



Sic Manus alloquitur hominem

Sic Deum

CHIROLOGIA

Hinc latices!

Dignis loquor Gestumq; decoro.

Quercus Dodoni



CISTERNA CHIROSOPIA

NATURA LOQVENS

POLIHYMNIA

Elocutio Manualis

Arth. Nat.

Intellectus



Voluntas



Memoria



Scientia



Eloquens

Logica



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5 Plates. see pages 148..154..188.. 64.. 94

T. B. R. o'ah S. Bentley's sale. 1786

CHIROLOGIA:

B. Buxton.
London.

OR THE

NATVRALL LANGUAGE

of Mr. Combe
School, Leicester.
1817.

OF THE

H A N D.

Composed of the Speaking Moti-
ons, and Discourfing Geftures thereof.

Whereunto is added

CHIRONOMIA:

Or, the Art of

MANVALL RHETORICKE.

Confifting of the Naturall Expressions, di-
gested by Art in the *H A N D* as the chiefest
Instrument of Eloquence,

BY
HISTORICALL MANIFESTO'S,



Out of the Authentique Registers of Common
Life, and Civill Conversation.

With *TYPES*, or *CHYROGRAMS*:

A long-wish'd for illustration of this Argument.

By J. B. Gent. Philochirosophus.

Mans membrum hominis loquacissimum.

LONDON, Printed by Tho. Harper, and are to be sold by
R. Whitaker, at his shop in Pauls Church-yard. 1644



TO HIS
HEROIQUE FRIEND,
EDWARD GOLDSMITH
of GRAIES-INNE, *Esq.*

SIR,

When I first (according to my open and free manner of communication to my Intellectuall Friendes) shewed you a Copie of my *Idea*, which acquainted you with my scope and generall projection upon *Gesture*; you were pleased (as in a Platonique extasie of ap-

A 2 pre-

prehension) to admire the vastness of the Designe, to applaud the rise thereof, and the promising aspect it had to the advancement of Learning; inso-much as fill'd with the benevolent influence and illustration of a Prophetique rapture, you turn'd *Chiromancer*, divining by the lines of *life* and *prosperity*, which appeared faire unto you in the first draught; that the *Hand* would be embraced and kissed by the more intelligent part of the world, and in time travell and learne to speake (as it doth naturally) so literally all Languages. This strong reflection of your conceits on
my

my early undertakings, you have by the vivacity of a mastering phanſie, oftentimes endeavoured to propagate in the opinions of your moſt generous Acquaintances, which as they were the friendly efforts of a ſubtle perſpicacity of your Judgement (which I have heard a Great Critique to acknowledge to be the genuine felicity of your intellect, whereby you are able to diſſect the leaſt atome of a Philoſophicall projection:) I have (though the raiſing of expectation proves many times an injurious courteſie) took as a good omen to advance upon. VVhat was

A 3

then

then a cloud that had neither the shape, nor bignes of a mans *Hand*, is now growne fit to be held up, and by its owne suffrage to chuse and confirme you its Patron: For, I affecting no Dedication that rises above the levell of *Friendship*, having intentionally consecrated all the issues of my recesses and leisure to certaine select friends; This both by *prescription* and *signiority* of acquaintance as by a *Prerogative*, and by a reciprocation of *love* for your affection to it, falls to your *Tuition*. I confesse some other of my digested thoughts struggled for precedencie, claiming by the
ana-

analogie of *Natures* usuall course, and the *Head* would have had the priviledge of *primogeniture*: But it fell out in the contention somewhat like as in the case of *Tamars* twins, where *Zarab* put forth his *Hand*, and the midwife said, *This is come out first*. However this *Chiroso-
phie* or first Fruits of my *Hand* be accepted abroad, having put forth my *Right Hand* in signe of amity to you, and for performance of promise: there remains nothing (most noble *Chirophilus* but that you take it between Yours in token of warranty and protection, as the tender off-spring of one who is

Your affectionate Friend,

JOHN BULVER.



TO THE
Candid and Ingenious
READER.

This Copy of my IDEA;
OR THE
Hint, Scope, and generall Projection.



The consideration in generall, and at large of humane Nature, that great Light of Learning hath adjudged worthy to bee emancipate and made a knowledge of it selfe. In which continent of Humanity bee hath noted (as a maine deficiencie) one Province not to have beene visi-

visited, and that is Gesture. Aristotle (saith he) ingeniosè & solertè, corporis fabricam, dum quiescit, tractavit, eandem in motu, nimirum gestus corporis, omisit, that is, he hath very ingeniously and diligently handled the factures of the Body, but not the Gestures of the Body, which are no lesse comprehensible by Art, and of great use and advantage, as being no small part of civill prudence. For, the lineaments of the Body doe disclose the disposition and inclination of the minde in generall; but the motions doe not only so, but doe further disclose the present humour and state of the minde and will; for as the
Tongue

*Tongue speaketh to the Eare, so
Cecture speaketh to the Eye, and
therefore a number of such per-
sons whose Eyes doe dwell upon
the Faces and fashions of men, do
well know the advantage of this
observation, as being most part of
their ability; neither can it bee
denied but that it is a great disco-
verer of dissimulation, and great
direction in businesse. For, after
one manner almost we clappe our
Hands in joy, wring them in sor-
row, advance them in prayer and
admiration; shake our Head in
disdaine, wrinkle our Forehead in
dislike, crisse our nose in anger,
blush in shame, and so for the most
part of the more subtile motions.*

Ta-

Taking (therefore) from hence my Hint, I shall attempt to advance in the scrutinie and search after the scattered glances, and touchès of Antiquity, tracing them through most classicall Authors, with intent to reduce them into one continued and intire History, propounding this form to my self, to handle Gesture, as the only speech and generall language of Humane Nature. For ballast to the subject, and to make the matter in Hand more solid and substantive, I shall annex consultations with Nature, affording a glosse of their causes: And for the further embellishing thereof, I shall enrich most points of expression
with

with examples both of Sacred and propbane Authority, more especially drawne from Poets and Historians, the only great Doctors in this point of Humane literature; wherein, by the way, I shall lay claime to all metaphors, proverbiall translations or usurpations, and all kinde of Symbolicall Elegancies taken and borrowed from Gestures of the Body, with the depredations the subtiler Arts of Speech have made upon them for the advancement and exaltation of their particular inventions and designs. All these (together with the civill rites, and ceremonious customes and fashions of divers Nations in their
na-

*nationall expressions by Gesture ; with the personall properties and genuine habits (particular men) being but as so many severall lines that meet in an angle , and touch in this point ; I intend to reduce and bring home to their fountaine and common parent the Body of man. Two Amphitheaters there are in the Body , whereon most of these patheticall subtilties are exhibited by Nature, in way of discovery or impression, proceeding either from the effect of sufferance, or the voluntary motions of the Minde, which effect those impressions on the parts which wee call the Speaking Motions, or Discour-
sing*

sing Gestures, and naturall Language of the Body, to wit, the Hand and the Head; in answer whereof, I intend two receptacles of the observations, falling within the compasse of their particular Districts, under the generall Titles of Chirologia and Cephalologia, The naturall language of the Hand, and The naturall language of the Head; and these two comprise the best part of the expressions of Humane Nature. Chironomia, or the Rule of the Hand is adjoynd as the perfection and sublimation of Chirologie; as Cephalonomia, or the Rule of the Head, is to appeare with
Ce-

Cephalologia, as being the qualification of all Cephalicall expressions, according to the Lawes of Civill Prudence. The personall or genuine expressions fall in with these. What I finde remarkable in the naturall expressions of the other parts, I shall refer to a generall Rendevouze; wherein I shall take a muster of the Postures and Gestures of the Body in generall. All that I shall have to say more to the Hand in point of Gesture, is under the Title of Chirethnicalogia, or the Nationall expression of the Hand. This I account my left Hand. By this Clavis (I suppose) the Intellectual Reader

der will see that the Work wil be
supplementall to Learning , and
not of supererogation, New, and
in regard of the generality of the
Designe, never attempted by a-
ny, affording profitable hints to
such ingenious spirits, who desire
to understand the mysterious pro-
perties , of so admirable and im-
portant a piece of themselves.



