable of retreating but remains petrified in one attitude, with the eyes riveted on its object, and the arm held forwards to guard the person, the hands vertical, and the whole frame trembling.

Figure 103. Listening, in order to obtain the surest and most various information, first presents the quick and comprehensive glance of the eye towards the apparent direction of the sounds, if nothing is seen, the ear presents itself towards the point of expectation, and the eye is bent on vacancy; but all this passes in a moment. The hand and arm are held vertical extended. If the sound proceed from different quarters at the same time, both arms are held up, and the head alternately changes from one side to the other, with a rapidity governed by the nature of the sound; if it be alarming, with trepidation; if pleasing, with gentle motion. The figure is listening fear.

Figure 104. Admiration, if of surrounding natural objects of a pleasing kind, holds both hands vertical and across, and moves them outwards to the position, extended as in the figure. If admiration arise from some extraordinary or unexpected circumstances, the hands are thrown up supine elevated, together with the countenance and the eyes.

Figure 105. Veneration crosses both hands on the breast, casts down the eyes slowly, and bows the head.

Figure 106. Deprecation advances in an extended position of the feet, approaching to kneeling, clasps the hands forcibly together, throws back, the head sinking it between the shoulders, and looks earnestly up to the
person implored.

Figure 107. In appealing to heaven the right hand is first laid on the breast, then the left is projected supine upwards, the eyes first directed forwards, and then upwards.

Figure 83 (Plate IX). In the appeal to conscience, the right hand is laid on the breast, the left drops unmoved, the eyes are fixed upon the person addressed; sometimes both hands press the breast.

Figure 106. Shame in the extreme sinks on the knee and covers the eyes with both hands; this is a feminine expression of it.

Figure 109. Mild resignation falls on the knee, crosses the arms on the breast, and looks forwards and upwards towards heaven. This is also a feminine expression of this feeling.

Figure 116. Resignation mixed with desperation stands erect and unmoved, the head thrown back, the eyes turned upward and fixed, the arms crossed.

Figure 84 (Plate IX). Grief arising from sudden and afflicting intelligence covers the eyes with one hand, advances forwards and throws back the other hand.

Figure 85 (Plate IX). Attention demanding silence holds the finger on the lips, and leans forwards, sometimes repressing with the left hand.

Figure 86 (Plate IX). Distress when extreme lays the palm of the hand upon the forehead, throws the head and body back, and retires with a long and sudden step.

Figure 87 (Plate IX). Deliberation on ordinary subjects holds the chin, and sets the arm akimbo.
Plate XVII

Complex Significant Gestures from Chironomic
Figure bO (Plate IV). Self sufficiency folds the arms, and sets himself on his centre.

Figure bII (Plate IV). Pride throws back the body, holds the head high, and nearly presents forward his elbow akimbo.

The remainder of the described complex significant gestures were borrowed by Austin from Engel, and will be found on Plates XVI and XVII.

Figure II0. Surprise causes the body and lower limbs to retire, and affection stimulates the person to advance.

Figures III and II2. In deliberation, as when difficulties occur or obstacles are discovered, a man either arrests his action entirely, or changes it to something altogether different. The direction of his eyes, and the action of his head is also under similar circumstances quite altered. The eyes, instead of moving freely from object to object, become fixed, and the head is thrown back, if before hanging down on the breast.

Figure III3. Melancholy is a feeble and passive affection; it is attended by a total relaxation of the nerves, with a mute and tranquil resignation, unaccompanied by opposition either to the cause or the sensibility of the evil. The character externally is languor without motion, the head hanging at the "side next the heart," the eyes turned upon its object, or if that is absent fixed on the ground, the hands hanging down by their own weight without effort, and joined loosely together.

Figure III4. Anxiety is of a different character; it is restless and active, and manifest by the extension of the muscles; the eye is filled with fire, the breathing is quick, the motion is hurried, the head is thrown back, the whole body is extended.
The final observation upon significant gestures is that they appear to be the great ornaments of dramatic exhibition; however, they bear no proportion to the greater number of gestures made by an actor in the presentation of a dramatic character which are not significant but are no less necessary, though not so splendid or imposing as the significant gestures.

**Grace of Gesture**

The first point to be considered on the subject of grace is that rhetorical action depends for gracefulness upon two things—partly upon the person and partly upon the mind. Grace is not natural so therefore in general the person requires practice in grace and the mind must be instructed and encouraged in it. The mind may be capable of every sentiment but unless it is trained in the expression suitably, then it will betray in every motion of the body the constraint and awkwardness of a lack of grace. The only way in which a public speaker who lacks grace can be excused is to be invested with the irresistible force of sincerity and fact.

The grace of oratorical action consists chiefly in four requisites: the facility, the freedom, the variety and the simplicity of those gestures which illustrate the discourse.

Oratorical action must be performed with facility because the appearance of great efforts is incompatible with ease, which is the one constituent part of grace.

Freedom is also necessary to gracefulness of action because no gestures can be graceful which are either confined by external circumstances or restrained by the mind.
Variety of gestures is necessary to maintain grace in rhetorical action because the same gestures repeated again and again, no matter how effective, can only betray a lack of imagination on the part of the speaker.

Finally, gestures must have the quality of simplicity and must appear to be used only for the better support of the sentiments expressed. Gestures which are introduced mainly for display or exhibition are to be avoided.

In substance, what Austin is saying of grace in public speaking is this: Rhetorical action derives its grace from the actual motions of the speaker and from the congruity of these motions with the sentiments he is expressing. These motions must be in accord with the sentiments in relation to the situation and in relation to the person delivering them. Action, and by this gesture, must be suited to the speaker, to the subject and to the occasion.

**Austin's Illustrations and Appendix**

In these final chapters of *Chironomia* Austin presents some material which he did not feel he could introduce into the body of the book because of the length or repetition of material involved.

For example, he includes three illustrations of his notation system: there is part of Gray's "Elegy in a Country Church-yard," the speech of Brutus on the death of Caesar, and a passage from Young's "Night Thoughts"; all of these are complete with notations and observations upon each passage. It will be shown in the next section of this study, on the followers of Austin, how some of the later works used these same illustrations.
Also Austin makes a summary of some of his earlier theories of gesture and of his notation system which it is valuable to repeat here.

In action it is a general rule that each new idea requires a new gesture. But important ideas only require distinguished gesture. For these last, therefore, should be reserved the species of gestures named emphatical; for the former, which are the most numerous, the discriminating will be sufficient. As to frequency, the propriety of gesture will be found to depend on the deliberation and expression of the feelings of the speaker. If the feelings are not alive, and if the lines are not delivered with due deliberation, the gestures will appear too numerous and overcharged in all cases.\(^{11}\)

The method of using the notation to the best advantage, is not, that the young speaker should note every possible passage in his discourse, in the manner of those illustrations, for such minuteness would lead to embarrassment, unless preceded by immense labour. If the discourse is to be delivered from a writing, as our sermons generally are, the utmost adviseable notation should not be more than a few marks on particular passages, and those separated considerably from each other, the filling up of which should be trusted to the feelings of the moment. But the best method in all respects for acquiring a finished rhetorical delivery is the private practice of declamation.\(^{12}\) For this purpose the system of notation here delivered, it is conceived, will prove of singular advantage.\(^{12}\)

There are also some additions to the gestures of the hand which are included in this later section of *Chironomia*. Among them are:

**Retracting (rt):** when the arm is withdrawn preparatory to projecting or pushing; this is illustrated by the position of the right arm in Figure 100 on Plate XVI.

**Rejecting (rj):** this is the action of pushing the hand vertically towards the object, and at the same time averting the head. Figure 101 on Plate XVI.

\(^{11}\) *Chironomia*, p. 523.

Bending (bn): this is the gesture preparatory to striking. It is represented by the uppermost dotted hand and arm of Figure 94, and by the strongly marked and elevated right arm of Figure 95, Plate IX.

To the synoptical table, Plate XI, should be added these symbols for direction of motion and manner of motion. For the former, direction of motion add: i for inwards and o for outwards. For the latter, manner of motion, add these symbols: rt for retracting, rl for rejecting and bn for bending.

In the Appendix Austin includes much material which he felt was valuable but was too long for inclusion as footnotes in the main body of the book. These passages are:


2. An account of the Phonasci from Chapter XI, Vacationes Autunnales by Ludovici Cresollii.


4. A passage translated from Quintilian by Gedoyn in Paris in 1572 on the hands.

5. Different opinions from various authors about the manner of disposing the hands and fingers:


7. Extracts from book V, Praeceptium Rhetoricum by Georgio Henischio, 1593.
CHAPTER VII
SUMMARY OF CHIRONOMIA

1. The most original feature of Chironomia is the notation system for gesture.

2. Austin exhibited a wide familiarity with classical and contemporary works on elocution.

3. There is nothing new or original in his treatment of the voice or of the countenance, and his theories of gesture were based on other sources; therefore, without the originality of the notation system his Chironomia, although a comprehensive and excellent book in itself, would not have excited as much comment and interest as it did. In other words, it would have been another book on rhetorical delivery in the same tradition as the works of Bulwer and Burgh; however, with the originality of the notation system it became an unusual book of its kind.

4. Austin's purpose in Chironomia is to restore importance to the fifth canon of rhetoric, the canon of rhetorical delivery, which he feels has been neglected.

5. He feels, that despite other criticisms to the contrary, the British speaker, is as capable as a speaker of any other country, if directed by rational principles and roused into energy on great and interesting occasions.

6. Austin believes that the fifth canon of rhetoric, rhetorical delivery, is composed of three elements: the voice, the countenance, and gestures of the head, body and limbs.

7. The quantity of the voice has these perfections: the body or volume, the compass and the soundness and durability; the opposite
imperfections are: smallness or feebleness, the narrow scale, and weakness.

8. The quality of the voice has these perfections: clearness, sweetness, evenness, variety, and flexibility; the opposite imperfections are: indistinctness, harshness, broken or cracked, monotony, and rigidity.

9. The rules for the management of the voice are: articulation, pronunciation and accent, emphasis, pauses, pitch, quantity, modulation and variety, and tones.

10. General precepts relating to the voice are: the preservation, the improvement and the management.

11. The second external part of oratory is the countenance; every feeling is expressed upon the countenance and it is the countenance upon which the hearers depend—thus, its tremendous importance.

12. The speaker should endeavor to accomplish these points: to instruct, to please, or to move the passions.

13. Under the third part of oratory Austin comprehends gesture which includes the action and position of all the parts of the body: the head, the shoulders, the body or trunk, the hands, arms and fingers, the lower limbs, and the feet.

14. The general objects of public speaking are instruction, persuasion, or entertainment.

15. The modes adopted in public speaking are reading, recitation, declamation, oratory, and acting.

16. The scales of reading are: intelligible, correct, impressive, rhetorical, dramatic and epic.
17. There are six usual positions of the feet: first position of the right foot, first position of the left foot, second position of the right foot, second position of the left foot, front position of the right, and front position of the left foot. These depend upon which foot is advanced and which foot supports the main weight of the body.

18. The positions, motions and elevations of the arms can be considered in the horizontal plane, and the vertical plane. By combining motions in the two planes with the amount of energy expended by the arm and the use of the right, left, or both arms together makes up the systematic positions which can be noted by a symbolic letter to express an exact position.

19. In addition to the systematic positions of the arms, they may also be considered as being folded, akimbo, or reposed.

20. The positions of the hand are determined by four different circumstances: 1. the disposition of the fingers, 2. the manner in which the palm is presented, 3. the combined disposition of both hands, and 4. the part of the body on which they are occasionally placed.

21. The motions of the hands and arms are considered as to their direction and their manner of moving.

22. The motions of the head are: inclined, erect, assenting, denying, shaking, tossing, and aside.

23. The looks of the eyes or positions of the head are: forwards, averted, downwards, upwards, around, and vacuity or vacancy.

24. The gestures of the arms and hands are to be always supported by the accompaniment of the body, not proceeding from the trunk as from a rigid log.
25. In Austin's notation system these letters are symbolic: 1. the first letter relates to the position of the hand; 2. the second to the elevation of the arm; 3. the third to the transverse situation of the arm; and 4. the fourth to the motion or force of the gesture.

26. The positions of the feet are marked under the word.

27. The positions of the head, and the looks of the eyes are marked by a capital letter towards the beginning of the sentence, and considerably separated from the symbolic letters relating to the hands and arms.

28. Joshua Steele's Proseodia Rationalis was used as a reference for symbols relating to the management of the voice.

29. The stroke of gesture is the complete termination of the gesture.

30. The time of gesture means the accompaniment of the words with gestures, and in general, the gesture should accompany the words, not precede nor follow them.

31. In calm discourse words and gesture are nearly contemporaneous.

32. In high passion, the order for words and gesture is: 1. the eyes, 2. the countenance in general, 3. the gestures, and 4. language.

33. Gesture is either principal or subordinate: principal when performed by the advanced hand and subordinate by the retired hand.

34. Gestures are either significant or not significant. Significant gestures are either natural or instituted. Not significant gestures are commencing, discriminating, auxiliary or alternate, suspended or preparatory, and emphatic.

35. Under qualities of gesture may be considered magnificence, boldness, variety, energy, simplicity, grace, propriety and precision.

36. When suited to the style or character of the matter delivered,
gesture may be epic, rhetorical or colloquial.

37. The prejudice among the ancient rhetoricians concerning the use of the left hand arose from the costume of the Romans, where the left hand was needed to support the toga. Austin does not agree with the ancients about this use of the left hand.

38. Austin sees four occasions upon which the left hand may be used for gesture: 1. when the object or person addressed is on the left side; 2. in discriminating between objects opposed to each other; 3. to give variety; and 4. to give force to the retired hand.

39. In the transition of gesture from position to position, the hand and arm do not move in the shortest line, but in a sort of waving line, one gesture returning almost upon itself.

40. Gesture should be used for the illustration or enforcement of language, and not on every word.

41. From Engel, Austin divides gesture into these classes: picturesque, expressive, indicative, gestures of motive, analogous gestures, and physiological gestures.

42. Significant gestures are the great ornaments of dramatic exhibition, but bear no proportion to the greater number of gestures which are not significant but which are no less necessary.

43. The gracefulness of rhetorical action depends partly on the person and partly on the mind.

44. The grace of oratorical action consists chiefly in the facility, the freedom, the variety, and the simplicity of those gestures which illustrate the discourse.