In candidissimam amicissimamq;
Johannis Bulweri Manum.

DA, Bulwere, Manū: cui reddat oscula Musa,
Quam mirata velit, Pallas, & esse suam.
Talem formosae Veneri pinxisset Apelles,
Hoc quoque Posteritas non mitetur opus:
Delicias Scenae nec Roscius ille movebat
Talem, visa fuit quae sine voce loqui.
Candidior non illa, volentem docta Senatum
Ducere, facundi quae Ciceronis erat.
Dignior ecce Manus tua formas induit omnes,
Invenit atq; artes ingeniosa novas.
Eloquii pandens nunc mellea flumina fundit,
Nunc contracta brevi rem ratione probat.
Nunc sublata Dei laudes ad sidera tollit,
Nunc conjuncta humiles mittit ab ore preces.
Jam demissa pavet, jam se complexa potitur
Voto; jam pectus, sed gemibunda, quatit.
Quid mihi vel centum linguae sint, oraq; centum,
Unica mille tua haec si Manus instar erit?

*At tu Chirolophus Digito monstrabere, Palmã
Deferat, & plaudens jam Tibi cuncta manus.*

Ad eundem.

Alciden pede cognoscamus, & urgue Leonem:
Gratulor ostendi Te potuisse M A N U.

FRA: GOLDSMITH.

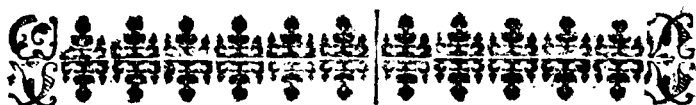


*To his ingenious Friend the Author;
on his CHIROLOGIA.*

THe *Hands* discoursing Gestures, ever rise,
Though not so much observ'd in common life,
(Notes wherein *Historie* delights to place
The circumstantiall beauties of her grace)
Thy *Hand* hath, like a cunning Motist, found
In all the Senses, wherein they abound:
Which in one Bundle with thy Language ty'de,
Ore-tops the poring Book-wormes highest pride.
At the first sight we learne to read; and then
By Natures rules to perce and construe Men:
So commenting upon their Gesture, finde
In them the truest copie of the Minde.
The Tongue and Heart th'intention oft divide:
The *Hand* and Meaning ever are ally'de.
All that are deafe and dumbe may here recrute
Their language, and then blesse Thee for the mute
En-

Enlargement of Thy Alphabets, whose briefe
 Expresses gave their Mindes so free reliefe.
 And of this silent speech, Thy *Hand* doth shew
 More to the World then ere it look'd to know.
 He is (that does denie Thy *Hand* this right)
 A Stoique or an Areopagite.

GUIL. DICONSON.



To his singular good and approved Friend: this
 Expreſſe or Signature of intellectuall Amitie,
 Upon his **CHIROLOGIA.**

I joy (deare friend) to see thy *Palme* display
 A new *Chiroſophie*, which hidden lay
 In Natures Hieroglyphique grasp'd, the grand
 And expreſſe Pantotype of Speech, the *Hand*.
 Me thought thy *Enchiridion*, at firſt view,
 Seem'd like that *Manuall cloud*, that ſwiftly grew,
 Till the moyſt Curtaine had the heavens ore-ſpread,
 For ſtraightwaies it became th' *Encycloped*.
 Who'll not beleeve, with deep *Charon*, that men
 May have more ſenſes then they erſt did ken?
 Since *Speech*, that doth within thy *Hand* commence,
 Deſerves the double honour of a *Senſe*,
 And may obtaine unto a better end,
 That, to which *Lingua* did in vaine pretend.

How might *Antiquitie* now blissh to see
 Such maine deficiencies supply'd by Thee?
 Interpreters henceforth grow out of date,
 While *Politiques* usurpe the *Sultans* state;
 And (fellow-Communers) in dumbe disputes
 Outvie th'intelligence of all his *Mutes*.
 The babe, whose harpe of *Speech* is yet unstrung,
 Speakes sense and reason in this Infant-Tongue.
 All Tribes shall now each other understand,
 Which (though not of one lip) are of one *Hand*.
Chiologie redeemes from *Babels* doome,
 And is the universall Idiome.

Ad eundem.

Remove the *Pillars*, and set out the Bar,
 Th'old *Ne plus ultra's* narrow bounds, as far
 As *active Wit* employes a *speaking Hand* :
 For, *science* though it have an *unknown land*,
 Yet there's no *Straights* or *utmost Thule* set,
 Inventions new Discoveries to let.
 Since the *Great Instauration* of the Arts
 By *Verulamian Socrates*, whose parts
 Advanced *Learning* to a perfect state:
 Thou art the first that from his *hints* durst date
 For Arts bemoan'd *defects*, a new *supply* ;
 (The hardest Province in Humanitie.)
 Which doth in thy *Projections* ample spheare
 Another *Novum Organum* ppeare.

And

And as we much unto Thy Hand doe owe
For *Augmentation*, some as farre shall goe
Another way, to shew their learned might,
While *Science*, Crescent-like, extends her light.

Thus while the gratefull Age offer whole Springs
Of *Palme*, my zeale an humble *Dactyle* brings:
Which lawfull pride (like *Batrachus* his name
He strove to fasten on *Octavius's* frame)
Shall be my highest glory: May I stand
But as *Excrecence* on thy well-limb'd *Hand*.

THOMAS DICONSON,
Med. Templ.



To his deservedly honour'd Friend, Mr,
I. B. Upon his excellent piece,
bis CHIROLOGIA.

SIR:

IN those Antique times, when men were good,
And studied the now vice call'd Gratitude:
Those that in Arts inventions first did shine,
Were honour'd with the Title of Divine.

Physick and *Versing*, in his flaming Chaire
Plac'd *Phœbus*, and bestow'd that blazing Haire :
Whence often it hath been observ'd and seen,
Physicians have the best of Poets been.
How should we honor Thee then, whose *Hands* gain
Hath added to his Gifts a higher veine ?
In these consuming dayes, hast eas'd our *Tongues*,
And rais'd an Art in favour of the *Lungs*.
Let *Bacons* soule sleep sweet : the time is come
That *Gesture* shall no longer now be dumbe;
And Natures silent motions shall advance
Above the Vocall key of Utterance :
Where every *Digit* dictates, and doth reach
Unto our sense a mouth-excelling Speech.
Arts Perfector ! What *Babell* did denie
To Lips and Eare, Th'ast given the Hand and Eye;
Hast reconcil'd the World, and its defect
Supply'd, by one unerring Dialect.
To Thee this boone we owe; for which great worth
We all desirous are to limb Thee forth :
But blushing, must confesse, none can command
A pencill worthy Thee, but Thy own *Hand*.

JO. DICKENSON.



Ad eruditum **CHIROLOGIÆ** Authorem,
 omniſq, reconditoris **Philosophiæ**
 Scrutatorem aſſiduum.

Non prius audita *Sophiæ* das fercula *Mystis*,
 Et *Tua* conſivas excipit una **MANVS**.
 Das quod pollicitus ſepe es; letorq; videre
 Te ſummam ſcriptis impoſuiſſe *Manum* :
 Expansâque *Manu*, *Capitis* *mysteria* pandes ;
 Hoc te facturum das *mibi* **Chirographum**.

Ad eundem.