These, then, are the main points of importance in Chironomiæ.
the purpose of the next chapter of this study shall be to determine how much of this material and how many of these theories of Austin were adopted by writers who came after him and whose writings reflect the influence of Chironomia.
CHAPTER IX
A SELECTION OF SUCCESSORS OF AUSTIN

In the preceding chapters of this study an attempt was made to show the important theories advanced by Austin in *Chironomia*; whenever possible, the works which influenced his theories were indicated and his background sources were mentioned. In this part of the study it will be the purpose of the writer to discuss the books published after *Chironomia* which appear to have included material and ideas from that work. In the one hundred and forty-eight years which have passed since the publication of *Chironomia* there have been many books written on the subject of gesture and rhetorical delivery; naturally, it has not been possible to examine every one of those books, but a representative selection has been made. It is believed that the principal books on that subject have been investigated, and the ones which follow the Austin tradition have been studied enough to warrant their inclusion in this part of the work in progress. Perhaps it should be mentioned now, at the beginning of this section, that none of the books, even though they may have been popular and in great use during the nineteenth and the first quarter of the twentieth century, will be included in this study which exhibited no evidence of having been influenced by Austin's material in *Chironomia*.

For purposes of clarity and ease of handling, the material in this section will be presented, insofar as possible, in a chronological order. Therefore, the publication of *Chironomia* in 1806 will be the starting date, and the various books will be considered in order as they appeared in publication.
James Chapman

The author of the first book to be considered here was James Chapman, whose work The Orator was first published in 1809 in London and later in a second edition which appeared in 1811. Chapman was also the author of Outlines of Gesture and a Selection of Pieces in Verse and Prose, published in 1818. He was probably the same Chapman who wrote A Plan of Teaching the Science and Practice of Elocution, Declaration, English Composition and Epistolary Correspondence, published in Edinburgh in 1817; and The Music or Melody and Rhythmus of Language, which appeared in Edinburgh in 1818.

It is thought that this book, The Orator, might have been the first to be influenced by Chironomia, since the material which appears in a later book by another author and based on The Orator bears a strong resemblance to Austin's material. At the time of this writing a copy of The Orator unfortunately had not been located, and so this must remain a supposition. However, a study of the book which was based on The Orator and which seems so much like Chironomia might support this contention.

Increase Cooke

The book referred to immediately above was The American Orator by Increase Cooke, probably first published in 1811. The date of publication is in doubt because the title-page bears the date "1819," but on the dedication page appears the inscription "New Haven, October, 1811,"

1 James Chapman, The Orator, or Elegant Extracts in Prose and Verse (London: 1809).

and in the registration of the book the date is inscribed as being "the nineteenth day of October, in the thirty-sixth year of the Independence of the United States of America" which again makes the date 1811. Another fact which might be advanced for the 1811 date is that another book by Cooke appeared in 1813 which he called Sequel to the American Orator. The reason the particular date of this book is so important is its closeness to the publication date of Chironomia and of Chapman's The Orator. As far as is known, The American Orator is the earliest book published in America which seems to have been influenced by Austin's Chironomia, although it must be remembered that Cooke referred to Chapman's book instead of to Chironomia as his source. On pages 5 and 6 he says:

The Dissertation on Oratorical Delivery, and the Outlines of Gesture, which are prefixed, are mostly abstracted from Chapman's Orator, and are fuller and more minute, it is believed, than what is commonly to be met within compilations of this sort.

It will now be the purpose to inspect some of the things in Cooke's The American Orator which appear to be similar to material from Chironomia. The first of these concerns the general objectives of public speaking, which Cooke says are instruction, persuasion, or entertainment. Another similarity appears in the modes adopted in public speaking, which he says are reading, recitation, declamation, oratory and acting. He defines reading as the art of delivering written language with propriety, force and elegance, and disposes a scale of reading as being: 1. Intelligible. 2. Correct. 3. Impressive. 4. Rhetorical. 5. Dramatic. 6. Epic.

Cooke develops this discussion of the scale of reading in a manner similar to that followed by Austin in Chapter V in Chironomia. For
example, his definition of intelligible reading and its requisites is a direct quotation from that work:

To the reader of this class, the following are the only requisites, good articulation, proper attention to pauses and accents, and sufficient effort of voice to render himself audible to all concerned.

His definitions of the other scales of reading—correct, impressive, rhetorical, dramatic and epic—all exhibit the same strong similarity to Austin's definitions.

Cooke's definition of recitation, declamation and oratory are a verbatim quotation from page 209 of *Chironomia*, and the remainder of Austin's Chapter VI appears in abbreviated form on page 19 of Cooke's book. Cooke continues to follow Austin in his discussion of oratory. It should be mentioned at this point that he does include a reference to Austin's *Chironomia* and a footnote on page 22.

In Part II Cooke turns to a treatment of the voice, for which he acknowledges his sources as being Steele's *Prosodia Rationalis* and Walker's *Elements of Elocution*; however, he returns in Part III to *Chironomia* for a discussion of the quantity and qualities of the voice which appear on page 33 of that book.

The section of Cooke's work which he entitled "Outlines of Gesture," pages 52 to 70, appears to be based primarily on *Chironomia*. For instance, like Austin, Cooke considers the gestures of the body as being performed primarily by the following named parts of the body: 1. the head, 2. the shoulders, 3. the trunk or body, 4. the arms, 5. the hands and fingers, 6. the lower limbs and knees, and 7. the feet.

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The same division will be noted on page 291 of Austin's work.

On page 58 Cooke quotes from Chapter XIII, page 335, Austin's complete paragraph concerning how the positions of the hand are determined. These positions (according to both Cooke and Austin) are determined by four different circumstances. 1. By the disposition of the fingers. 2. By the manner in which the palm is presented. 3. By the combined disposition of both hands. 4. By the part of the body on which they are occasionally placed.

From pages 312 and 313, Cooke took the positions of the arms but neglected to include Austin's notation symbols. These positions are,

<table>
<thead>
<tr>
<th>FIRST LINE</th>
<th>SECOND LINE</th>
<th>THIRD LINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Downwards across</td>
<td>1. Horizontal across</td>
<td>1. Elevated across</td>
</tr>
<tr>
<td>2. Downwards forward</td>
<td>2. Horizontal forward</td>
<td>2. Elevated forwards</td>
</tr>
<tr>
<td>5. Downwards backwards</td>
<td>5. Horizontal backwards</td>
<td>5. Elevated backwards</td>
</tr>
</tbody>
</table>

Cooke says that these fifteen positions arising from three original directions, downwards, horizontal and elevated, will be found sufficient to represent most of the ordinary gestures. He says further that when they are performed by the right, by the left, or by both together, they produce forty-five positions. It will be remembered that these are also the forty-five basic positions devised by Austin from his "man in the sphere" concept.

Cooke's discussion of the stroke and time of gesture is based also on Austin's theory; in addition, he follows Austin in treating the occasions upon which the left hand may be used. His treatment of the qualities of gesture as being magnificence, boldness, energy, variety, simplicity, grace,
propriety, and precision, is the same as that followed by Austin. His
discussion of the significance of gesture comes directly from pages 482,
483 and 484. He also includes the material on pages 487, 488, 489, 490
and 491, which is concerned with complex significant gestures.

This section on outlines of gesture is concluded with a discussion
of grace, which is abstracted from Chapter XXII of Chironomia; Cooke
echoes Austin in finding that the grace of oratorical action consists in
the facility, the freedom, the variety, and the simplicity of those
gestures which illustrate the discourse.

It is believed that the foregoing examples from The American Orator
reveal sufficient similarity between this work and Austin's Chironomia
to establish the assumption that Cooke's work was based on Austin, through
Chapman's The Orator. It can, therefore, be seen that as early as 1811,
only five years after the publication of Chironomia, the influence of
this book had spread from England to America; this influence was to con­
tinue on works in the field of elocution until the first quarter of the
twentieth century.

Christian F. Michaelis

Although this study is intended primarily to examine the influence
of Austin's Chironomia on American authors in the field of elocution, it
would not be considered complete without a reference to a German work by
Christian Friedrich Michaelis entitled Die Kunst der rednerischen und
theatralischen Declamation . . . durch 152 Figuren erläutert fur
öffentliche Redner, Schauspieler und Künstler, which was published in
Leipzig in 1818. The British Museum Catalogue of Printed Books has a
notation referring to the fact that this book was founded on C. Austin's
Unfortunately, this book could not be located in time for an examination of its contents; but from the description in the British Museum Catalogue, it appears possible that it was a complete abstract of Chironomia in much the same fashion as the two books which follow here in this discussion.

Jonathan Barber

In 1831 there was published a book with the title "A Practical Treatise on Gesture, chiefly abstracted from Austin's Chironomia." This book was written by a professor at Harvard University, Jonathan Barber, who was also the author of Exercises in Reading and Recitation (1825), A Grammar of Elocution (1830), and An Introduction to the Grammar of Elocution (1831).

In the preface to A Practical Treatise on Gesture, Barber reveals his attitude toward Chironomia and his purpose in writing his book. Both of these are significant enough to warrant their inclusion at this point:

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

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2. Jonathan Barber, A Practical Treatise on Gesture, chiefly abstracted from Austin's Chironomia; adapted to the use of students, and arranged according to the method of instruction in Harvard University (Cambridge: Hilliard and Brown, 1831).
valuable Plates, as well as of the Descriptions of the "Chironomia," as far as I have found them useful to my purpose; but I believe that a system of Gesture is here given, within a short compass, adapted to every variety of public speaking and of dramatic declamation.

Barber's Table of Contents shows the following chapter division and titles:

Chapter I.—Position of the Feet and Lower Limbs
Chapter II.—The Head, Eyes, Shoulders, and Trunk
Chapter III.—Positions, Motions, and Elevations of the Arms
Chapter IV.—Positions and Motions of the Hands
Chapter V.—Account of the Application of Symbols, and Symbolic Letters
Chapter VI.—The Emphatic Stroke and Time of Gesture
Chapter VII.—The Classification of Gesture
Chapter VIII.—Preparation, Transition, and Accompaniment of Gesture
Chapter IX.—Qualities of Gesture
Chapter X.—Frequency, Moderation, and Intermission of Gesture
Chapter XI.—General Remarks

His illustrations of "An Elegy Written in a Country Church-yard," "Speech of Brutus on the Death of Caesar," and a passage from Young's "Night Thoughts" are the same as those included in Chironomia.

The title of this book, the table of contents, and the preface show very clearly the purpose and substance of this book: it is a condensation of Chironomia which excludes Austin's discussion of voice and countenance, and other early chapters in Chironomia. The treatment of gesture, as Barber says, is simply abstracted from Chironomia and no additional material seems to have been introduced. In other words, it is a shortened and condensed form of Austin's work and no further discussion need be made concerning it.

Andrew Comstock

In the preface to A System of Elocution, the author, Andrew Comstock, says:

The part on gesture is extracted, principally, from Austin's *Chironomia*, a work which is extremely rare, and one whose great size and expense are insuperable obstacles to its general introduction. All, however, that is particularly valuable, which the *Chironomia* contains on the subject of gesture, is here presented to the reader in the compass of a few pages. Austin's system of notation of gesture is of great practical utility. This will appear evident to the reader when he shall have learned that, by its application, all the gestures which an orator makes, in the delivery of a discourse, may be accurately recorded for his own practice and improvement, as well as for the benefit of posterity.

An examination of Part II of *A System of Elocution* will reveal the very close similarity between the material in *Chironomia* and in Comstock's book. Part II is divided into the following chapters:

**A System of Elocution:**

I. Postures of the Body
   Comstock describes and illustrates with pictures the favorable and unfavorable postures of the body. He also describes the correct manner of holding the book when reading in public. This chapter is original with Comstock, especially the illustrations for favorable and unfavorable postures.

II. Notation of Gesture

III. Position of the Feet and Lower Limbs

IV. The Positions, Motions, and Elevations of the Arms
   In this chapter the concept of "the man in the sphere" is presented, and Comstock's theory is that of Austin. The illustrations are identical with those in *Chironomia* as well as the positions of the arms.

V. Postures and Motions of the Hands

VI. The Head, the Eyes, the Shoulders, and the Body

VII. The Stroke and Time of Gesture

VIII. The Classification of Gesture

IX. The Preparation, Transition, and Accompaniment of Gesture

X. The Frequency, Moderation, and Intermission of Gesture

XI. The Qualities of Gesture, and the Gesture Suited to Different Modes of Public Speaking
XII. Significant Gestures

XIII. Grace

XIV. Synoptical Arrangement of the Notation Letters

XV. Application of the Notation Letters

Comstock illustrates the theory of gesture with the same selections used by Austin, "The Miser and Plutus," "Elegy in a Country Church Yard," "Brutus' Speech to the Romans," and Young's "Night Thoughts."

There is nothing original in Comstock's treatment of gesture; as he says in his preface, his section on gesture is extracted from Chironomia, and he cuts and transposes Austin's material freely; but practically every word in Part II of A System of Elocution is taken directly from that book.

William Russell

William Russell, the author of The American Elocutionist, which had its first publication in 1814, received his Master of Arts degree at the University of Glasgow. In the same year that The American Elocutionist appeared, he and James E. Murdoch, a professional actor, established the School of Practical Rhetoric and Oratory in Boston; together, in 1815, they wrote Orthophony, or Vocal Culture, which must have been an extremely popular work, for by 1896 it had reached its seventy-ninth edition under the editorship of his son, the Reverend Francis T. Russell. Other works by Russell were Manual of Mutual Instruction (1826) and Lessons in Emunciation (1830).
On the subject of good address, Russell's definition of the desirable qualities, while not exactly like that in Chironomia, is similar enough to invite comparison. In the following examples, the similar words or phrases have been underlined for comparative purposes.

A good address is that which, in the first place, may be briefly characterised by the epithet manly. It possesses force—consequently exemption from all forms of weakness;—freedom (a natural consequence of force), implying exemption from constraint and embarrassment. These are the first and indispensable rudiments of action. Next in importance, is an appropriate or discriminating style. . . . Last in order, and as a negative quality, chiefly, may be mentioned grace, or these modes of action which obey nature's laws of symmetry and motion.

Here are the same qualities defined by Austin on page 295 of Chironomia:

He (the orator) must recommend himself by every attention to his external deportment, which may be deemed correct and proper; . . . he must therefore, even in his position as he stands, prefer manly dignity and grace, to awkward rusticity, or rude strength. Grace and decorum win favour.

On page 201, Russell pays tribute to Austin and to Rush when he writes:

The rules and principles illustrated in the following pages, are chiefly drawn from that rich and copious volume, Austin's Chironomia,—but modified as experience has suggested, and adapted to the details of practical instruction. . . . The above work on gesture, and that of Dr. Rush on the Voice, afford the fullest instruction in Oratory, that has yet been presented in the English, if not in any other language.

Russell divides his study of action into three sections: 1. introductory observations upon the rudiments of gesture; 2. attitude; and 3. gesture.