Σὸν δέμας ἐκ ἄγαμαι πύθου πῶ χεῖρα φιλήσω
 Ἀμφότερη, καλήν, πῶ πολυδαδαλέην.
 Μᾶλλον Σε σέργοιμι δάμπερες ἐν μυελοῖσι
 Φοινίκος πιπυαῖς χερσὶν ἐφαλάμενον.

Ad eundem.

SEE here appears a *Hand*, one limbe alone,
 Borne to the World, a perfect *σύναλον*.
 And marke how well 'tis muscled, how it speaks
 Fresh from the Presses wombe: and view the freakes
 Of this emphatique silence, which doth sound
 Oaely to'th Eye: beyond which ovall round

It roves not; and this mute Vocalitie
 Is practic'd, where there wants abilitie
 Of mutuall knowledge of each others tongue.
 The *Hand* alone doth intimate our strong
 Or faint desires: In this garbe long ago
 We spake with th'Indian *Apochankano*.
 Thus may we trade with the dumb *Ginnie Dribs*
 By Exercise: and make our secret wills
 Known to those ratiōnall Brutes; and thus we
 May make the World one *Vniuersitie*.
Bacon the Britaine-Stagerite, found fault
 With all the Ancients, 'cause they never taught
 This in their Schooles: Now the Worke is ended;
 Which best of all is by it selfe commended.
 So, our *Briareus*; of whose new designe
 By *Chiromancies* leave I must divine:
 He need not feare bold *Atropos* her knife,
 For in his *Hand* each line's a line of life.

JO: HARMARUS,
Oxonienſis Philatēs.



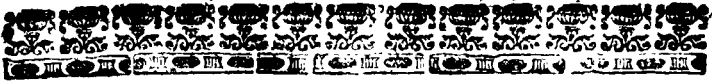
To his excellent Friend the Author;
 on his *CHIROLOGIA*.

CAn swelling rage, without a Genius, streine
 To the true pitch of a Poetique veine?
 And shall not Loves harmonious heat inspire
 My thoughts, and set them to *Apollo's* lyre?

I feele my Hand, deep struck in friendships veine,
With rich invention flowing out amaine.
And where such force the *Pens* ingagement drawes,
There an unskilfull *Hand* may give applause.

Were I *Bellona's* Darling, I would fight :
But at that Spirits rate that Thou dar'st write ;
Mercuriall valour in Thy conquering Pen
Equalls the Hind of War in ord'ring men.
I find Thee (Friend) well armed to repell
Th'affronts of any scoffing Ismael ;
Whose carping Hand 'gainst ev'ry man is bent,
And each mans Hand 'gainst his Hands crosse intent.
Thou may'st such blowes without a Gauntlet ward,
Or any Second of Thy *Fames* lifes Guard :
But if a Viper through the glove invade
Thy harmlesse *Hand*; shake't off, and to Thy aide
Raife Thy own new Militia, Thy Hands,
Natures best Squadron, and Arts Trained Bands.

J. W.


Meiffimo in deliciis, **CHIROLOGIÆ** Au-
thori; Amanuenti Musarum, Polihymniæ
Alumno, Motistarum Clariffimo,
& **MANUS** publicè præhen-
fantium Candidato.

Indigitare tuas per ter tria nomina laudes,
Nomenclatorem Turma Novena jubet
Chiologus: manibus signas, gestisque loquaci
Exempla Historici multa notantis haes.
Chirophilus pangis rapti modulamen amoris,
Verbaque Palmari sæpe canenda choro.
Chirocrates nodosa Manu subjecta potenti
Arguta Digiti calliditate valent (ras,
Chirographus miranda notas, subscripta colo-
Talia nec poterit Penelopea Manus.
Chiromantis acutus ab apparentibus infer
Mores, & Manibus pectora ferre facis.
Chirocrites Criticis Digitalia dicta profaris,
Gestu Philologis Oedipus alter eris.
Chirimimus agis variatas dicere formas,
Pollice multiplicem Protea vincis acer.

Chi-

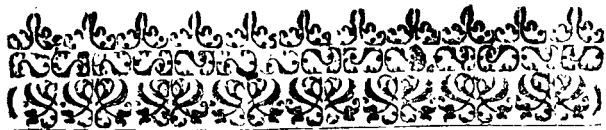
*Chiromyſta orare doces, penetralia ſigni
Scrutaris, praxi ſtat pietatis honos.*

*Chirodorus opem Muſis das munere Dextram,
Tendens aoctrina, magna docentis opus.*

*Sed palmata novo nutans Polihymnia voto
Omnia complectens, nomen & omen erit;
Aſſenſere omnes, Palmis te digna locutum,
Pleronymi titulo dicere Chiroſophum.*

R. G.

Nomenclator Chiro-muſæ.



Chiologia.

OR THE

NATVRALL LANGUAGE

Of the

H A N D.

IN all the declarative conceits of Gesture, whereby the Body, instructed by Nature, can emphatically vent, and communicate a thought, and in the propriety of its utterance expresse the silent agitations of the minde; the *Hand*, that busie instrument, is most *talkative*, whose *language* is as easily perceived and understood, as if Man had another mouth or fountaine of discourse in his *Hand*. So proper and apt to make signes, and work great matters is the *Hand* of Man; It seems to me observable, that when *Moses* covertly desired a signe of God, to make the *Ægyptians* believe He had appeared unto him, God presently asked him what he had in his *Hand*? and commands him naturall gestures which had thence the force of miraculous signification: and to these signes, God attributes a voice, for He saith, If they will not hearken to the voice of the first

Exod. 4: 1,
3, 4, 5, 6,
9, verses.

CHIROLOGIA: Or,

Althusius
de civili
conversa-
tione, li. 1.

signe, they will believe the voice of the latter signe: (and as there is in the supernaturall, so there is a signifying voyce in the naturall signes of the *Hand*.) *Althusius* calls these miraculous expressions of the *Hand*, *habitus portentosos*, which by their rare and illustrious action denote and expresse some singular and memorable intention by the command of God, besides their naturall signification. For, the *Hand* being the *Substitute* and *Vicegerent* of the Tongue, in a full, and majestic way of expression, presents the *signifying faculties* of the soule, and the inward discourse of Reason: and as *another Tongue*, which we may justly call the *Spokesman* of the Body, it *speakes* for all the members thereof, denoting their *Suffrages*, and including their *Votes*. So that whatsoever thought can be delivered, or made *significantly manifest*, by the united motions and connative endeavours of all the other members: the same may be as evidently exhibited by the sole devoyre, and *discourfing gestures* of the *Hand*. The intendments of which demonstrative gestures (being naturall signes) have no dependance on any ordinance or Statute of Art, which may be broken off, or taken *in hand*; as it is either repealed, or stands in force: but these being part of the unalterable Lawes and Institutes of Nature, are by their owne perpetuall constitution, and by a native consequence significant. As smoke which in darke vapours expires from incensed fuell is a certaine signe of fire; or as rich smells by whose aromatique breath the ayers perfum'd, doe sweetly declare the presence of the ascended odour: and as the blushes of *Aurora* bewray the early approach of the bright Emperour

perour of the day : So that in these Art hath no *Hand*, since they proceed from the meere instinct of Nature : and all these motions and habits of the *Hand* are purely naturall, not positive ; nor in their senses remote from the true nature of the things that are implied. The naturall resemblance and congruity of which expressions, result from the habits of the minde, by the effort of an impetuous affection wrought in the invaded *Hand*, which is made very plyant for such impressions. But whereas these speaking Organs are complets, an active paire ; sometimes they both, and not seldome one alone doth by a neat insinuation of speech, make and accomplish the habit. Sometimes differing words, which visibly grow on one root of action, goe for Synonima's in gesture : and we shall somerimes see contrarietie of patheticall expression, in identity of posture.