In the section on attitude he discusses movements which are preparatory to speaking, and describes the good and bad manner of making an introductory bow; next, he takes up positions of the feet, makes general remarks, calls attention to the common errors observed in taking these positions, and finally sets forth a rule for positions of the feet. He turns to movement of the feet next and follows the pattern already established of setting
forth general remarks, then common errors and finally his rules for this movement; in the same section on attitude he includes the positions and movements of the limbs, of the trunk, and of the head and countenance—each one discussed with general remarks, errors and a rule.

In the section on gesture, the positions and movements of the hand and of the arm are discussed in a similar manner—general remarks, errors and rules. Russell does not use Austin's system of notation, although he divides gestures into the two planes, and gives names for the positions of horizontal, descending and ascending in one plane, and front, oblique, and extended in the other plane.

In treating the placement of the feet, Russell reverses Austin's positions; the positions which were termed the first and second positions of the right foot by Austin are now named the second and first by Russell, and the same reversal is made for the left foot. The concept of the proper placement of the feet, the relation of one foot to the other, and the bearing of weight by the proper foot is like that in Chironomia; only the names of the positions have been reversed.

**Merritt Caldwell**

In the preface to *A Practical Manual of Elocution*, the first edition of which was published in 1845, Caldwell says that he wrote the book to satisfy the need for a suitable text-book in elocution for the use of classes in colleges, academies and schools, and then he says further that he could not have written such a book without the existence of books like

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Rush's Philosophy of the Human Voice and Austin's Chironomia.

It is true that Caldwell uses Austin as his source for this treatment of gesture, but he changes Austin's theories and uses descriptions of his own. Like Russell, Caldwell presents four positions of the feet, which he names the first and second positions of the right foot and the first and second positions of the left foot. The first position of the right foot is described by Caldwell:

In this position, the right foot is firmly planted, and sustains the weight of the body. The left foot forms nearly a right angle with the other, and rests only on the ball of the great toe. In the ground-plan of this figure, the right foot which rests firmly on the ground is deeply shaded; the part of the left which touches the ground is shaded lightly.

This is actually the position described by Austin on page 298, which he calls the second position of the right foot, noted R. 2. This reversal continues throughout Caldwell's description of the feet; his second position of the right foot is Austin's first position of that foot and the two positions of the left foot are likewise reversed.

Caldwell's discussion of the positions of the hand was taken from Chapter XIII of Chironomia under the headings of 1. disposition of the fingers, 2. the manner in which the palm is presented, 3. the combined disposition of both hands, and 4. the parts of the body on which they are occasionally placed.

In order to "position" the movements of the arms and hands, Caldwell used the "man in the sphere" concept similar to that introduced by Austin;

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9 Ibid, p. v.
again, however, he changed the notations to suit himself. In the horizontal plane, his points of location are called: _c_ (cross), _f_ (front), _o_ (oblique), _a_ extended), and _b_ (backward). In the vertical plane, these points are _s_ (zenith), _e_ (elevated), _h_ (horizontal), _d_ (downward) and _r_ (rest). The main difference here seems to be in the symbols used for the oblique and extended positions: Austin uses the letters _q_ and _x_ for these positions, while Caldwell uses _o_ and _e_.

In rather brief paragraphs, Caldwell discusses some of the things to which Austin devoted more space; some of these are principal and subordinate gestures, the accompaniment of gesture, preparatory and terminating gestures, the stroke and time of gesture, significant and net significant gestures, and the transition of gesture. In a footnote on page 269, Caldwell says that in his treatment of the qualities of gesture little more is attempted than to condense the views of Austin from Chapter XX of *Chironomia*. He then proceeds to treat briefly the qualities of gesture, which are Magnificence, Boldness, Energy, Variety, Simplicity, Grace, Propriety, and Precision, and the styles of gesture which are the Epic, the Rhetorical and the Colloquial.

In Chapter V, devoted to action for dramatic representation, Caldwell presents much material which Austin included in *Chironomia*; the use of the feet and lower limbs, the trunk, the head and eyes, the countenance, the positions of the hand, the positions of the arms, and the positions of the arms and hands combined—these topics were all discussed at great length in *Chironomia*, and in the same fashion in which Caldwell treats it.

His section on significant gestures and attitudes came from Chapter
XXI of *Chironomia*, as he states in a footnote on page 305, and the figures as well as the descriptions of complex significant gestures came from that chapter.

In this book on elocution, there was nothing original nor new presented by the author; as he said in his preface, Rush's *Philosophy of the Human Voice* and Austin's *Chironomia* were his main sources, and it is felt that the preceding examples have been sufficient to indicate the extent to which Caldwell drew upon Austin's work for his material on gesture.

**Dr. J. Weaver**

In Dr. Weaver's *A System of Practical Elocution and Rhetorical Gesture*, he says in his introduction, page vii:

> The several works already published on this subject have been examined, and it is thought that neither of them is sufficiently practical on the Elements of Expression—the fundamental principles of an impressive Elocution. Barber, Walker, Steel (sic), Porter, Russell, Comstock, Caldwell, and several others, have been carefully consulted, and they certainly possess their respective degree of merit, but are deemed deficient in the description and clear distinctions of the several elementary functions of the voice, and of the practical trainings on the same.

In the foregoing, Weaver mentioned almost every writer who seems to have been influenced by the theories of Austin, but he neglects to include him as being one of his sources. However, pages 341 to 363 of Part III,

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11. *Lester Leonard Hale, "A Re-Evaluation of the Vocal Philosophy of James Rush as Based on a Study of his Sources" (Unpublished Ph. D. dissertation, Louisiana State University, 1942).* This work should be consulted for a full discussion of Rush's *Philosophy of the Human Voice*.

12. *Dr. J. Weaver, A System of Practical Elocution and Rhetorical Gesture; comprising all the elements of vocal delivery, both as a science and as an art* (Philadelphia: Barrett and Jones, 1846).
on Rhetorical Gesture, are taken from Chironomia. In this section he discusses the positions of the feet, changes in these positions, postures of the hands and fingers, motions of the hands, movements of the feet, movements of the eyes and countenance, movements of the arms and hands, classification of the movements of the hands, and the significance of gestures. These same topics were discussed in Chironomia, and Weaver's treatment of them is similar to Austin's, although no credit was given to Austin in his introduction.

Alexander Melville Bell

The next book to be discussed in this chronological development had a long tenure as a reference book in the field of elocution; the original publication date on Bell's The Principles of Elocution was 1819, and other editions subsequently followed in 1852, 1859, 1878, 1887, 1893, and finally the seventh edition, which was used in this study, in 1899.

Alexander M. Bell was the son of Alexander Bell, a Professor of Elocution in London, and the brother of David Charles Bell, Professor of Elocution in Dublin. He was interested in the science of correct speech, and he developed a system in his book Visible Speech which would present visually the articulating position of the vocal organs for each sound. His son, Alexander Graham Bell, was a teacher of speech for the deaf, and he used the system presented by his father in his book.

In addition to The Principles of Elocution and Visible Speech, Alexander M. Bell was also the author of Principles of Speech and

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Plate XVIII

General Scheme of Notation from Bell's Principles of Eloquence

NOTATION OF GESTURE

Graceful and Passionate Transitions.

62. Gestures would be disagreeably angular if the most direct line of transition from point to point were followed by the arms. A preparatory movement is therefore made, in the opposite direction, before any important gesture.

63. In unimpassioned delivery the preparatory movement may be sweeping and varied, for graceful effect.

64. In strong passion the preparatory movement will be direct and simple, but extensive, and the lines of the accentual gesture bold and straight.

IX. GENERAL SCHEME OF NOTATION FOR ATTITUDE AND MOTION.

65. 1. The Feet, Lower Limbs, and Trunk.

(Notation placed below the line.)

R 1 : R 2 ; R 3 ; R 4 ; R 5 ; R 6 ; L 1 ; L 2 ; L 3 ; L 4 ; L 5 ; L 6 . 

ad...advancing re...retiring sh...shaking +...standing with one

r...stepping to right kn...kneeling up...body drawn up,

l...stepping to left bw...bowing as in pride

st...starting crt...curtseying dn...body sunk down,

sp...stamping

Note.—I. The right foot is in front for the R series, and the left, for the L series. The weight of the body rests on the foot in front for all the even numbers, and on the retired foot for the odd numbers.

II. A small number should be prefixed to the notation for advancing, retiring, stepping to the right, or to the left, when more than one step is to be made. Thus 3ad, advancing two steps, 3re, retiring three steps.

66. The Arms.

(All the subsequent notations placed above the line.)

z...pointing to the zenith c...directed across the body
e...elevated 45° above the horizon f..." forwards
h...horizontal q..." obliquely 45° from f

d...downwards 45° below the horizon x...extended in the line of the shoulders

n...pointing to the nadir b...directed backwards

N (nadir). the arm hanging at rest.

pp...preparatory movement de...descending
cn...the arm contracted r...moving to the right
exp..." " expanded l...moving to the left
as...ascending pj...the arm projected
Plate XIX

General Scheme of Notation from Sell's Principles of Elocution

NOTATION OF GESTURE.

bk...the arm drawn back
rb...rebound from any position to the same again
dr...the arms drooping
fd...the arms folded
kim...à kimbo
shr...shrinking
tr...tremulous

wv...waving
wv...lying close to the waist
sl...slow motion
(qk...quick motion
♂ (or oc) over curve
♀ or u¢ under curve
ouc or uoe...serpentine

67. III.—The Hands.

ut...naturally opened
s...supine, (palm upwards)
p...prone, (palm downwards)
o...palm outwards
i...palm inwards
v...raised vertically
do...turned downwards
ix...indexing or pointing
rv...hands revolving

ap...both hands applied palm to palm
tip...fingers of both hands spread and applied tip to tip
en...enumerating, (the right forefinger touching successively the left finger tips)

pal...striking the left palm with the right forefinger or hand
cr...hands crossed
cl...hands clasped
wr...hands wring
clp...clapping

Note.—I. When the left hand or arm is meant, a line is prefixed to the symbol. Thus —d signifies LEFT HAND, downwards, oblique.

II. A dot is placed between any two sets of letters that refer to the different hands. Thus —d signifies LEFT HAND, downwards, oblique, and RIGHT HAND pointing to the zenith. —q —N signifies RIGHT HAND, downwards, oblique, LEFT HAND falling to rest. The several symbols are separated from each other by spaces or points.

III. A small ^ prefixed to the notation will indicate that both hands perform the same motion.

IV. Alternation is denoted by the letter a. A number prefixed shows how often the alternation is repeated. Thus b c ^3 signifies right hand horizontal, across the body, whence overcurved to the oblique position,—the left hand alternately with the right, performing the same motion twice to the opposite side. The notation a may be used for again and again.

V. Imitative gestures are expressed by the general symbol im.

68. IV. —Parts of the Body on which the Hands may be placed.

He...hand on head
Fo..." forehead
Te..." temple
Ev..." eyes
Mo..." mouth
Li..." finger on lip

Ck...hand supporting cheek
Chn..." chin
Br..." on breast
Bbr..." beating the breast
Bk..." behind the back

Note.—A small ^ prefixed to either of these will denote both hands. Thus :

^Ey signifies both hands on the eyes; ^Bk, both hands behind the back.
X. ORDER OF SYMBOLIC ARRANGEMENT.

70. The symbolic letters being in all cases different, no confusion could arise whatever order of notation might be adopted; but when several letters have to be employed, the following order should be observed, as more convenient than a random arrangement.

71. Place first the notation of the vertical situation of the arm (z e h d n); then of its transverse direction (c f q x b); next of the manner of presentation or motion of the hand; and the other symbols in the most convenient order.

72. The notations of the "Parts of the Body on which the Hands may be placed," and of the Expressions of the "Head and Face," are in CAPITAL letters; all the others (written above the line) are in small letters.

73. The compound symbols will be easily remembered, as they generally suggest at once the words of which they are contractions; but the single letters directly tax the memory. For convenience of reference, all the symbols written above the line are collected in the following

  Recapitulative Table of Symbolic Letters:
  a........alternation          ad.......advancing
  aa.......again and again      ap.......applied
Dictionary of Sounds, Emphasized Liturgy, Standard Elocutionist, Essays and Postscripts on Elocution, Sounds and Their Relations, Lectures on Phonetics, English Line-Writing, World English, and many others.

Nowhere in this seventh edition of his work does Professor Bell refer to Austin or to Chironomia, but Part Five of his book, entitled "Looks and Gestures," parallels much of the material in Chironomia. Especially in the notation of gesture is there a resemblance between the two books. According to Bell, the arm may move in either a vertical or a horizontal direction. In the vertical direction the notations are: zenith (z), elevated half-way to the zenith (e), horizontal (h), downwards half-way to the nadir (d), and to the nadir (n); in the horizontal direction they are: arm across the body (c), front (f), obliquely between the front and the extended (g), extended in a line with the shoulders (x), and backward about thirty degrees (b). These are the same notations used by Austin.

Bell's positions of the feet differ considerably from Austin's in that he considers mainly the distance the feet are separated; for example:

1. When the feet are separated by the breadth of a foot the positions are

<table>
<thead>
<tr>
<th>Right foot in front</th>
<th>Left foot in front</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 1</td>
<td>L 1</td>
</tr>
<tr>
<td>R 2</td>
<td>L 2</td>
</tr>
</tbody>
</table>

2. When the feet are separated by the length of a foot the positions are

<table>
<thead>
<tr>
<th>Right foot in front</th>
<th>Left foot in front</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 3</td>
<td>L 3</td>
</tr>
<tr>
<td>R 4</td>
<td>L 4</td>
</tr>
</tbody>
</table>
3. When the feet are more widely separated the positions are

\[
\begin{array}{cc}
R & 5 \\
R & 6 \\
L & 5 \\
L & 6 \\
\end{array}
\]

In these notations the weight of the body is on the retired foot for the odd numbers (1, 3, 5) and on the advanced foot for the even numbers (2, 4, 6).

On pages 188 to 190 in this book, Bell includes a general scheme of notation for this attitude and motion which are reproduced on Plates XVIII, XIX and XX. A comparison of these Plates with Plates X, XI, and XII from Chironomia will reveal these differences between the two systems of notation:

1. The notations for the positions of the feet are completely different.

2. The notations for the movements of the feet are different except those for starting (st) and stamping (sp); Austin does not include notations for stepping to right or left, shaking, walking, bowing, curtseying, standing with one foot across the other, the body drawn up, and the body sunk down.

3. The notations for the arms are exactly alike.

4. The notations for the movements of the arm are different except for the symbols for moving to right (r), moving to left (l), and the arm drawn back or beckoning (bk). All other symbols are different; some are not even included in Austin's synoptical arrangement.

5. The notations for the positions and movements of the hands are different except for these symbols: supine (s), prone (p), outwards (o), vertical (v), shaking (sh), applied (ap), crossed (cr), clasped (cl), and wringing (wr). All other notations are different.
6. The notations for the parts of the body on which the hands may be placed are completely different.

7. The notations for the head and face are different except for these: inclined (I), eyes downward (D), eyes upward (U), tossing (Ts), shaking (Sh), forwards (F), and vacancy or vacuity (V).

8. The use of the symbols for notation is different. Bell's system is this:

   a. When the left hand is meant, a line is prefixed to the symbolic letter. Thus, —dq signifies Left Hand, downwards, oblique.

   b. A colon is placed between any two sets of letters that refer to the different hands. Thus, —dq: z, signifies Left Hand, downwards, oblique, and Right Hand pointing to the zenith; dq:—N signifies Right Hand downwards, oblique, Left Hand falling to rest. The several symbols are separated from each other by spaces or points.

   c. A small (2) prefixed to the notation will indicate that both hands perform the same motion.

   d. Alternation is denoted by the letter a. A number prefixed shows how often the alternation is repeated.

   e. Imitative gestures are expressed by the general symbol im.

It should be obvious from the examples above and from a comparison of the included photostats of plates from the two books that there are many points of agreement in the two theories as well as many points of difference. However, there seem to be enough similarities between the two systems to speculate that Bell probably used either Austin's
Chironomia or some of the other works based on it in the preparation of his notation system of gesture.

E. D. North

Thus far, the authors cited have shown some influence of Austin's theories in varying degrees; however, it would probably not be out of place at this time to add a comment from a book which was not complimentary to Austin's theories. In North's Practical Speaking as Taught in Yale College, \(^{11}\) this comment appears on page 37:

An exact position of the feet should be avoided. In the attitudes of ease and composure, the heels will be two or three inches, and the toes six or eight inches, apart. The figures of attitude in the "Chironomia," a large quarto volume on this subject by Austin, a teacher of elocution, about fifty years since, in Dublin, give various positions of the feet according to difficult and artificial rules. These have been extensively copied in books on elocution. Yet on inspection, we shall find the attitudes which they produce as unnatural as they are ungraceful. The only good authorities on this subject, are the works of the great masters in painting and sculpture.

Epes Sargent

Another disapproving comment was made a few years later by Epes Sargent in his book, The Standard Speaker:

Mr. Austin, in his "Chironomia," was the first to lay down laws for the regulation of gesture; and nearly all subsequent writers on the subject have borrowed largely from his work. He illustrates his rules by plates, showing the different attitudes and gestures for the expression of certain emotions. Experience has abundantly proved that no benefit is to be derived from the study of these figures. They only serve as a subject for ridicule to boys; and are generally found, in every volume in use, well pencilled over with satirical marks or mottoes, issuing from the mouths

---

\(^{11}\) E. D. North, Practical Speaking as taught in Yale College (New Haven: T. H. Pease, 1856).
of the stiff-looking gentlemen who are presented as models of grace and expression to aspiring youth.\textsuperscript{15}

In spite of his criticism of \textit{Chironomia}, Sargent found it useful enough to extract material on the subject of gracefulness which appears on pages 295 to 303, and to make his own consolidated definition of attitude which he included on pages 33-34.

George Vandenhoff

The author of the next book to be considered, \textit{The Art of Elocution}, as an essential part of Rhetoric,\textsuperscript{16} was an English actor and a teacher of elocution. In the former capacity he wrote \textit{Dramatic Reminiscences; or Actors and Actresses in England and America} and \textit{Leaves from an Actor's Notebook}; as a teacher of elocution he wrote \textit{The Art of Elocution} and \textit{A Plain System of Elocution; or Logical and Musical Reading and Declamation}.

Actually Vandenhoff's treatment is superficial, and consists of hardly more than what he terms a sketch of a system of gesture. In this sketch he states that all gesture is active or demonstrative, and that it is made up of the position of the body, the form of the hand, the position or direction of the arm, the motion of the arm, and the

\textsuperscript{15}Epes Sargent, \textit{The Standard Speaker}; containing exercises in prose and poetry for declamation in schools, academies, lyceums, colleges: newly translated or compiled from celebrated orators, authors, and popular debaters, ancient and modern. \textit{A Treatise on oratory and elocution. Notes explanatory and biographical} (Philadelphia: Thomas, Cowperthwait & Co., 1852), p. 32.

\textsuperscript{16}George Vandenhoff, \textit{The Art of Elocution}, as an essential part of Rhetoric (London: Sampson Low and Son, 1855).
stroke or beat of the gesture. In addition the face and eye must assist
the gesture and movement of body, arm, hand by a corresponding
expression. His table of gesture, which appears on page 234 of his
book, is reproduced on Plate XXI, and the similarity of its symbols to
those in Chironomia is easily seen.

Robert Kidd

The only influence which Chironomia seems to have had on Kidd's
Vocal Culture and Elocution was on the subject of significant gestures,
which appears in Chironomia on pages 482 to 484; the list on pages 69
and 70 in Kidd's book are essentially the same as those in Chironomia,
except that Kidd leaves out Austin's list of the arms completely, and
what Austin lists under "The Hands" is listed by Kidd as "The Arms."
Kidd does not credit Austin with having been his source for these
significant gestures, but it appears that this treatment probably
came from Austin.

Allen A. Griffith

There is much in Lessons in Elocution which is identical with
Chironomia, especially in the section on definitions and directions on
tables 1 to 16. The positions of the feet are identical, but the
omenclature for the various positions has been altered as follows:

---

17 Robert Kidd, Vocal Culture and Elocution: with numerous exer-
cises in reading and speaking (Cincinnati: Wilson, Hinkle and Company, 1857).

18 Allen A. Griffith, Lessons in Elocution: with numerous
selections, analyzed for practice (Chicago: Adams, Blackmer & Lyon,
2nd. ed. rev. and enlg. 1865).
**Plate XLI**

Table of Gesture from Vandenhoff's *The Art of Elocution*

**TABLE OF GESTURE.**

<table>
<thead>
<tr>
<th>SIGN</th>
<th>FORM OF THE HAND</th>
<th>USE, OR EXPRESSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>n.</td>
<td>Natural—the form in which the hand is held out to shake hands</td>
<td>Used in addressing, appealing to, enjoining, representing.</td>
</tr>
<tr>
<td>p.</td>
<td>Prone—the reverse of the natural hand</td>
<td>Inholding, rejecting, denying, abjuring, commanding, crushing, destroying.</td>
</tr>
<tr>
<td>s.</td>
<td>Supine—the natural hand in tension</td>
<td>This form is a stronger expression of the natural hand, for force.</td>
</tr>
<tr>
<td>cl.</td>
<td>Closed, or clenched</td>
<td>Used only in strong passion; or as a descriptive gesture of extraordinary force.</td>
</tr>
<tr>
<td>i.</td>
<td>Index finger, marking or pointing (the other fingers being closed)</td>
<td>Used occasionally for variety.</td>
</tr>
<tr>
<td>L.</td>
<td>Left hand</td>
<td>Used in addressing large assemblies, or in violent teaching; or extended action (descriptive).</td>
</tr>
<tr>
<td>B.</td>
<td>Both hands</td>
<td>In prayer.</td>
</tr>
<tr>
<td>cl.</td>
<td>Clasped</td>
<td></td>
</tr>
</tbody>
</table>

**POSITION OF THE ARM.**

<table>
<thead>
<tr>
<th>c.</th>
<th>Elevated</th>
<th>o.</th>
<th>Oblique</th>
<th>z.</th>
<th>Zenith</th>
</tr>
</thead>
<tbody>
<tr>
<td>f.</td>
<td>Forwards</td>
<td>h.</td>
<td>Horizontal</td>
<td>j.</td>
<td>Folded</td>
</tr>
<tr>
<td>d.</td>
<td>Downwards</td>
<td>v.</td>
<td>Vertical</td>
<td>c.</td>
<td>Crossed</td>
</tr>
<tr>
<td>u.</td>
<td>Upwards</td>
<td>x.</td>
<td>Extended</td>
<td>k.</td>
<td>Akimbo</td>
</tr>
</tbody>
</table>

**NOTE.** The position of the arm is regulated according to the situation (above or below the speaker) of those addressed, or elevation or depression of the feeling expressed, or object described.

**MOTION OF THE ARM.**

<table>
<thead>
<tr>
<th>a.</th>
<th>Ascending</th>
<th>f.</th>
<th>Flourish</th>
<th>s.</th>
<th>Striking</th>
</tr>
</thead>
<tbody>
<tr>
<td>d.</td>
<td>Descending</td>
<td>t.</td>
<td>Trembling</td>
<td>g.</td>
<td>Grasping</td>
</tr>
<tr>
<td>b.</td>
<td>Batting</td>
<td>sp.</td>
<td>Spreading</td>
<td>r.</td>
<td>Waving</td>
</tr>
<tr>
<td>c.</td>
<td>Circle</td>
<td>ou.</td>
<td>Outwards</td>
<td>i.</td>
<td>Inwards</td>
</tr>
</tbody>
</table>

**NOTE.** The motion of the arm, by its direction and rapidity, expresses the triumph, or depression, or energy of the orator’s feelings, or the position of the object described.

**REMARKS.**

The initial letters enable the student or speaker to mark, in a written speech, any gestures he may think appropriate; thus, *B. n. f. r.* would signify *Both hands natural, forwards, elevated*—the proper gesture for such words as—

"Romans, countrymen, and lovers!"

*B. n. f. r.* Both hands natural, forwards, elevated—is the gesture of **APPLICATION.**
1. The first position: The body rests on the right foot, the left a little advanced, left knee bent. This is Austin's first position of the left foot, noted L.1.

2. Second position: The body rests on the left foot, the right is a little advanced, the right knee is bent. This is Austin's first position of the right foot, noted R.1.

3. First secondary position: This is taken from the first primary by advancing the unoccupied foot, and resting the body upon it, leaning forward, the right foot brought to its support. This is Austin's second position of the left foot, noted L.2.

4. Second secondary position: This is the same as the first secondary, the body resting upon the right foot. This is Austin's second position of the right foot and is noted R.2.

Griffith then introduces the concept of "the man in the sphere" for location of gesture, but does not give notations in the vertical and horizontal planes as does Austin. He acknowledges that there are three positions in the vertical plane and five in the horizontal, giving a total of fifteen systematic positions. He then multiplies these fifteen by three for the styles of conversational, energetic and recoiling which are Austin's moderate, extended and contracted. This gives Griffith forty-five positions, which are then multiplied by three again for the right hand, the left hand and both hands together for a total of 135 systematic positions.

On pages 21 to 23, Griffith includes illustrations of positions of the hand which are the same illustrations in Austin's Chironomia.
on Plates VII and VIII. These positions and their corresponding numbers in the plates are:

<table>
<thead>
<tr>
<th>Position</th>
<th>Plate VII</th>
<th>Plate VIII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm up</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Palm down</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>Holding</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>Vertical</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>Folded</td>
<td>VIII</td>
<td>78</td>
</tr>
<tr>
<td>Applied</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Wringing</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>Crossed</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>Inclosing</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>Touching</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>Enumerating</td>
<td>82</td>
<td></td>
</tr>
</tbody>
</table>

On the title page of Lessons in Elocution, Griffith is listed as being "Professor of Elocution, and Principal of Batavia Institute"; he must have been an active teacher in elocution and author on the subject. In 1868 he published his Drill Book for practice of the Principles of Vocal Physiology, and acquiring the art of Elocution and Oratory, in which he presented essentially the same material on gesture which appeared in his Lessons in Elocution. In this later book, in the Preface, he says:

For most valuable help in its preparation, acknowledgments are due Professor A. M. Bell, of London, England; Dr. Gilbert Austin, England; and Dr. Weaver, of this country, whose elaboration of Dr. Rush's system is most complete.

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19 Allen A. Griffith, Drill Book for practice of the Principles of Vocal Physiology, and acquiring the art of Elocution and Oratory (Chicago: Adams, Blackmer & Lyon, 1868).

On page 17 of this book he illustrated the "man in the sphere" and gave the vertical and horizontal positions these notations:

1. Vertical semi-circle: z, zenith, e, elevated; h, horizontal; d, downwards, n.r., nadir or rest.

2. Transverse semi-circle: c, across the body; f, forwards; g, oblique, x, extended; b, backwards.

This represents a change from the earlier book, in which he used the "man in the sphere" but did not attach notations to the positions.

In addition to the two books already mentioned, Griffith also was the author of Class-book in Oratory, 21 which was published in 1880.

Joseph Edwin Frobisher

Frobisher's A New and Practical System of the Culture of Voice and Action 22 is based mainly upon Rush's Philosophy of the Human Voice, but he took his section on action and gesture, pages 111 to 113, from Chironomia. The accompanying Plates XXII, XXIII, XXIV from pages 111, 112 and 113 will indicate to what extent Frobisher borrowed from Austin; the list of positions on these three pages was taken from the earlier book and everything pertaining to the subject listed without further explanation or definition.

His descriptions of positions of the feet are identical with Austin's; he explains some movements of the hand which he says are the

---


### ACTION AND GESTURE.

#### FINGERS.
- n. natural
- c. clinch'd (fist)
- x. extended
- i. index
- l. collected (to thumb)
- h. holding (object)
- w. hollowed up
- m. thumb up
- g. grasping

#### PALM.
- p. prone
- s. supine
- n. inward (to body)
- o. outward
- v. vertical
- f. forward
- b. backward

#### ARMS.
- d. downward
- h. horizontal
- e. elevated
- Z. zenith
- R. rest.

#### ARMS TRANSVERSE.
- c. across
- f. forward
- q. oblique
- x. extended
- b. backward

#### MOTION.
- x. extreme
- c. contracted
- m. moderate

#### DIRECTION.
- a. ascends
- d. descends
- r. right
- l. left
- f. forward
- b. backward
- v. revolve
- i. inward
- o. outward

#### MANNER.
- n. noting
- p. project
- w. wave
- fl. flourish
- sw. sweep
- bk. beckon
- rp. repress
- ad. advance
- sp. spring
- st. strike
- pr. press
- rt. retract
- rj. reject
- bn. bend
- rc. recoil
- sh. shake
- th. throw
- cl. clinch
- ll. collect

#### FACE.
- I. incline
- E. erect
- As. assent
- Dn. deny
- Sh. shake
- Ts. toss
- S. aside
- F. forward
- A. avert
- D. down
- U. up
- R. around
- V. vacancy
- B. back.