Not doth the *Hand* in one speech or kinde of language serve to intimate and expresse our mind : It speakes all languages, and as an *universall character of Reason*, is generally understood and knowne by all Nations, among the formall differences of their Tongue. And being the onely speech that is naturall to Man, it may well be called the *Tongue and generall language of Humane Nature* ; which, without teaching, men in all regions of the habitable world doe at the first sight most easily understand. This is evident by that trade and commerce with those salvage Nations who have long enjoy'd the late discovered principalities of the West, with whom (although their Language be strange and unknowne) our Merchants barter and exchange their Wares,

driving a rich and silent Trade, by signes, whereby many a dumb bargaine without the crafty Brocage of the Tongue, is advantageously made. Hence 'tis apparent, that there's no native law, or absolute necessity, that those thoughts which arise in our pregnant minde, must by mediation of our Tongue flow out in a vocall streame of words; unto which purpose we must attend the leisure of that inclosed instrument of speech: Since whatsoever is perceptible unto sense, and capable of a due and fitting difference; hath a naturall competency to expresse the motives and affections of the Minde; in whose labours, the *Hand*, which is a ready Midwife, takes oftentimes the thoughts from the forestalled Tongue, making a more quicke dispatch by gesture: for when the fancy hath once wrought upon the *Hand*, our conceptions are display'd and utter'd in the very moment of a thought. For, the gesture of the *Hand* many times gives a hint of our intention, and speaks out a good part of our meaning, before our words, which accompany or follow it, can put themselves into a vocall posture to be understood. And as in the report of a Piece, the eye being the nimbler sense, discernes the discharge before any intelligence by conduct of the vocall Wave arrive at the eare; although the flash and the report are twins born at the instant of the Pieces going off: so although Speech and Gesture are conceived together in the minde, yet the *Hand* first appearing in the delivery, anticipates the Tongue, in so much as many times the Tongue perceiving her self forestall'd, spares it selfe a labour; to prevent a needlesse Tautologie: And if words ensue upon the gesture,

gesture, their addition serves but as a Comment for the fuller explication of the manuell Text of utterance ; and implies nothing over and above but a generall devoyre of the minde to be perfectly understood. A notable argument we have of this *discourſing facultie* of the *Hand* in our common Jeſters, who without their voice, ſpeaking onely by geſtures, can counterfeit the manners, faſhions, and ſignificant actions of men. Which may be more confirm'd by that wonder of neceſſity which Nature worketh in men that are borne deafe and dumbe ; who can argue and diſpute rhetorically by ſignes, and with a kinde of mute and logiſtique eloquence overcome their amaz'd opponents; wherein ſome are ſo ready & excellent, they ſeeme to want nothing to have their meanings perfectly underſtood, tis parallel to this, what Natures grand Inquiſitor reports of certaine Nations, that have no other language wherein to impart their mindes ; the common tongue of Beaſts, who by geſtures declare their ſenſes, and dumb affections. For although *Seneca* will not allow their motions to be affections, but certain characters & impreſſions *ad ſimilitudinem paſſionum*, like unto paſſions in men, which he calleth *impetus*, the riſings, forces and impulſions of Nature, upon the view of ſuch objects as are apt to ſtrike any impreſſions upon it: yet as *Montaigne* (in that elegant Eſſay of his, where he in imitation of *Plutarch*, maintaines that Beaſts participate with us in the rationality of their diſcourſes) ſhewes, that even they, that have no voyce at all, by their reciprocall kindneſſe, which we ſee in them, we eaſily inferre there are ſome other meanes of entercommunication : their

Plin. Hiſt.
Nat.

Seneca de
Iralib. 1.
cap. 3.

Montaign
Eſſay in
Raymond
Sebond.

gestures treat, and their motions discourse.

Non alia longe ratione atque ipsa videtur

Protrahere ad Gestum, pueros infantia lingua.

No otherwise, then for they cannot speake,

Children are drawne by signes their mindes to breake.

And why not (saith he) as well as our dumbe men dispute and tell histories by signes? Certainly (as he well observeth) there is a society and communion of justice, fellowship, good wil, and affection betweene us and Brutes: they being not so remote from good nature, gentlenesse, and sweet converse, but that they can expresse their desire of honour, generositie, industrious sagacity, courage, magnanimity, and their love and feare; neither are they void of subtilty and wisdome. For by reason of their affinity as it were, and daily conversation with men, they get a tincture from us of our manners and fashions, and consequently enjoy a kinde of nurture and teaching discipline, and apprentising by imitation, which does enable them to understand and expresse themselves in this language of gesture, teaching us by learning of us, that capable they be not onely of the inward discourse of Reason, but of the outward gift of utterance by gesture: and if there be some gestures of ours that they doe not understand, so there are some of theirs which need an Interpretor, a greater Critique in their language then *Democritus Melampus*, or *Apollonius Thyaneus* were, who understood all the idiomes of Birds and Beasts, to expound them unto us. *Plato* in setting out the golden Age under *Saturne*, reckons among the chiefest advantages, this kinde of communication. And indeed it is a kinde of knowledge that

Adam

Adam partly lost with his innocency, yet might be repaired in us, by a diligent observation and marking of the outward effects of the inward and secret motions of beasts.

This *naturall Language of the Hand*, as it had the happinesse to escape the curle at the confusion of Babel: so it hath since been sanctified and made a holy language by the expressions of our Saviours *Hands*; whose gestures have given a sacred allowance to the naturall significations of ours. And God speakes to us by the signes of his *Hand* (as *Bernard* observes) when he works wonders, which are the proper signes of his *Hand*. *Hic est Digitus Dei*, say the astonished *Magi*, when they acknowledged the expression of a Divine *Hand*. These signes in *Bernards* language, are *nota stellifera*, blazing and Starrie expressions. In another Dialect of his *Divine Hand* he expresses his revealed will to his Prophets by inspiration, as *Ribera* notes: which the Prophets in Scripture acknowledge to be the still voice of the *Hand* of the Lord. *Bede* takes notice of another Dialect or way of expression which God useth with his *Hand*, when he perswades men, working upon them by the examples of good workes. After this manner Christ our Lord to his doctrine added the signes of his *Hand*, that is, his workes: according to that of the Evangelist, *Iesus began to doe and teach*. And as God speakes to us with his *Hand* by a supernaturall way: so we naturally speake to Him, as well as unto men, by the *appeale* of our *Hands* in *admiration*, *attestation*, and *prayer*. Nay when we are beyond the vocall lines of communication with men, and that distance of place hath

Bernard.
lib. 2. in
Cantica.

Ribera
comment.
in Proph.
M.
Beda lib.
de Indig
tatione.

AG, 1. 1

made the highest tone of our Tongue too low to reach the auditory nerve of one that is remote: or when the noise of some eare-deafening crowd hath rendred our Tongue unserviceable to declare our minde; we use the visible expressions of our *Hand*, as more loud and demonstrative, which are a farre off perceived and understood by those who were uncapable of an auricular intimation. And as concerning those *mannall expressions* which we use to those are lesse distant from us, the *Hand* is so ready and cunning to expound our intentions, abounding in a sense so copious, and so connaturall a kind of eloquence, wherein all things are so lively exprest; the *Hand* seemes to enter into contestation, and to vie expresses with the *Tongue*, and to over-match it in speaking labours, and the significant varietie of important motions, that it almost transcends the faculty of Art to enumerate the postures of the *Hand*, and the *discoursing gestures* which present the interpretation of the Minde. Whose manifest habits rise to so high an account in the *Hand*, that if their totall summe could be cast up, they would seeme to exceed the numericall store of words, and the flowry amplifications of Rhetoricall Phrases. For, with our *Hands* we