#### FEET.
- R. 1. right
- R. 2. right 2d
- L. 1. left
- L. 2. left 2d
- R. F. right front
- L. F. left front
- K. kneeling
- S. aside
- x. extended
- m. x. moderate
- x. x. extreme
- C. contracted.
Table of Action and Gesture from Froebisner’s *Voice and Action*

112

**VOICE AND ACTION.**

<table>
<thead>
<tr>
<th>STEPS</th>
<th>FINGERS OF BOTH HANDS</th>
<th>MARGINAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. advance</td>
<td>ap. applied</td>
<td>Ap. appealing</td>
</tr>
<tr>
<td>r. retire</td>
<td>lp. clasped</td>
<td>At. attention</td>
</tr>
<tr>
<td>tr. traverse</td>
<td>cr. crossed</td>
<td>Vn. veneration</td>
</tr>
<tr>
<td>e. across</td>
<td>ld. folded</td>
<td>Ls. listening</td>
</tr>
<tr>
<td>s. start</td>
<td>in. inclosed</td>
<td>Ln. lamenting</td>
</tr>
<tr>
<td>ap. stamp</td>
<td>wr. wrung</td>
<td>Dp. deprecating</td>
</tr>
<tr>
<td>sk. shock</td>
<td>tc. touching</td>
<td>Pr. pride</td>
</tr>
<tr>
<td></td>
<td>nu. enumerate.</td>
<td>Sh. shame</td>
</tr>
</tbody>
</table>

| HANDS. (placed.)       | BOTH ARMS.             |                  |
|                       | en. encumbered         | Ap. appealing    |
|                       | pd. reposed            | At. attention    |
|                       | km. akimbo             | Vn. veneration   |
|                       | B. both (precedes)     |                  |

**POSITIONS OF THE FEET.**

R. 1.—The *Right* foot is in *front*, with the *leg slightly bent at the knee*, while the body rests *mainly* on the *left*.

R. 2.—The *Right* foot is advanced still further *forward*; all the weight of the body is brought on it, while the *left* slightly *touches the floor*, only on *one side* of it, in the *rear* of the *other*.

L. 1. and L. 2. are simply *changes of the feet*, using the *left* instead of the *right*. They are merely reverse *positions*.

**EXPLANATIONS OF THE MOST DIFFICULT.**

**Fingers.**—*Extended*—*Wideley parted from each other*.

**Arms.**—*Wave*—The hand is *waved out from the opposite shoulder*, *across the body*, and *outstretched to the full length of the arm*.

*Flourish*—Is similar to the motion made around the *head* when one is *hurrahing*.

*Sweep*—Is similar to the *wave*, except the motion is *carried down toward the knee to full extent*, and *swept out high in the air, far from the body*.
NOTATION OF GESTURE.

Repressing—Is lifting up the hand above shoulder and then pushing palm downward toward the earth.

Striking—is similar to repressing, except the latter has a percussive, while the former has a steady motion.

Arms Repose—is simply one lying above the other without entwining.

Recoiling—After the stroke the hand returns.

Spring—Complete the action with a spring.

Throwing—Throwing the gesture.

LETTERS.

First set is for the Right hand and arm. Second is for the Left, preceded by a dash when it follows the first. A long dash denotes change of gesture at the letter. Small dots mean to change hands, but not to drop except at periods. Capital letters at the commencement denote posture of the head and eyes. Letters below the line indicate a change of the feet at the word.

EXERCISES.

(The Gestures in these may seem too numerous. They are intended merely for practice.)

Satan to his legions.

veq—phx B veq
Princes, potentates,

B adq

B veq—phx
Warriors, the flower of heaven! once yours, now lost,

R 1

If such astonishment as this can seize

R 2

shf—shx

Eternal spirits; or have ye chosen this place,

B phf

After the toil of battle, to repose,

q

Your wearied virtue for the ease you find

seq—shx

To slumber here, as in the vales of heav'n?

R 1

vdc—vdq

Or in this abject posture have you sworn

L 1

L 2
most difficult: the fingers extended (widely parted from each other),
the wave, the flourish, the sweep, arms repressing and striking, arms
repose, recoiling, spring and throwing.

Most of the illustrations of the notation system, it will be
noticed, appeared in *Chironomia*: Gray's "Elegy," "The Miser and
Plutus," "Brutus on the Death of Caesar," and Young's "Night Thoughts."
He includes also "Satan to His Legions," which does not appear in
*Chironomia*. These illustrations are complete with notation symbols in
the same form in which Austin included them.

Frobisher includes also detailed descriptions of the passions,
and exercises on them, but in this treatment he deviates from Austin's
treatment of the same subject, so that nothing further need be said
here.

Anna T. Randall

In Randall's book, *Reading and Elocution: Theoretical and Practical*,
appear positions of the hand and directions of the hand with notation
symbols which resemble slightly those in *Chironomia*. There is no
reference in this book to the earlier work, but it does show traces of
the Austin influence.

The positions of the hand are: supine, prone, vertical, clenched,
and pointing; these positions do not all have notation symbols attached
to them—only supine, prone and vertical are noted by s, p and r
respectively.

---

The directions of the hand are indicated as being front, oblique, extended and backward in the transverse direction; in the vertical direction, they were ascending, horizontal and descending.

A combination of the positions and directions of the hand made possible these following abbreviations:

- R.H.S. Right Hand Supine
- R.H.P. Right Hand Prone
- R.H.V. Right Hand Vertical
- B.H.S. Both Hands Supine
- B.H.P. Both Hands Prone
- B.H.V. Both Hands Vertical
- D.f. Descending Front
- H.f. Horizontal Front
- A.f. Ascending Front
- D.o. Descending Oblique
- H.o. Horizontal Oblique
- A.o. Ascending Oblique
- D.e. Descending Extended
- H.e. Horizontal Extended
- A.e. Ascending Extended
- D.b. Descending Behind
- H.b. Horizontal Behind
- A.b. Ascending Behind

It should be pointed out that Randall changed the name for the position noted by the letter b from backward to behind. Additional directions in this system are given for making the gesture upon the proper word.

1. The dotted words indicate where the hand is to be raised in preparation.

2. The gesture is made upon the words in capitals.

3. The hand drops upon the italicised word or syllable. Randall did not elaborate upon the above rules, but the reference is to the preparation, stroke and time of gesture.
In the preface to Manual of Reading, it is entered first in 1871, the author gives his acknowledgments for his sources but he does not mention Austin nor does he list any outstanding writer who was influenced by Austin; but his book does show some influences of Chironomia. An examination of Plate XXV will show the extent to which Potter assigned notation symbols to the feet, the head, the eyes, the arms, and the hands according to their position, motion, manner or direction. The footnote at the bottom of the plate shows that this notation system was not original with Potter, but he does not give credit to his sources.

In explaining the direction of movement, Potter uses a modification of the "man in the sphere," he conceives of a person in the middle of a room and the lines indicating position are determined by the floor, walls, and ceiling. This same concept was used later by William T. Ross in Voice Culture and Elocution to work out a similar notation system. Based on this system, the positions are still the same as those conceived by Austin; in the horizontal plane the positions are front, extended, oblique, and backwards, and in the vertical plane horizontal, ascending and descending. The positions, then, become the same as those explained by other authors: descending front, horizontal front, ascending front, descending extended, and so forth for the twelve combinations.

---

Table of Gesture from Potter's Manual of Reading.

100 MANUAL OF READING.

TABULAR VIEW, NO. 26. GESTURE.*

<table>
<thead>
<tr>
<th>Feet</th>
<th>Stp. Stepping</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kn. Kneeling.</td>
<td></td>
</tr>
<tr>
<td>E. Erect.</td>
<td></td>
</tr>
<tr>
<td>S. Aside.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Head</th>
</tr>
</thead>
<tbody>
<tr>
<td>As. Assembling.</td>
</tr>
<tr>
<td>De. Denying.</td>
</tr>
<tr>
<td>Sh. Shaking.</td>
</tr>
<tr>
<td>Ts. Tossing.</td>
</tr>
<tr>
<td>D. Downward.</td>
</tr>
<tr>
<td>U. Upward.</td>
</tr>
<tr>
<td>F. Forward.</td>
</tr>
<tr>
<td>A. Averted.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eyes</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Around.</td>
</tr>
<tr>
<td>Rt. Rolling.</td>
</tr>
<tr>
<td>St. Staring.</td>
</tr>
<tr>
<td>Gl. Glaring.</td>
</tr>
<tr>
<td>V. Vacancy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gesture*</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Position</td>
</tr>
<tr>
<td>II. Motion</td>
</tr>
<tr>
<td>III. Manner</td>
</tr>
<tr>
<td>IV. Direction</td>
</tr>
<tr>
<td>etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. B. Bending.</td>
</tr>
<tr>
<td>2. A. Aiming.</td>
</tr>
<tr>
<td>3. S. Striking.</td>
</tr>
<tr>
<td>4. W. Waving.</td>
</tr>
<tr>
<td>5. M. Mowing.</td>
</tr>
<tr>
<td>6. M. Mowing.</td>
</tr>
<tr>
<td>7. B. Beckoning.</td>
</tr>
<tr>
<td>8. R. Repressing.</td>
</tr>
<tr>
<td>9. A. Advancing.</td>
</tr>
<tr>
<td>10. S. Springing.</td>
</tr>
<tr>
<td>11. P. Pressing.</td>
</tr>
<tr>
<td>12. R. Retracting.</td>
</tr>
<tr>
<td>13. J. Rejecting.</td>
</tr>
<tr>
<td>14. F. Folding.</td>
</tr>
<tr>
<td>15. S. Shaking.</td>
</tr>
<tr>
<td>16. T. Throwing.</td>
</tr>
<tr>
<td>17. S. Sweep.</td>
</tr>
<tr>
<td>18. F. Flourish, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. B. Bending.</td>
</tr>
<tr>
<td>2. A. Aiming.</td>
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<tr>
<td>3. S. Striking.</td>
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<td>4. W. Waving.</td>
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<td>5. M. Mowing.</td>
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<td>6. M. Mowing.</td>
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<tr>
<td>7. B. Beckoning.</td>
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<td>8. R. Repressing.</td>
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<td>9. A. Advancing.</td>
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<td>10. S. Springing.</td>
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<td>11. P. Pressing.</td>
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<td>12. R. Retracting.</td>
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<td>13. J. Rejecting.</td>
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<td>14. F. Folding.</td>
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<td>15. S. Shaking.</td>
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<td>16. T. Throwing.</td>
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<tr>
<td>17. S. Sweep.</td>
</tr>
<tr>
<td>18. F. Flourish, etc.</td>
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<tr>
<th>Arms</th>
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<tbody>
<tr>
<td>1. B. Bending.</td>
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<tr>
<td>2. A. Aiming.</td>
</tr>
<tr>
<td>3. S. Striking.</td>
</tr>
<tr>
<td>4. W. Waving.</td>
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<tr>
<td>5. M. Mowing.</td>
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<td>6. M. Mowing.</td>
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<td>7. B. Beckoning.</td>
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<td>8. R. Repressing.</td>
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<td>9. A. Advancing.</td>
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<td>15. S. Shaking.</td>
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<tr>
<td>16. T. Throwing.</td>
</tr>
<tr>
<td>17. S. Sweep.</td>
</tr>
<tr>
<td>18. F. Flourish, etc.</td>
</tr>
</tbody>
</table>

* The abbreviations for gesture conform with those found in other works, so as to avoid confusion.
This book was not original in content, and is included in this study only because it did use a sort of notation system, and it did devote some attention to gesture.

Albert M. Bacon

A Manual of Gesture, which appeared first in 1872, was written by Bacon to satisfy what he felt was a deficiency of material on the subject of gesture. In his preface, he says that Rush's *Philosophy of the Human Voice* and Russell's *Orthophony; or, Vocal Culture* have satisfied the need for such a book on the cultivation of vocal powers, but that the want of a complete text-book on gesture is seriously felt by the student of oratory. He says that among the writers of antiquity, Quintilian was the best on the subject. Then he pays tribute to Austin by writing:

Rev. Gilbert Austin, an eminent elocutionist of London, issued in A.D. 1806 his *Chironomia*, a quarto volume of six hundred pages, more than two-thirds of which is devoted to the subject of gesture. This is the most valuable as well as the most extensive, treatise ever written upon this branch of oratory. The present volume is based upon the work of Mr. Austin. The system of notation here adopted is substantially the same as that invented by him, and contained in the *Chironomia*.

It is true that Bacon used many of Austin's theories, but he did not always use them in the same fashion. For instance, the two authors differ

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26 Ibid, p. iii.
in their classes of gestures; Austin lists his gestures as being commencing, discriminating, auxiliary, suspended or emphatical while Bacon's classes are designative or discriminating, descriptive, significant, assertive, and figurative.

Bacon used Austin's different styles of delivery: Epic, Rhetorical, and Colloquial; to these he attributed the qualities of gesture which he called, like Austin, Magnificence, Boldness, Energy, Variety, Simplicity, Grace, Propriety, and Precision.

For the positions of the feet Bacon followed Austin except he did not use the same nomenclature for the various positions; he called his positions first, second, third and fourth which corresponded to the first position of the right foot, the second position of the right foot, the first position of the left foot, and the second position of the left foot respectively. For the changes of position he followed Austin.

Bacon based his notation of gesture on "the man in the sphere" idea, but he placed his own names at the various positions. This is illustrated by Plate XXVI, and it will be noted that his lines of gesture take three general directions: descending, horizontal, and ascending. Each of these has four subdivisions: front, oblique, lateral, and oblique backwards. From a combination of these, he gets:

- d.f. descending front
- d.o. descending oblique
- d.l. descending lateral
- d.o.b. descending oblique backwards
- h.f. horizontal front
- h.o. Horizontal oblique
- h.l. horizontal lateral
- h.o.b. horizontal oblique backwards

di in Chironomia

dq " "
dx " "
db " 
hf " "
hq " "
hx " 
hb " "

Plate XXVI illustrates these notations.
Fig. 5.
Bacon then explains that the gesture might take the supine, prone or vertical position of the hand, that either hand might make the gesture or both hands might make it together. From these different combinations he reckons 56 different gestures of the hand (exclusive of 32 with the left hand, which are admissible in rare cases). On this point it seems that Bacon has minimized the number of gestures possible in this situation. Beginning the calculations with the original 12 positions just described and figuring that the gesture could be accomplished in the prone, supine or vertical position would make the total 36; multiplying this figure by 3 to get the positions of the left hand, right hand and both hands together would make a total of 108. If it was not desirable to figure on the use of the left hand, then 36 positions would be excluded, but the total in this case would still be 72 which is much higher than that figured by Bacon.