Sue, intreat, beseech, sollicite, call, allure, intice, dismisse, graunt, denie, reprove, are suppliant, feare, threaten, abhor, repent, pray, instruct, witness, accuse, declare our silence, condemne, absolbe, shew our astonishment, profer, refuse, respect, give honour, adore, worship, despise, prohibit, reject, challenge, bargaine, vow, swear, imprecate, humour, allow, give warning, command, reconcile, submit, desie, affront, offer injury,

jury, complement, argue, dispute, explode, confute, exhort, admonish, affirme, distinguish, urge, doubt, reproch, mocke, approve, dislike, encourage, recommend, flatter, applaud, exalt, humble, insult, adjure, veele, confesse, cherish, demand, crave, covet, blesse, number, prove, confirme, congee, salute, congratulate, entertaine, give thanks, welcome, bid farewell, chide, brawle, consent, upbraid, envy, reward, offer force, pacifie, invite, justifie, contemne, disdain, disallow, forgive, offer peace, promise, performe, reply, invoke, request, repell, charge, satisfie, deprecate, lament, condole, bemoane, put in minde, hinder, praise, commend, brag, boast, warrant, assure, enquire, direct, adopt, rejoyce, shew gladnesse, complaine, despaire, grieve, are sad and sorrowfull, cry out, bewaile, forbid, discomfort, ask, are angry, wonder, admire, pittie, assent, order, rebuke, favour, slight, dispraise, disparage, are earnest, importunate, referre, put to compromise, plight our faith, make a league of friendship, strike one good luck, give handsell, take earnest, buy, barter, exchange, shew our agreement, expresse our liberality, shew our benevolence, are illiberall, aske mercy, exhibit grace, shew our displeasure, fret, chafe, fume, rage, revenge, crave audience, call for silence, prepare for an apology, give liberty of speech, bid one take notice, warne one to forbear, keepe off and be gone; take acquaintance, confesse our selves deceived by a mistake, make remonstrance of anothers error, weepe, give a pledge of aid, comfort, relieve, demonstrate, redargue, perswade, revolve, speake to, appeale, professe a willingnesse to strike, shew our selves convinced, say we know some
what

what which yet we will not tell, present a check for silence, promise secrecy, protest our innocence, manifest our love, enmity, hate and despight; provoke, hyperbolically extoll, inlarge our mirth with follity and triumphant acclamations of delight, note and signifie anothers actions, the manner, place, and time, as how, where, when, &c.



A

COROLLARIE

Of the

Speaking motions, discoursing
gestures, or habits of the *Hand*.

WITH AN

Historicall Manifesto, exempli-
fying the naturall significations of
those Manuall Expressions.



THE STRETCHING OUT Supplicio.
Gestus. I.
OF THE HANDS is a nat-
turall expression of gesture,
wherein wee are significantly
importunate, intreat, request,
sue, sollicite, beseech, and ask

mercy and grace at the Hands of others. History,
the graye Mistris of the Rolls of Action and ma-
nuall expressions, from whose *Hand* we receive
the placard of Time, subscribed by the reverend
Hand of Antiquity, and made letters Patents un-
der the Broad-seale of Truth : as she is the most
faithfull guide to the exemplary knowledge of
any matter of Fact passed : so she presents a
lively image of the *Hands* present estate, and by
reflection of her light, affords subsidiarie presi-
dents and patternes of significant actions to
come. For, this Schoole-mistris of our discoursing
gestures,

gestures, contending with a *high Hand*, that no *Chiramnestia* or act of oblivion should passe against Nature, by transcripts out of her owne *Chiridiographicall* observations, hath sufficiently testified the naturall signification of this *Chiridiome*, or proper form of speech in the beseeching *Hand*.

An example of this naturall gesture and expression, we finde to have appeared in the *Hand* of *Julius*, who endeavouring to satisfie the desires of *Constantius*, but the souldiers forcing him to accept of the stile of *Augustus*, with a resolute and well grounded minde withstood them all and some, one time shewing himself to be wroth and highly displeas'd, other whiles **STRETCHING FORTH HIS HANDS**, requesting and beseeching them to forbear their unseasonable offer. When *Annibal* after the battaile of *Canna* had granted the Romanes the favour and liberty to redeeme their prisoners, and *M. Junius* had ended his Oration in the Senate, immediately the multitude that were gathered together in the common place, set up a lamentable and piteous cry, and **HELD OUT THEIR HANDS** to the Councill-house, beseeching the Lords of the Senate that they might have and enjoy their children, their brethren, and kinsfolkes againe. The Noblemen in the behalfe of *Coriolanus* used this gesture of the *Hand* when *Sicinius* the Tribune had pronounced sentence of death upon him, for, some of them **HOLDING FORTH THEIR HANDS** to the people, besought them not to handle them so cruelly. Thus *Mavlius* and *Fulvius* comming unto *Tiberius* with teares in their eyes, and **HOLDING UP THEIR HANDS**, besought

Ammian.
Marcellin.
lib. 20.

Livie lib.
22.

Plutarch
in the life
of Corio-
lanus.

sought him to let the Law *Agraria* alone, which he would then have passed. And *Plutarch* in that notable description of *Emilius* triumph relates, how King *Perseus* children were led prisoners with the traine of their Schoolmasters and other Officers and their servants, weeping and lamenting, HOLDING OUT THEIR HANDS unto the people that looked upon them, and taught the Kings young children to doe the like, to aske mercy and grace at the peoples *Hands*. The force of this expression hath sometimes remained in the Arme when the *Hand* hath beene lost. For *Amyntas* the brother of *Æschylus* the Tragedian, when the people of *Athens* would have stoned his brother for some impiety brought on the Stage, he held up his Elbow and Arme without a *Hand*, lost at the fight at *Salamis*: by which spectacle the Judges calling to minde the merits of *Amyntas*, dismissed the Poet.

Plut. in the life of Tiberius and Caius

Jb. in the life of Paulus Æmylius.

Ælian. var. Hist. lib. 5. cap. 19.

Scripture, the most sacred Spring of pregnant Metaphors, and lending gestures, among other of these kind of speaking apparitions, or divine elegancies, which are able to enrich a sanctified understanding, the Hebraismes and mysterious notions resulting from the properties of the *Hand*, doe everywhere obtaine, by divine permission, an ineffable latitude of significations: whose vulgarismes varied through such multiplicity of senses, are of that note and consequence, that they much conduce to the advancement of the dignity and reputation of the *Hand*. Among other remarkable expressions borrowed from the *Hand*, wherein God is pleased to condescend to the capacity of man, and to cloath His expressions in the naturall language of our *Hand*. That of
the

the Propheſie of the Prophet *Iſaiab* hath reference to this requeſting geſture, where the Lord complaining after the manner of men, ſaith, he had **STRETCHED OUT HIS HANDS** all day to a rebellious people.

Oro.
Geſtus II.

TO RAISE THE HAND CONIOYND OR SPREAD OUT TOWARDS HEAVEN IS the habit of Devotion, and a naturall and univerſall forme of Prayer, practiſed by thoſe who are in adverſity, and in bitter anguiſh of Conſcience; and by thoſe who give publique thanks and praiſe to the moſt High. Thus we acknowledge our offences, aſke mercy, beg reliefe, pay our vowes, imprecate, complaine, ſubmit, invoke, and are ſuppliant. Hence 'tis the Scriptures doe moſt emphatically define prayer by this outward ſigne, not that this ſpeaking habit of the Hand is all or the moſt principall part of devotion, for, Hypocrites, as if fired with zeale, **EXTEND THEIR ARMES AND HANDS**, who yet but mock God by ſeeming to draw nigh unto Him, when their Hearts belie their *Hands*. But, this geſture is an outward helpe unto devotion, appointed by the ordinance of Nature to expreſſe the holy fervour of our affections. For ſince it is impoſſible by reaſon of our great infirmitie, we ſhould with our ſoaring thoughts move beyond the centre of our bodies; we ſtand in need of ſome outward helpe to declare the aſcenſion of our inward zeale, which we reveale by the **EXTENSION OF OUR HANDS**, which ſupplying the place of wings, helpe our hearts in their flight upward. For unleſſe our hearts are polluted with the leaven of hypocrifie, they raiſe the heart to the throne

throne of grace, before which we present our supplications. But the Soul being invisible, unless she shew her selfe by demonstration of gesture, the Hand was instituted *Surrogate*, and *Vicar* of the Heart, to testifie by outward gesture, the offering and lifting up of the Heart, and that our prayers are seriously poured out from the bottome of our Breast. Hence in those sacred Monuments that keepe alive the memories of the Dead, whether their effigies be exhibited in brasse or marble their monumentall Statues are commonly hew'd into this forme of prayer. From the practice and naturall propensity of the Hands to prayer, as from the premisses, *Athanasius* (as it is likely) drew this conclusion: That therefore man had Hands given him, that they might serve to necessary uses, and to be SPREAD FORTH AND LIFTED UP in offering prayer to Him who made them. It being on all hands confest, that this gesture is an originall rite, and a piece of the discipline of Nature, polished also by the rule of reason, and solemniz'd by the examples and exhortations of wise men. For there was no Nation instructed in any kinde of piety, who did not know before hand by a tacite acknowledgement of a God, that the Hands in prayer were to be LIFTED UP. *Omnes homines * tendimus manus ad Cælum cum [præces fundimus,*] says that *Prince of Peripatetiques*. And *Gobrias* in *Xenophon* seems to confirme the same. *Apuleius* elegantly and roundly to this purpose. *Habitus orantium hic est, ut * manibus extensis in cælum [præcémur.]* To this purpose *Horace*.

* *Cælo supinas situlæris manus.*
And *Lucretius* of the same gesture,

Arist. lib. de Mund. Xenoph. Cyr. Apuleius tit. de mundo.

Horac. Lucret. lib. 5.

— Et *pandere palmas

Ante Deum delubra.—

Ped. Albin, in
carm. And *Pedo Albin.* joyning in the harmony of all
the Heathen Prophets.

Atq; aliquis de plebe pius, pro paupere nato

Conf. ad Liviam. * *Sustulerat* [timidas] sidera ad alta manus.

Virgil. Hence *Farbas* in *Virgil* is said

Æneid. *Multa Iovem* * *manibus* [supplex orasse] *supinis.*

Idem lib. Thus *Anchises* in the same Poet,

3. Æneid. *At pater Anchises passis* * *de littore palmis*

Numina magna vocat. —

Idem li. 5. So *Cleantbus,*

Ni * *palmas ponto tendens utraq; Cleantbus*

[*Fudissetq; preces, divosq; in vota vocasset.*]

Ovid. lib. Thus *Cressa* in *Ovid,*

8. Metam. — * *ad Sydera supplex*

Cressa manus tollens

Sil. Ital. So *Scipio* in *Sil. Italicus,*

lib. 4. * *Sublatis in Cælum manibus* [precatur.]

Their manner was to turne themselves to the East, with an erected countenance, HANDS O-

Valer. Flacc. li. 2. PEN SPREAD, LIFTED UP, AND STRETCH-

ED OUT TOWARDS HEAVEN.

Whence *Valerius Flaccus,*

Imperat hinc * *alte Phœbi surgentis ad orbem*

Ferre manus —

Plutarch

in the life of Antonius. In this posture we finde *Antonius* LIFTING UP HIS HANDS TO HEAVEN, making a charitable prayer to the gods for his army when he

Idem in the life of Camillus. was to encounter the Parthians. And *M. Furius Camillus* used the same gesture of his Hands in his prayer at the taking of the Citie *Veies.*

Idem in the life of Alex. the great. Thus *Alexander* in his third battaile with *Darius*, before he gave charge upon the enemies, he tooke his Lance in his left hand, and HOLD-

ING

ING HIS RIGHT HAND UNTO HEAVEN, be^s Idem in
 fought the gods (as *Calisthenes* writeth) that if it the life of
 were true he was begotten of *Jupiter*, that it Alex. the
 would please them that day to helpe him; and Great.
 to encourage the Grecians: And the Heathens
 when they came forth in the morning to plough;
 they laid one *Hand* upon the stilt of the plough;
 and LIFTED THE OTHER UP TO *Ceres* the god-
 desse of Corne: beginning both their actions of
 warre and peace with this gesture. So remark-
 able was the mixt and double office wherein
 Nature hath interessed the *Hand*. For as we raise
 these to Heaven, so with them we worke; and
 the *Hand* thrives but ill that workes, unlesse it
 prays: which these Heathens by the instinct of
 Nature were wrought to acknowledge. And
 the most desperate Atheists and Hypocrites, in
 some extremities and damages, doe LIFT UP
 THEIR IOYNED HANDS TO HEAVEN, as a
 signe and token of some devotion, though they
 have no faith nor believe. ¶ Thus also they gave
 thanks. It is reported that when *Archidamas*
 had overcome the Arcadians, and returned home Plutarch
 victorious to *Sparta*, from that tearlesse battaile; in the life
 neither man nor woman would keepe the City, of Agesi-
 but came flocking down to the River side, laus.
 HOLDING UP THEIR HANDS TO HEAVEN, and
 thanked the gods, as if their City had redeemed
 and recovered her shame and lost honour, and
 began to rise againe as before it did. And to the
 signification of this gesture that of *Virgil* may be
 referred. Virgil.
 Æneida 2

* *Sustulit exutis vinclis ad sidera palmas.*

The LIFTING UP THE HANDS in prayer, as it
 is a naturall expression, so it seems necessary, for
 C God

God requireth the whole man; there being a woe pronounced to fainting *Hands*, that is, which faint in prayer. When *Moses* HELD UP HIS HANDS, *Israel* prevailed: but when *Moses* LET HIS HANDS DOWN, *Amalech* prevailed. And when *Moses* *Hands* were heavie, they tooke a stone and put it under him, and he sate upon it: and *Aaron* and *Hur* stayd up his *Hands* the one on the one side, and the other on the other side; so his *Hands* were steady untill the going downe of the Sunne: and *Josuah* discomfited *Amalech*. Upon which *Philo* allegorizing, shewes that victorious gesture of *Moses* *Hands* doth signifie that by the vertue and intention of prayer all things are overcome: or it implies the elevation of the intellect to sublime contemplations, and then *Amalech*, that is, the affections are overcome.

Philo Ju-
dæus in
Exod.

Origen
Hom. 11.
in Exod.

Origen descanting upon the posture of *Moses* *Hands*, observes that hee did elevate, not extend his *Hands*, that is his *workes* and *actions* to God, and had not his HANDS DEJECTED. He LIFTS UP HIS HANDS, that layes up treasure in heaven. For where we love, thither resorts the eye and the *Hand*. He that keeps the Law, overcomes; he that doth not, lets *Amalech* prevaile.

Elias Cre-
tens. com-
ment. in
opera
Greg.
Naz.

Elias Cretensis thus: This gesture of *Moses* *Hands*, if you looke to that which falls under the aspect of the eye signifies prayer. Hence in an old Scheme of *Clodoveus* there are two armes erected to Heaven, supported by two others, with this Motto, TUTISSIMUS, with reference to the conquering *Hands* of *Moses*. To teach Com-manders, that piety strikes the greatest stroke in

Sil. Petra
Sanc.

all battailes. *Goropius* who with an over strained phancie following his owne conceit, makes use of the naturall expressions of the *Hand*, for the exalting the Cimbrian or old Teutonique tongue into the preheminencies of the originall language, presents his superstitious observations thus: To joyne the hands in prayer, and so to applie their upper parts to the mouth, doth signifie that men in prayer should seeke to be conjoyn'd to one that is most High: and because prayer proceeds from the mouth, and the *Hands* upright with the mouth transverse, seeme to delineate a Roman T, he hath another inference from that similitude.