In Bacon's book appears a theory of gesture which has not appeared in any former books; it is the theory that to certain areas belong certain realms. For example, the descending gestures belong to the sphere of the Will, the horizontal lines belong more especially to the realm of Intellect, and the ascending lines belong to the Imagination. Gestures in the transverse plane also have special significance caused by their position. He says that gestures in front are generally more direct and personal, and also more emphatic than others. The oblique gestures are more general in their application and less emphatic than
those in front. The lateral gestures are still less emphatic unless expressing special emotions like aversion, repulsion, and so on. And the gestures oblique backwards indicate remoteness, and are less emphatic than any of the others. In other words, the farther the gestures are from the front, the less emphatic.

The following abbreviations are the ones used by Bacon in his notation system; he explains that the $g$ may be omitted from the supine hand, and $r.h.$ from gestures to be made with the right hand singly. When the position of the hand is not noted, it is to be understood supines; and when it is not indicated whether one or both hands are to be used, the right hand is understood. The abbreviations are as follows:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>d.f.</td>
<td>descending front</td>
</tr>
<tr>
<td>d.o.</td>
<td>oblique</td>
</tr>
<tr>
<td>d.l.</td>
<td>lateral</td>
</tr>
<tr>
<td>d.o.b.</td>
<td>oblique backwards</td>
</tr>
<tr>
<td>h.f.</td>
<td>horizontal front</td>
</tr>
<tr>
<td>h.o.</td>
<td>oblique</td>
</tr>
<tr>
<td>h.l.</td>
<td>lateral</td>
</tr>
<tr>
<td>h.o.b.</td>
<td>oblique backwards</td>
</tr>
<tr>
<td>a.f.</td>
<td>ascending front</td>
</tr>
<tr>
<td>a.o.</td>
<td>oblique</td>
</tr>
<tr>
<td>a.l.</td>
<td>lateral</td>
</tr>
<tr>
<td>a.o.b.</td>
<td>oblique backwards</td>
</tr>
<tr>
<td>r.h.</td>
<td>right hand</td>
</tr>
<tr>
<td>l.h.</td>
<td>left hand</td>
</tr>
<tr>
<td>b.h.</td>
<td>both hands</td>
</tr>
<tr>
<td>s.</td>
<td>supine</td>
</tr>
<tr>
<td>p.</td>
<td>prone</td>
</tr>
<tr>
<td>v.</td>
<td>vertical</td>
</tr>
<tr>
<td>i. or ind.</td>
<td>index finger</td>
</tr>
<tr>
<td>upl.</td>
<td>uplifted</td>
</tr>
<tr>
<td>par.</td>
<td>parallel</td>
</tr>
<tr>
<td>cli.</td>
<td>clinched</td>
</tr>
<tr>
<td>cla.</td>
<td>clasped</td>
</tr>
</tbody>
</table>
Bacon's notation system differs from Austin's in another respect in
that his system places the notations under the word on which the gesture
occurs instead of over the word as in Austin's system.

Bacon devotes six chapters covering over ninety pages to a discussion
of the various positions of the hand; in addition, he includes exercises
for each of these positions. In these chapters he includes illustrations
of each hand position, and the significance of the position. His
concluding chapter is devoted to the transition of gesture, the rhetoric
of gesture and the countenance. The last hundred pages of this book are
devoted to miscellaneous examples and selections for practice.

In conclusion, it should be stated that Bacon's work is based
directly on Austin's Chironomia, but that Bacon has made certain
modifications to suit the system of notation to his own use. In many
respects, his work is more practical, easier to understand, and easier
to apply in practice than Austin's work.

Edward P. Thwing

The next book to be considered in this chronological development is
Thwing's Drill Book in Vocal Culture and Gesture, which included the

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27Edward P. Thwing, Drill Book in Vocal Culture and Gesture
(New York: Funk & Wagnalls Company, 1876).
"man in the sphere" from Bacon's Manual of Gesture. Incidentally, Thwing figures that with the combination of positions possible with this sphere 108 different positions of the hands and arms can be noted. Thwing used as his sources Bell, Bacon, Murdock, Bassini, Bascom; Barber, Delsarte, Darwin, Lavater, Lewis, Russell, Rush, and many others. He knew the work of Austin on gesture, but it appears that he was influenced more by Bacon and other followers of Austin than by Austin himself.

Frank H. Fenno

The Science and Art of Elocution by Frank Fenno followed the so-called "mechanical" approach to gesture, but it actually took nothing specifically from Austin. As far as gesture is concerned, Fenno gives these various attitudes of the hands: supine, prone, vertical, pointing and clenched; the gestures of the hand and arm are made in four general directions: front, oblique, lateral and backward. Each of these four is divided again into horizontal, descending, and ascending.

On pages 99, 100, and 101, Fenno includes "The Miser and Plutus" which was included in Chironomia, and suggests appropriate gestures over indicated words and phrases.

First Annual Report of the Bureau of Ethnology

Not all of the references to Chironomia in the nineteenth century are to be found in text-books on elocution; in an article by Garrick Mallery

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which was included in the report named above there were several references to Austin's book. The article by Mallery was concerned with sign language among North American Indians, and in tracing the history of gesture, Mallery referred to Austin's Chironomia and to La Mimica degli Antichi investigata nel Gestire Napoletano by canon Andrea de Jorio; on page 286 Mallery included a comparison between figures of the hands in Chironomia and the latter book by de Jorio. Mallery's feeling about this book can be seen from this excerpt:

"Austin's comprehensive work, Chironomia, or a Treatise on Rhetorical Delivery, London, 1806, is a repertory of information for all writers on gesture, who have not always given credit to it, as well as on all branches of oratory."

Charles John Plumptre

In an earlier part of this study a reference was made to Plumptre, who was the only author to use Austin as an authority for the use of the eyes rather than for the use of the hands and arms as was customarily done. Plumptre made no reference to Austin's theory of gesture, but in four different places he quoted at length from Chapter III of Chironomia about the importance of the eyes to the public


S. S. Hamill

Another author who took his material from a follower of Austin rather than from the original source was S. S. Hamill, whose *The Science of Elocution* took much about the accompaniments of gesture from Caldwell's *Practical Elocution*; his study of the passions came, he said, from Walker's *Elements of Elocution*.

Hamill's study of the positions of the feet is different from Austin's positions in the following ways:

His first position is the same as Austin's first position of the right foot.
- second " " " " " " " " left " .
- third " " " " second " " right " .
- fourth " " " " second " " left " .

It will be remembered that Caldwell also reversed Austin's positions of the feet, but it will be noticed that Hamill did not follow these either. What he presents is a new system peculiar to himself.

Isaac Hinton Brown

Isaac Hinton Brown was listed on the title page of *Common School Elocution and Oratory*, first published in 1882, as being the late director of the Inter-Ocean School of Elocution and Oratory, and the author of *Rational Elocution, Common School Elocution, Common School Elocution and Oratory*.

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*31 S. F. Hamill, The Science of Elocution; with exercises and selections systematically arranged for acquiring the Art of Reading and Speaking* (New York: Phillips & Hunt, 1882).

Examiner and Review, Elocutionary Selections, Popular Speaker, and others. The section on action in Common School Elocution and Oratory, he says, "is intended as a guide in securing a more healthful and graceful position in reading, and in cultivating a correct taste in the application of gesture to public speaking." (p.v.).

His sources seem to have been Randall's Reading and Elocution: Theoretical and Practical and Potter's Manual of Reading; nowhere does he refer to Austin, but the following requisites of action came from Chironomia: grace, propriety, variety, simplicity, boldness, energy, and precision.

He divides positions of the feet into two classes—unemotional and emotional. In the former class the weight is on the retired foot, and when the weight is on the left foot, which is retired, he calls it the first position; this corresponds with Austin's first position of the right foot. Brown's second position, when the right foot is retired and receives the weight of the body, is Austin's first position of the left foot. In the second class of positions, Brown calls them emotional positions, the weight of the body is on the advanced foot; in this class, his third position is Austin's second position of the right foot and his fourth position is Austin's second position of the left foot.

Brown lists the positions of the hand as supine, prone, vertical, clenched, and pointing, and directions of the movement he calls front, extended, oblique, backward, descending, horizontal, and ascending. His abbreviations also were unoriginal:
This book was not original in its treatment of action, and Brown's material was based on Randall and Potter; it is mentioned only because in addition to those two books it also used a notation system of gesture, and for any theory of notation of gesture, it seems that credit must be given to Austin for having first advanced the idea in Chironomia.

Moses True Brown

In the book The Synthetic Philosophy of Expression as Applied to the Arts of Reading, Oratory, and Personation, the author, Moses True Brown, seems to be making an attempt to draw together in one volume the theories of Delsarte, Darwin and Mantegazza. He was a former pupil of William Russell, who had been influenced by Austin, and as a result this book by Brown shows some traces of Chironomia. On page 159, Brown admits that his book does not purport to give the


34 Francois Delsarte was a French music teacher of the nineteenth century who conceived the idea that all forms of movement and expression were based on a triune relationship. For a complete discussion of the Delsarte system the following study should be examined: Claude Lester Shaver, "The Delsarte System of Expression as Seen Through the Notes of Steele Mackaye" (Unpublished Ph. D. dissertation, University of Wisconsin, 1938).
technique of gesture, and recommends that Austin's *Chironomia* be consulted for such information.

He does treat gesture, however, and he refers to the "orator in the sphere"; he says that each line of gesture will have reference to a radial line projected from a center in which the speaker is standing. Each gesture, referring to objects, will have the three technical elements of Direction, Place, and Extension. These are further described as being: 1. Direction refers to some point upon a line traced by a vertical sweep of the hand and arm through 180 degrees of a circle. The points of Direction are 1. Horizontal, 2. Ascending, 3. Zenith, 4. Descending, and 5. Nadir. Place refers to some point upon the line traced by the horizontal sweep of the hand and arm through 180 degrees. The points of Place are 1. Front, 2. Oblique, 3. Lateral, 4. Oblique Backwards, and 5. Backwards. Extension refers to the outlining, describing, or emphasizing movement of the hand by which the speaker indicates the form, action, or some other property of the object.

Brown did not utilize this sphere concept to locate the positions of the hands or arms, and did not consider a notation system, which is, after all, the most original contribution made by Austin to the field of delivery.

It is difficult to see how this book could have been used as a text-book, but Brown probably used it in his classes at Tufts College and at the Boston School of Oratory; in the latter school he was succeeded upon his retirement by F. Townsend Southwick.
Voice Culture and Elocution by Ross was published first in 1886, and was based primarily on Bacon's Manual of Gesture, which has already been discussed in this study. From Bacon he took the intellectual basis and scope of gesture, and treated gestures as terminating below the horizontal line, on the horizontal line, and above the horizontal line, and as being respectively gestures of the Will, the Intellect, and the Imagination.

Instead of visualizing the speaker in the center of a sphere, Ross conceived of him in the middle of a room, and he "positioned" gestures according to four series, which were the front, the oblique, the lateral and the backward-oblique, all in the transverse direction; in the vertical direction, the positions were descending, horizontal, ascending and the zenith. From these positions, these combinations were formed:

- **d.f.** descending front
- **h.f.** horizontal front
- **a.f.** ascending front
- **z.** zenith
- **d.o.** descending oblique
- **h.o.** horizontal oblique
- **a.o.** ascending oblique
- **d.l.** descending lateral
- **h.l.** horizontal lateral
- **a.l.** ascending lateral
- **d.b.o.** descending backward-oblique
- **h.b.o.** horizontal backward-oblique
- **a.b.o.** ascending backward-oblique

His additional notations for the hands were

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The discussion of the significance of the Head, the Eyes, the Arms and the Hands, the Body, and the Lower Limbs which appears on pages 39 to 43 of this book are the same as those on pages 482 to 484 in Chironomia.

Much of what appears in this book seems to be a combination of Austin's material and the changes made in that material by Albert Bacon in his *Manual of Gesture*.

**Robert I. Fulton and Thomas C. Trueblood**

Practical Elements of Elocution by Robert I. Fulton and Thomas C. Trueblood was the first attempt, according to the authors, to harmonize the vocal elements of Dr. Rush's Philosophy with the triune theory of

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Delsarte. It was also an attempt to harmonize Delsarte's triune theory with Austin's theories on movements of the body.

Fulton and Trueblood use this triune theory throughout this book, and so it might be worthwhile at this point to discuss it briefly. According to this triune theory, which they explained in their Chapter I, the inward consciousness of a person (which they also called the Psychic Being as a Person) was divided into three: I. The Vital Nature; II. The Mental Nature; and III. The Emotive Nature. Each of these is then explained as follows: I. The Vital Nature of a Being exhibits the phenomena of life, and reveals the various manifestations of the physical organism; II. The Mental Nature exhibits the phenomena of the Mind; III. The Emotive Nature exhibits the phenomena of Emotions.

This triune division is applied to the body, which is in turn divided into three parts, labeled Vital, Emotive, and Mental; these three parts of the body, the limbs, the torso and the head, are further divided into smaller divisions relating to the Vital, Emotive and Mental. In this connection, the head is divided into the brain and the face. The brain is sub-divided into three: the cerebrum, the cerebellum, and the medulla oblongata. The face is divided into this scheme:

- Forehead
- II. Mental
  - Eye
- Man
  - III. Emotive
    - Nose and Cheek
  - Face (an agent of action)
    - Mouth
- I. Vital
  - Chin and Jaw
In the division of the Torso into the trinity, the scheme is this:

II. Mental.....Upper
\[\text{Man.}\] I. Vital......Lower

III. Emotive.....Middle.....Torso (an agent of action)

The third part of the body, the limbs are first divided into the Arms and the Legs. The Arms are then divided into: the Hand, the Forearm, and the Upper Arm. The Hand, it was stated in Chironomia, have the following positions: Index, Supine, Prone, Reflex, Clasped, Averse (vertical) and Clenched.

\[\text{Index}\]

II. Mental.....Supine
\[\text{Prone}\]

III. Emotive.....Reflex.....Positions of the Hands
\[\text{Clasped}\]

I. Vital......Averse
\[\text{Clenched}\]

The application of this theory may be seen by quoting from several of the descriptions in this book. On pages 376 and 377, Fulton and Trueblood discuss the index finger in this fashion:

This is perhaps the most Mental of all the Positions of the Hand. The Mental forefinger is emphasized and extended, while the other fingers and Vital thumb are closed in and retired, concealing the Emotive palm. The dominant significance of this principle is Mentality. In description of external things it points out objects in whatever plane they may be located, and directs the mental vision of the audience. It counts objects, enumerates facts, and designates points of arguments.