Gorop. in Hierogl. lib. 9.

The STRETCHING OUT THE HANDS TO GOD is sometimes taken in Scripture for the acknowledgement of an offence, as in the prayer of *Solomon* at the consecration of the Temple: and *Solomon* praying, STRETCHED FORTH HIS HANDS TO HEAVEN after this manner, And thus *Moses* praying STRÉTCHED OUT HIS HANDS UNTO THE LORD. Thus *Judas Macchabeus* encountering the army of *Nicanor*, STRETCHED OUT HIS HANDS TOWARDS HEAVEN, and called upon the Lord that worketh wonders. ¶ To the signification of anguish and affliction belongs that of the Prophet *Jeremias*, ZION SPREADETH FORTH HER HANDS, and there is none to comfort her. For they who pray sometimes STRETCH OUT THEIR HANDS & sometimes LIFT THEM UP. Hence *Lauretis*, to SPREAD OUT, OR EXTEND THE HAND, is to open, dilate, and unfold that which was straitned and folded in. To SPREAD OUT THE HAND is also to lift it up: but to EXTEND, is to erect and

1 King. 8. 38.

1 King. 8. 22.

Exod. 9. 29. & 33.

2 March. 15. 21.

Lament. 1. 17.

Lauret. in Sylv. Alleg. 8.

raise them up. So he expounding the sacred sense
 of these speaking gestures of prayer. *S. Hillarie*
S. Hillar. very elegantly distinguisheth betweene the EX-
 in Psalm. PANSION and ELEVATION of the *Hands*, which
 in this matter of prayer, are promiscuously used
 in Scripture. So upon that of the Psalmist, I will
 LIFT UP MY HANDS in thy Name, hee doth not
 take it for the habit of praying, but for a declara-
 tion of a worke of a high elevation. So likewise
 upon such a passage of another Psalm: Let my
 prayer be set forth before thee as incense, and
 the LIFTING UP OF MY HANDS as the evening
 Sacrifice. He shewes that the Apostle where he
 exhorts them to LIFT UP pure *Hands*, hee does
 not appoint a habit of praying, but addes a rule
 of divine operation. So the noble Prophet,
 when you SPREAD FORTH YOUR HANDS, I
 will hide mine eyes from you; yea, when you
 make many prayers I will not heare: if you EX-
 TEND YOUR HANDS, not if you LIFT THEM
 UP; but if you EXTEND YOUR HANDS: because
 the habit of prayer is in the SPREAD OUT HANDS;
 but the power of a perfect worke is in the ELE-
 VATION. Therefore the LIFTING UP THE
 HANDS is an Evening Sacrifice. But this, for
 all I can finde, is but the peculiar fancie of this
 Father. For surely the ELEVATION as well as
 the EXPANSION OF STRETCHING OUT OF
 THE HANDS, are both significantly naturall in
 this sense. Indeed *S. Hierome* drawes these two
 gestures of prayer into Allegories, not much un-
 like, thus: TO SEND FORTH THE HAND TO GOD,
 as it were to seeke out for reliefe, is to direct our
 actions to him, and not to worke for vain glory.
 He also SPREADS FORTH HIS HANDS TO GOD,
 who

S. Hier. m.
in Exod. 9
and Job
 11.

who dilates in the evaporation of a vain mouth: and who against the grace of the Giver, is proud of the virtue of his workes.

Calvin in his Comment upon *Timothy*, (upon Calvin, which place *Cornelius a Lapide* hath also noted comment. many things,) observing that the Apostle hath in 1 Tim. put the signe of prayer for the thing signified, sayes that this expression of gesture is very agreeable to true piety; so the verity that is figured thereby doe answer the signification; to wit, that being by nature admonished that God is to be sought for in heaven, that first wee should put off all terrene and carnall imaginations of Him, that nothing may hinder us in the raising of our selves above the world. Idolaters and Hypocrites, in LIFTING UP THEIR HANDS in prayer, are but Apes, who while they by the outward Symbol professe to have their mindes erected upwards, the first of them sticke in the wood and stone, as if God were inclosed there; the second sort intangled in vaine cares, or wicked cogitations, lyē groveling on the earth, and by a contradiction of gesture, beare witness against themselves.

The Ancients are very copious in expressing these outward formes of devotion in the Hands, for they say, the HANDS STRETCHED OUT, PUT FORTH, HOLDEN ABROAD, EXPANSED and ERECTED, and all to imply the naturall piety of the Hand in this expression. With *Tertullian* the Hands thus affected are EXPANS'D: with *Virgil*, HOLDEN ABROAD: as *Nonnius* interpreteth the action, they are the OPEN AND EXTENDED HANDS. And in this gesture many things are contained.

Maldonat conceives the meaning of this naturall ELEVATION OF THE HANDS is to teach us that Heaven is the throne, and as it were the Cathedrall Temple of God. *Pintus* thinks this gesture shewes that God is on high, and that all ^{good} things are to be hoped for at His Hands.

Cresollus sayes, that this deportment of our Hands declares that we affectionately fly unto the protection of God our heavenly Father. Even as little children disabled by some fright with stretcht out Hands run into the lap of their parents: or as men in the midst of shipwracke stretch out their Hands to some friendly Saviour. For, since the force of this *Organum organorum*, the Hand, the most excellent instrument of common life doth chiefly consist in three things, in Giving, Doing, and Repelling, who LIFTS UP HIS HANDS seems wholly to deliver and commit himself and all that he is into the sacred power of the Godhead, as if with *David* he had his soule in his Hand: from the Right-hand of Charity, and the Left-hand of Zeale, both joyn'd together to make their intentions more acceptable, as from the living censer or incense-pan of prayer, there ascends, in a sweet kind of articulated silence, the speaking favour of these significations.

psal. 119.
109.
1 Sam.
19.5.
Judg. 9.17
Job 13.14.

O Parent of the World! God, the maker of all things! this soule, all that I am, a thousand times due to thy Majesty and gracious Goodnesse, I render and refer to its Fountain and Originall. What e're my Hands can doe, or my tacite understanding and industry endeavour, let it be Thine! Thee (seduced by ill counsell) I have withstood, and like a wretch rejected thy Gifts,

Gifts, and by wicked machinations repelled and throwne them from mee. Behold my Hands & which if thou please command to be bound, and mee, an unworthy Traytor, (who have sinn'd with a high hand) to be drawne to punishment; who had not liv'd, unlesse Thou hadst lent mee life; which I have abus'd, and rebelliously stretch'd out my Hand against Thee, to my owne destruction, and the reproach and dishonour of Thy Name. All these significant expressions (as *Cresoll.* *in Mystag.* *lib. 3.* *Cresoll.* hath happily observ'd) are contain'd in this Gesture.