And on page 380, the following description of the Clasped hand:

This position of the hands evidently belongs to the Emotive realm. In hands Clasped the warm, Emotive palms are brought together, and the fingers and thumbs are clasped, or interlocked and clasped as if to emphasize or press the palms closer together for more intimate and sympathetic communion.
In discussing the positions of the feet, Fulton and Trueblood follow Austin in calling them by these terms: First Position Right, First Position Left, Second Position Right, Second Position Left, and the Third Position, which is called the Military or Gymnasium Position and was not on Austin's list. To this list of positions they add attitudes of the feet which they explain are positions enlarged and extended.

The triune diagram follows:

```
   I. Vital:       
     --- Second Att., Right and Left, For'd Incl'n
     --- Third Position and Third Attitude
     --- First Attitude, Right and Left
     Man...II. Mental:       
     --- First Position, Right and Left
     --- Second Position, Right and Left
     III. Emotive:       
                           --- Second Att., Right & Left, Back'd Incl'n
```

The complete system of zones, positions and attitudes is shown on the inclosed Plate XCVII.

Fulton and Trueblood relate Austin's "man in the sphere" to Delsarte's Zones or Planes (Horizontal Plane, or the Plane of Equality; the Elevated Plane or Plane of the Superior and the Downward Plane or Plane of the Inferior). On page 401 they present their version of Austin's sphere (see Plate XXVIII), and they explain their theory as follows:

The horizontal line HH represents about the middle of the Plane of Equality. This is man's Normal or ordinary zone in which his personality meets and deals with his fellow-man and the material things about him.

The horizontal line EE represents about the center of the Plane of the Superior. This is the realm of the ideal, the high, the good, the true and the beautiful. Hope, faith, love, beneficence, patriotism, triumph, and liberty require gesture in this Plane. It is the imaginative and poetic Plane.
Plate XCVII

Table of Zones from Fulton and Trueblood's Practical Elocution

ZONES, POSITIONS AND ATTITUDES OF BODY. 399

IV TABULAR VIEW OF ZONAL CORRESPONDENCES.
INFLECTIONS OF THE BODY.

Horizontal Plane, or the Plane of Equality; 2. The Elevated Plane or Plane of the Superior; 3. The Downward Plane or Plane of the Inferior.

Adopting this more recent and approved terminology, we do no violence to the progress of thought in reproducing the following familiar cut from Austin's *Chironomia*.

Let the horizontal line HH represent about the middle of the Plane of Equality. This is man's Normal or ordinary zone in which his personality meets and deals with his fellow-man and the *material* things about him. In this he locates his broad fields, the institutions and industries of...
The line DD represents about the middle or lower section of the Plane of the Inferior. Gestures putting down that which is low and contemptible reach their culminating stroke in this Plane. Here are located gloom, doubt, fear, sadness and the uncertainties of life. Malevolence, hate, revenge and the evil passions range in this Plane.

In addition to the three Planes or Zones, there are three modes of Motion or Gesture which Delsarte terms Eccentric, Concentric, and Normal or Poised. Eccentric movement is motion from a center outward; Concentric Movement is motion from without in, or toward a center; and Poised or Normal Movement is simply balanced or centered motion.

It can be seen that in this book Fulton and Trueblood were attempting a new application of Austin's theories of movement of the body by harmonizing them with the theories of Delsarte; the result seems to have been a confusion and complication of the original theories of both Austin and Delsarte, and it is difficult to understand how such a complicated system as developed by Fulton and Trueblood could have been very practical.

In treating the combined effort of two authors, speculation sometimes arises about the origin of theories, and in this case one might wonder whether Fulton or Trueblood was responsible for this attempted harmonization of Rush, Delsarte, and Austin. In 1941, Trueblood testified in a personal interview with Dr. Giles W. Gray that Fulton was

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37 This was reported by Dr. Giles W. Gray, Professor of Speech, Louisiana State University, Baton Rouge, Louisiana, after a personal interview with Thomas C. Trueblood at the latter's home in Florida in March, 1941.
responsible for the material on Delsarte which appeared in this book. This seems reasonable in view of the fact that Fulton was seeking a different application of action, and might have felt that a combination of Austin with Delsarte was a proper one. Perhaps this is what he had in mind when he addressed the National Convention of Public Readers and Teachers of Elocution in 1892; at this convention he said:

In 1806 "Chironomia", by the Rev. Gilbert Austin, A.M., of London appeared. . . . With the exception of a few pages, this volume of 600 pages was devoted to action, and it forms the plan upon which almost all of the books on action since then have been made. . . . As a drill-book in technique this is valuable; but we must look for a newer and better conception of the application of action.*

Considering the confusion surrounding this combination of Delsarte and Austin, it is questionable whether Fulton actually achieved the "newer and better conception of the application of action" which he desired.

Hugh Campbell, R. F. Brewer, and Henry Neville

In a book entitled Voice, Speech and Gesture which was written jointly by the three authors named above, Henry Neville is given credit for having written the section on gesture. There is not a definite

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Indication of Austin's influence on this book, but there are enough similarities in it to be mentioned in this study.

On page 118, Neville includes what he calls "indications of movement." They are

1. advance—indicates love, desire, and courage
2. retire—indicates aversion or fear
3. start—indicates terror or dismay
4. stamp—indicates authority or anger
5. kneel—indicates submission, prayer, supplication

The qualities which he lists on page 12½, it will be remembered, were discussed by Austin on page 453 in Chironomia. These qualities are

1. grace
2. magnificence
3. boldness
4. energy
5. variety
6. simplicity
7. propriety
8. precision

On page 12½ appears a note which has never appeared in any of the other books on gesture that have been studied thus far; it is Neville's advice that "ladies should cultivate the expression of the ankle."

Neville's division of the forms of emotion into the colloquial, the rhetoric, and the epic was discussed by Austin on page 452; and on the subject of the stroke of gesture, he uses this quotation from Austin: "The stroke of gesture is to the eye, what the inflexions of the voice are to the ear."\(^{40}\)

On the matter of placement of the hand, page 133, Neville finds significance in these positions:
1. hand on the head—indicates pain, distress, thoughtfulness
2. hand on the eyes—indicates shame and sorrow
3. hand on the lips—indicates injunction, silence
4. hand on the breast—indicates appeal to conscience
5. waved or flourished—indicates joy or contempt
6. clasped or wrung—indicates affliction, despair
7. hand extended—indicates friendship, appeal, receiving

His classification of general motions into principal, subordinate, and significant is similar to Austin's classification, and the classification of particular gestures into primary, discriminating, significant, auxiliary, suspending, and emphatic is the classification of non-significant gestures on page 387 of Chironomia with the exception of the primary classification which is not included by Austin.

On page 159, Neville presents his notation system of gesture, which is built on the numbers from 1 to 81; each number has been assigned to designate such things as temperament, the walk, qualities for perfection, the zones, significant motions, classification, the head, the chin and nose, and the mouth. It is not necessary to examine this system in any detail because it appears to be extremely impractical; in this system it would be necessary to remember the significance attached to 81 different numbers, and a feat of memorization would be necessary to use this system. At least in the systems using letters for notation, in most cases a letter has been assigned to a position, movement or attitude which represents the name of that position, movement or attitude.

Again, in this book, as in many others discussed earlier, there was a similarity of ideas and material between the author's subject matter and that appearing in Austin's book; however, again, as previously, Austin received no credit as the source.
John R. Scott

It will be noticed from the publication date (1915) of *The Technic of the Speaking Voice* that this study has now progressed into the twentieth century. This does not mean that Austin's influence was still as strong at this time as it was around the middle of the nineteenth century; it does mean, though, that to some of the teachers and writers on elocution he was still useful as a reference.

The author of this particular book, Scott, seems to have been particularly well acquainted with the literature in the field of elocution; in his preface, he says:

> I am the happy owner of a goodly library on elocution, The elder worthies—Austin, Sheridan, Steele, Walker, Rush, Barber, Weaver, Comstock, Caldwell, Bronson, Murdoch and Russell, Murdoch, Kirkham, Gummere, Mandeville, Bell, Frobisher, Bacon, and the rest,—touch elbows with the two Raymonds, Fulton and Trueblood, Clark, Chamberlain, Townsend, Southwick, Curry, Warman, King, Ayres, Kleiser, and dozens more; and the throng increases every year. If possible, I should own every extant work on the subject.\(^1\)

In view of this imposing list of authors, it becomes difficult to determine that he was influenced in any particular manner by Austin's theories. After all, Austin's book had been in existence for over a century at this time, and his theories had been adopted and modified by many other authors. What is interesting about this book is that


\(^2\) Ibid, p. xi.
the author was interested in a notation system of gesture, and was not content to use what was already in existence, but felt inclined to devise his own. Scott bases his system upon the usual two directions, horizontal and vertical, and in the horizontal plane the positions were established at high, middle, and low, which in the vertical plane they were transverse or across, front, oblique, side or lateral, and back. These in turn produce the following code of gesture notation:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>sp</td>
<td>supine perpendicular</td>
</tr>
<tr>
<td>pp</td>
<td>prone perpendicular</td>
</tr>
<tr>
<td>is</td>
<td>inward supine</td>
</tr>
<tr>
<td>ip</td>
<td>inward prone</td>
</tr>
<tr>
<td>ius</td>
<td>inward and upward, supine</td>
</tr>
<tr>
<td>ids</td>
<td>inward and downward, supine</td>
</tr>
<tr>
<td>iua</td>
<td>inward and upward, averted</td>
</tr>
<tr>
<td>ida</td>
<td>inward and downward, averted</td>
</tr>
<tr>
<td>r</td>
<td>relax hand and wrist</td>
</tr>
<tr>
<td>Bxv</td>
<td>both hands vertical, crossed at wrists</td>
</tr>
<tr>
<td>Bfs</td>
<td>both hands in front, near breast, supine</td>
</tr>
<tr>
<td>rpu</td>
<td>relax and retract for push</td>
</tr>
</tbody>
</table>

The Stroke of Gesture: Indicated by a Capital Letter prefixed to a set of three small letters; these Capital Letters are:

- R...right hand
- L...left hand
- B...both hands

Set of Three Small Letters:

The First Letter indicates the Altitude:—zenith (z), high (h), middle (m), low (l)

The Second Letter indicates the Transverse Point:—front (f), oblique (o), side (s), back (b)

The Third Letter indicates the Hand Posture at the end of the gesture:—supine (s), prone (p), averted (a), vertical (v), fist (f), index (i)

Last Two Letters:—when two Roman letters supplement the set of three or the italic symbols of preparation, they indicate some special characteristic of manual Action or Posture, viz.:
Scott included Patrick Henry's speech "Give Me Liberty, or Give Me Death" complete with notations, and a few lines from this selection will be given to show his application of symbols of notation.

The question before the house is one of awful moment in this country.

For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of debate.

The symbols in the excerpt above mean:

s supine
p prone
lfs hl low front supine, hold posture till the end of the spoken group
m middle
x across body
a averted
r relax hand or wrist
mfs middle front supine
i index
s supine
mos middle oblique supine

It should be easily seen from the foregoing examples that Scott's theory of gesture and the notation of gesture as applied to speaking is
similar to Austin's theory on that subject. There were some changes made by Scott, but basically, the theories and application are alike.

Joseph A. Mosher

Joseph A. Mosher, who taught public speaking in the College of the City of New York, wrote Complete Course in Public Speaking, \(^{43}\) which was first published under that title in 1924; in 1916, however, Part II of that book, on Gesture, had been published as a separate book under the title of Essentials of Effective Gesture.

Mosher also used a notation of gesture which was similar to that used by Scott earlier; the planes were middle, high, and low in the vertical direction and front, oblique, and lateral in the horizontal direction. His nine positions of the hand were:

- middle front...mf
- middle oblique...mo
- middle lateral...ml
- high front...hf
- high oblique...ho
- high lateral...hl
- low front...lf
- low oblique...lo
- low lateral...ll

His table of hand forms or attitudes of the hand were: supine (s), prone (p), index (i), clenched (c), vertical (v), and both hands (bh).

In applying his notations, Mosher placed them under the word on which the gesture was to be made; for example

The narrowness of the street was an objection.

\((m f s)\)

The only importance of this work lies in the late date of its appearance; this is another book in the twentieth century in which traces of Austin, heavily modified by now, may still be seen, particularly in the concept of notation.

Frederick B. Robinson

As late as 1921, when Robinson's *Effective Public Speaking* was published, the influence of *Chironomia* was still in evidence in a few books on elocution. Robinson, who was listed on the title page of his book as being a Professor of Public Speaking at the College of the City of New York and who later became President of that College, says that he is basing his abstract on gesture upon the system devised by Austin.

After making this statement about the *Chironomia*, he proceeds to discuss two laws of gesture which do not appear in that book. The first of these is called by Robinson "The Law of Particularity," which states that a gesture directly in front refers to one specific thing, a gesture obliquely from the body refers to several things, and a gesture to the side refers to many things. In other words, gestures become more general and less particular the farther from the front they are made.

The second law, "The law of the Planes," gives to the ascending plane the name "plane of the spirit," to the horizontal plane the name

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*Frederick B. Robinson, *Effective Public Speaking* (Chicago: Lasalle Extension University, 1921).
"plane of the mind," and to the descending plane the name "plane of the body." This calls to mind the theory of the trinity in expression advanced by Delsarte.

There might be seen some similarity between Robinson and Austin on the positions of gesture in the transverse and horizontal directions. In the transverse, the various points are front, oblique, and lateral; in the horizontal, they are ascending, horizontal, and descending. A combination of these give the following positions which are noted:

a.f. ascending front a.o. ascending oblique a.l. ascending lateral
h.f. horizontal front h.o. horizontal oblique h.l. horizontal lateral
d.f. descending front d.o. descending oblique d.l. descending lateral

Gesture can also be made oblique backward at all levels. This, then, gives a total of twelve positions of one hand.

Robinson might have based his discussion of the making of a gesture on Austin; in any case, the theory is the same, and the gesture consists of a preparatory movement, then the execution terminating in the stroke or ictus, and finally, the return movement.

Robinson includes some discussion of a few dispositions of the hand: the supine hand, the prone hand, the vertical hand, the clenched (sic) fist, and the index finger; he might have taken his discussion from Austin, although such positions and dispositions had been mentioned in many books before in a similar fashion.

Also his discussion of continuous delivery, which was included in Chironomia as the transition of gesture, could have come from other sources, since it had been discussed by other previous authors.

The conclusion to be drawn from an examination of Robinson's book is that if he had not said that he was using Austin's Chironomia as the
source for his material, it might not have been evident, since his
treatment of gesture was almost a superficial one.

Summary

The influence of Chironomia was evident very shortly after its
publication when Chapman's The Orator appeared which seems to have been
based directly upon it although this can be documented only through
Cooke. The American Orator, by Increase Cooke, showed so much of the
influence of Chironomia that it is believed to be the first book in
America to have been influenced by it. The influence of Chironomia
on American books on elocution, then, would extend from 1811 to the
early part of the twentieth century.

During the period of its popularity, Chironomia seems to have
been used together with Rush's Philosophy of the Human Voice to present
a detailed treatment of the voice and gesture. Austin's own theories
of the voice were not used by later writers, probably because they were
not new nor original, and because of the widespread use of Rush's book.

Later in the nineteenth century attempts were made to reconcile
and harmonize the philosophies of Delsarte with those of Austin; Moses
True Brown was one who tried to do this, and Fulton and Trueblood went
to great extremes to harmonize the two theories. Neither attempt at
harmonization was very successful.

The main contribution of Austin to later writers was his notation
of gesture; this was completely original with Austin and it can probably
be said that any later works which utilized a system of notation were
based on Chironomia, either directly or indirectly. Many authors attached
their own notation symbols to various positions of the hands, arms,
fingers, feet and other parts of the body, but the basic theory belongs
to Austin. This was the principal influence of *Chiroonomia* on later works
on elocution.
In discussing the influence of *Chironomia* on the books which followed it, it is felt necessary to review two ideas held by Austin which have a direct relationship to this matter. The first of these is Austin's theory of elocution and the second is his original contribution to elocution.

It was shown in the early part of this study that to Austin the fifth canon of rhetoric was called *pronuntiatio*, and in that canon he understood both pronunciation and action. To him the fifth canon was devoted to delivery, which he called the external part of oratory, and which he said was composed of three things: the voice, the countenance, and gesture.

Knowing then that Austin's main interest in writing the book was to compose a treatise on rhetorical delivery, and knowing further that he realized the inadequacy of any existing system by which the various positions of the body could be symbolically represented, it is possible to understand why he became interested in devising a notation system for gesture. His notation system is his most original contribution to the field of elocution. There had been other texts written on the subject of gesture, but *Chironomia* was the first to advance a system by which all the positions of the body might be symbolically represented. Without the originality of the notation system in *Chironomia* would not have exerted the influence on later books which this study has shown to have existed. It has already been stated that such a comprehensive
notation system of gesture had never been devised before, and that any book written after 1806 which used a notation system of gesture can be said to have been influenced by Chironomia.

It has been shown in this study that the influence of Chironomia covered a span of more than a century. After its publication in 1806, its first immediate influence seems to have been on James Chapman’s The Orator, which in turn was shown to have directly influenced The American Orator by Increase Cooke. This latter book appeared in America in 1811, while the earlier book had been printed in London in 1809. It was shown that the influence of Chironomia extended itself within a short time to the continent of Europe, and prompted Christian Michaelis to base his book upon it. This influence of Chironomia on the writing in the elocutionary field lasted throughout the nineteenth century and even into the twentieth.

The influence of Chironomia and the amount of information extracted from it varied from the very slight to the wholesale adoption of its principles. The amount went from such a slight reference as that by Charles Plumptre on the use of the eyes, the only study to refer to Chironomia for this treatment, to the abstracting of complete units in the fashion of Jonathan Barber and Andrew Comstock.

Of Austin’s discussion of the three “external” parts of oratory, the only one which was adopted to an appreciable extent was that on gesture. Austin’s discussion of the voice had no important influence on later writings on elocution. After 1827, The Philosophy of the Human Voice by James Rush was the principal reference book on the voice and was generally used in connection with Chironomia which was the reference book
on gesture. Several studies on the history of speech education in America have stated or implied that this combined use of Rush and Austin was a common practice. This study concurs in that conclusion.

It has already been stated that Austin's most original and novel contribution to elocution was the notation system of gesture. It was this notation system or modifications of it which had the most direct influence upon later writers. The use of a notation system resembling Austin's ranged from those copied directly from his "man in the sphere," using the same symbols he attached to positions, to those which merely

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With respect to the conclusion that Austin's treatment of gesture was an important contribution to elocution, the following are typical statements: "Chironomia was the source of most of the discussions of gesture written during the period 1827–1890."—Mary Margaret Robb, Oral Interpretation of Literature in American Colleges and Universities (New York: The H. W. Wilson Company, 1941), p. 42. Further, "... the influence of Austin upon later writers seems to have been primarily in the field of gesture."—Charles P. Green, "Conceptions of Rhetorical Delivery" (Unpublished Ph. D. dissertation, Northwestern University, 1948), p. 740. Finally, "... the effect of this book on the elocution teachers of the nineteenth century was unique. Any treatise which was written solely on gesture or to any extent featuring it, depended in most instances upon Austin."—Milton J. Wiksell, "Social Aspects of Nineteenth Century American Elocution" (Unpublished Ph. D. dissertation, Louisiana State University, 1948), p. 115.
attached a few symbols to a meager number of hand positions. In the first class, one calls to mind the works of Jonathan Barber and Andrew Comstock, while in the last group, the symbol used by Mosher and Robinson are representative. The idea of a notation system was the most lasting of Austin's theories, in addition to being the most original.

In conclusion, it can be said that Gilbert Austin's Chironomia exerted great influence on the writers on elocution during the nineteenth century by presenting in one massive volume the collected writings of both classical and contemporary authors. Chironomia was a scholarly work, thoroughly documented and painstakingly written, and was undoubtedly the most comprehensive collection of theories of delivery and action assembled up to that time from the Greeks, the Romans, the French, the Germans, and the English. Solely on the basis of the authorities and sources used by Austin this was a remarkable

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2 One of Austin's sets of notations which was often changed by those who borrowed from him concerned the positions of the feet; the same basic idea was presented in most of the texts examined in this study; that the feet are to be a certain distance from each other, that the weight is to be given to a particular foot, and that changes from one foot position to another are to be made smoothly. It is difficult, therefore, to know why the positions referred to by Austin, and named by him were often reversed by later authors. Austin's notations on this matter seem to have been among the most misunderstood or misused of his instructions.

Austin's instructions concerning the stroke and time of gesture, transition of gesture, grace of gesture, and significance of gesture were all used to lesser degrees by later authors. His instructions when they were used, were not much changed, and were generally stated in nearly the same way.
book. As a reference book for later writers on elocution it was a repository of much valuable information. From the time of its publication in 1806 until the early part of the twentieth century, for over a hundred years, hardly a decade passed without the publication of a new text on elocution which contained some material from Chironomia. The preceding chapter on authors who followed Austin presented a selected list of books published during the nineteenth century which used Austin's material, and indicated the extent to which later writers were indebted to Austin and his book for theories on delivery and action.

It was not until the modern theories of psychology and their application to bodily action, gesture, and delivery were advanced early in the twentieth century did the influence of Chironomia begin to fade after having exerted a pronounced effect upon elocutionary thought and theory for a period exceeding a hundred years.
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BOOKS


Austin, Gilbert. Chironomia; or a Treatise on Rhetorical Delivery: Comprehending Many Precepts Both Ancient and Modern, for the Proper Regulation of the Voice, the Countenance and Gesture. London: T. Cadell and W. Davies, 1806.


Barber, Jonathan. A Practical Treatise on Gesture, chiefly abstracted from Austin's Chironomia; adapted to the use of students, and arranged according to the method of instruction in Harvard University. Cambridge: Hilliard and Brown, 1831.


__________. *Drill Book for Practice of the Principles of Vocal Physiology, and Acquiring the Art of Elocution and Oratory*. Chicago: Adams, Blackmer & Lyons. 1868.
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LETTERS TO AUTHOR

Fitzgerald, Geraldine. Librarian of the Representative Body of the Church of Ireland. Dublin, Ireland, March 18, 1954.

Parke, H. W. Librarian of Trinity College. Dublin, Ireland, August 14, 1952.

____________. Dublin, Ireland, October 6, 1952.

ARTICLES


REPORTS


UNPUBLISHED MATERIAL


APPENDIX
Dear Sir,

I am writing in reply to your inquiry of the 5th of August about the Revd. Gilbert Austin.

The entry in Alumni Dublinenses can be expanded as follows:

Austin entered as a pensioner (an obsolete term meaning that he entered as an ordinary student, neither a sizar nor a gentleman commoner). His tutor was Dr. Norris. The date of his entry and age is stated and his father is described as "generosus", i.e., "esquire", simply meaning a country gentleman of private means. Austin took our scholarship in 1772 which shows he was a very bright student as this is a difficult university examination which would nowadays be reckoned more distinguished than first class honors. Of course there were no honor courses in the eighteenth century. He took his B.A. in the spring of 1774 and M.A. (for which he would need no examination but only three years seniority at least) in the summer of 1780.

I have looked up Austin in the Fasti Ecclesiae Hibernicae by Henry Cotton, Dublin 1851-78. According to this work a Gilbert Austin who is presumably the same held the following preferments:

- Minor canon of St. Patrick's, 1798.
- Prebendary of Cloneamery in the diocese of Ossory; collated 1818 (Dec. 12th); resigned 1821 on becoming Prebendary of Blackrath in the same
diocese. He resigned the latter appointment on April 29th 1835.

If he is the same person he was evidently in advanced old age, but I do not think this impossible. In Cotton Austin is described as having published a Sermon on a future state, Dublin 1794 and another sermon For the Sick and Indigent Room-keepers, Dublin 1797. We have two copies of the first sermon but none of the second, and also I am sorry to notice that we have no copy at all of the book on gesture which you are particularly studying.

I hope that this information will be of use to you.

Yours faithfully,

[Signature]

Librarian.
Rev. Gilbert Austin

1. Son of Samuel A. Austin, born in Co. Louth. Educated by Mr. Norris at Drogheda.

2. Entered T.C.D. 1 Feb. 1770, aged 17.

3. Vicar of Laraghbryan (Maynooth) 1816-1837, having faculty to hold with it: Prebendary of Cloneaery and Vicarage of Inistioge, Kilbeacon, Rosinna & Killahy. 1821—resigned these for the prebendary of Blackrath. Resigned Blackrath in 1835, but retained Laraghbryan till his death in December 1837 or January 1838.


5. Published —
   A sermon, Dublin 1791.
   Chrononica, Lond. 1806.
   Contributed papers on natural philosophy to Philosophical Transactions and Transactions of the Royal Irish Academy.

6. His Prerogative will, as of Merrion Square, Dublin, was proved in 1838.
The Representative Body of the Church of Ireland.

INCORPORATED UNDER THE NAME OF "THE REPRESENTATIVE CHURCH BODY."

THE LIBRARY—57 ST. STEPHEN'S GREEN, EAST,


Dear Sir,

The Chief Officer and Secretary has given me your letter of 20th March to Rev. Gilbert Austin.

Dr. H. W. Parke’s information was taken from Rev. J. B. Leslie’s ‘Essay on Clergy and Parishes,’ which are the official records of the Church of Ireland, and I regret that the Representative Church Body can add nothing to them in this particular case, except the names of the following publications—Separate Note from Unpublished Supplement Enclosed:

A Sermon on a Future State. 1754.
A Sermon for the Sick & Indigent Housekeepers.
Dublin, cvo. 1799.

Also in Leslie’s book, the work published in London, in 1603, is called "Chironemis" but "Chironomus," or "Chironomica," as it is variously spelled in your letter.

"Colistes" were instituted to a benefice which is in the gift of the archbishop of a province, or the bishop of a diocese.

A "Prelacy" is a holder of a prebend, i.e. the revenues of a portion of land belonging to a cathedral or collegiate church, granted as stipends to a canon or member of the chapter.

All queries about Royal Irish Academy and Lord Charlemont I have sent on to the present Secretary of the Academy, 19, Dawson Street, Dublin, who will write to you direct.

Regretting I have so little additional information,

Yours faithfully,

(miss) Geraldine Fitzgerald.

Librarian.
Gilbert Austin:

He was Chaplain of the Aughraden Asylum, Leeson Street, Dublin, 1762-1814. He married August 1763, Charlotte, eldest daughter of Major John Francis Crampton of Merrion Square, Dublin, and sister of Sir Philip Crampton. He died December 6, 1837 (Saunders's News Letter). His will dealt with effects worth £8,538.

(From Supplement to Ossory Clergy by Rev. J. B. Leslie, Typecript in Library of Representative Church Body).
Dear Sir,

Prof. Synge has asked me to reply to your letter. You already have all the available biographical notes from Leslie 'Ossory Clergy & Parishes'. I now give what is available of Gilbert's association with the Royal Irish Academy.

He was elected a Member on 31st May 1786. He acted as 'deputy' from time to time on the Committee of Antiquities of the Council and was formally elected a Member of that Committee on 16th March 1796. He was elected Secretary of the Committee on 21st May 1796. He was not, however, re-elected to the Committee in the next year.

He resigned his membership of the Academy on 9th Jan. 1804.

The following papers read by him were published in the Transactions of the Royal Irish Academy. All these papers are scientific so that his very short association with the antiquities Committee is not surprising.


2) A method of curving very fine screws & screws of two or more threads

3) Description of an apparatus for impregnating water & other substances strongly with carbonic acid gas.

4) Description of an apparatus for transferring gases over water or mercury.

There was also a paper published in the Phil. Trans. Royal Society, London.

5) On a new construction of a condenser and air pump.

Yours faithfully,

Alban F. Varnado,
1370 Florida St.,
Baton Rouge 2,
Louisiana, U.S.A.

The Earl of Chicheley was President of the Academy until his death in 1799. He was very popular among all the members and was frequently heard.
Alban Fordesh Varnado was born in Baton Rouge, Louisiana, December 24, 1920. He was graduated from Catholic High School, Baton Rouge, in 1937, and entered Louisiana State University in the same year. He received the A. B. degree from the School of Education in August, 1941, with a major in speech and a minor in history. After spending over three years in the Army and Air Force during World War II, he returned to Louisiana State University in September, 1945, to study for the degree of Master of Arts. He received this degree in the spring of 1947. After continuing postgraduate work at Louisiana State University for a year, he joined the faculty of St. Louis University, St. Louis, Missouri, as technical director of the University Theatre and instructor in stagecraft. He resigned this position in 1949 to re-enter active duty with the U. S. Air Force as a navigator. After spending three years in the Air Force, he returned to Louisiana State University in 1952 to study for the Ph. D. degree. He is at present a candidate for that degree.
EXAMINATION AND THESIS REPORT

Candidate:        Alban Fordeh Varnado

Major Field:      Speech

Title of Thesis:  The Rev. Gilbert Austin's Chironomia

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination: July 29, 1954