S. Augustine very elegantly and sweetly gives us the rationality and religious conveniency of this manuell expression. When men in prayer stretch out their Hands, or use any visible expressions, they doe that which is agreeable to the case of a suppliant, although their invisible will & intention of their heart be known to God; neither doth hee stand in need of such declarations that the minde of man should bee laid open before him: but by this gesture man doth more rouze up himselfe to pray and groane more humbly and fervently: And I know not how, whereas these motions of the body cannot be done, unlesse the inward motions of the mind precede, the same thing againe being made externally visible, that interiour invisible which caused them is increased, and by this the affection of the heart, which preceded as the cause before the effect, for so much as they are done, doth encrease. And indeed this outward addition or adjunct of *Diety*, the OPENING and LIFTING UP OF THE HANDS is a naturall manifestation of the uprightnesse and integrity of the heart, and

of the sincerity of the affections. For deceit naturally hath no wil, though hypocrisie sometimes may affect to dilate and extend the *Hand*. And the sympathy is so strong betweene the *Heart* and the *Hand*, that a holy thought can no sooner enlarge the erected *Heart*; but it workes upon the *Hands* which are RAISED to this expression, and EXTENDED OUT TO THE UTMOST OF THEIR CAPACITIES. Upon this naturall motion or exposition of the minde, Saint *Chrysome* sets a morall glosse. This LIFTING UP OF OUR HANDS should put us in mind to take heed of sin, lest we defile our *Hands* therewith. Since it is very absurd, that those who are to bee the Troughmen and Interpretours of prayer and divine administrations, should also be the instruments of wickednesse: for if we say it is not honest for a man to pray with dirty and unwashen *Hands*; how much more naughtinesse will that expression be tainted with, to LIFT UP HANDS not dirty, but defiled with the pollutions of sin. And in this sense washing of *Hands* was used by most Nations before prayer. This *Manuall of Prayer* as a helpe at *Hand*, the Christians in all ages have diversly used for the furthering their devotion, as may be collected out of the Ecclesiasticall records of Time, *Tertullian* renders a reason thereof thus: Christians pray with SPREAD OUT HANDS, because our *Hands* are harmlesse; bare-headed, because we are not ashamed; and without a monitor, because we pray from the breast. For the most part they LIFTED THEM UP. Which *Tertullian* would have modestly done, not as mad-men who pray *Hand over Head*. For this grave Father reporting and prai-

Chryf.
Moral.

Tertul. de
orat.

NB!

praising the modesty and humility of the Primitive Christians, hath left this caution for a rule in prayer: Adoring with modestie and humilitie, we doe more commend our prayers to God, not so much as our *Hands* more loftily held up, but temperately and honestly erected. Sometimes Christians did not indeed lift up their *Hands* on high, but did EXTEND THEM OUT HERE AND THERE into the figure of Christs suffering; Hence in a Medall of *Gordian* the godly, there is an Image LIFTING UP THE SPREAD OUT HANDS TO HEAVEN, with this inscription fitted to the device, *Pietas Augusta*. And *Eusebius* hath left a memoriall, that *Constantine* was wont to be figur'd in Coines and painted Tables with his HANDS HOLDEN ABROAD, and his eyes lift up to Heaven, which he calls *The habit and composition of Prayer*. Doctor *Donne* in reference to the Symbolicall signification of the Gesture calls it *Constantines Catechisticall Coyne*.

Pierius in Hieroglyp.

Euseb. de vit. Const. lib. 4. c. 15.

The same Author in a Sermon upon *Iob 16. 17* &c. upon these words, *Not for any injustice in my Hands: also my Prayer is pure*; according to his elegant way of descanting upon the emphaticall expressions of holy Writ, hath many notions about nocturnall and diurnall cleanness and foulness of *Hands*; and observing that the holy Ghost hath so marshalled and disposed the qualifications of prayer in that place, as that there is no pure prayer without cleane *Hands*, which denote righteousness towards man; coming to speak of the gesture, and observing that *Moses* prayer had no effect longer then his HANDS WERE LIFTED

Dr. Donne Sermon. 13.

UP: All this (saith he) perchance therefore especially, that this LIFTING UP OF THE HANDS brings them into our sight, then we can see them, and see whether they be cleane, or no; and consider, that if we see impurity in our *Hands*, God sees impurity in our prayer. Can we thinke to receive ease from God with that *Hand* that oppresses another? mercy from God with that *Hand* that exercises cruelty upon another? or bounty from God with that *Hand* that with-holds right from another? And to adde by a little enlarging his owne words in another place. How can we expect God should open with his *Hands* of benediction, who shut up our *Hands*, and that which is due to another, in them? How much more then, if we strike with those *Hands* by oppression, or (as *Esaiah*) we lift up the bloody *Hands* of cruelty.

At this day the common habit of praying in the Church, is, as pertaining to the *Hands*, TO IOYN THE HANDS, MODERATELY LIFT THEM UP, or religiously cut them by ten parts into the forme of the letter X; holding them in that manner before the breast: which manner of prayer *Cresollius* calls *Manus decussatas*. In the Romish Church which doth superabound in the externall adjuncts of Devotion, and where the Rubriques direct to varying formes of manuell expressions at the word *Oremus*, there is alwayes annexed some emphaticall behaviour of the *Hand*. Hence in the Masse when the Priest saith *Oremus*, hee EXTENDETH, and then IOYNS HIS HANDS. By the extension of his *Hands* he gathereth as it were the hearts of the people: by the joyning of his *Hands* together, he doth amasse them into one;

one; which is the glosse of *Huelamus* upon this Romish rite. The many gesticulations of the *Hands* and *Fingers* so ceremoniously troublesome in the Masse, whose mysterious senses *Bellarminus*, *Durandus in ritibus Ecclesia*, and *Gavantus* in his large Comment upon their Rubriques, hath so copiously explained, was one thing that made the Masse so uneasy to bee said of old by the *Hands* of every *Sir Iohn*, as requiring one very well trained up in their Schoole of divine complements.

This is the *Manuall of Prayer*, and *Practice of Piety*, commended by Nature unto us, as a faithful assistant to our private devotions; which expressed in one of the most significant Dialects of the generall language of the Body, is more vocal and effectual, then the expirations of the Tongue; and more religiously true to the soule in case of extremity, which is manifest by their use in this Christian exercise, when the voice cannot expresse or performe her office: for, the *Hand* enabled by Nature to supply the defect of a *vocal Interpretour*, hath continued the act of prayer, and presented many visible petitions to the eye of Compassion; which understands the groaning Gestures and dumb ejaculations of the *Hand*. And this is often observed in religious men, in extremity of sicknesse, whose *Hands* in the time of health having beene used to accompany and exhibit their requests to heaven, as the last service they can doe the soule and body, offer themselves in this *Evening Sacrifice* of life. To passe by common instances, it is reported of that learned and reverend Doctor of our Church, that he was *totus in his sacrificiis*, alwayes employ'd in this

Huelamus
de cerem.
Missæ.

B. Andrews.

this reasonable service God requires at our *Hands*; and toward the time of his dissolution, his *Hands* were never empty of prayer; and when he could pray no longer *voce*, with his voice, yet *manibus & oculis*, by LIFTING UP THE HANDS and eyes, hee prayed still: and when weaknesse and necessity of Nature had excluded these externall accidents of devotion, the *Hands* and voyce failing in their function, with his heart hee prayed still, as was perceived in him by some outward tokens.

Hiero.
Gest. III.

Franc. L.
Verulam
Nat. Hist.

Apuleius
lib. 3.
Miles.

TOWRING THE HANDS is a naturall expression of excessive griefe, used by those who condole, bewaile, and lament. Of which Gesture that elegant Expositour of Nature hath assign'd this reason. Sorrow which diminisheth the body it affects, provokes by wringing of the minde, teares, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the Braine, which contraction doth straine together the moisture of the Braine, constraining thereby teares into the eyes; from which compression of the Braine proceeds the HARD WRINGING OF THE HANDS, which is a Gesture of expression of moisture. This COMBINATION OF WRIPPING CROSSE of the *Hand*, is elegantly described by *Apuleius*, in these words, *Palmulis inter alternas digitorum vicissitudines super genua connexis, sic grabatum cessim insidens ubertim flebam*. Where, as *Cresellius* observes, hee hath rightly conjoynd this Gesture of the *Hands* with weeping and teares. For 'tis the declaration of a mind languishing for grief, and almost spent, and wearied

rted with some vehement affliction. Which the Gregor. brother of *Basil* the Great, elegantly setting out Nyffen to our eyes, saith, *Complodis manus,* digitos complicas, atque suis cogitationibus [angeris.]* So also orat. 7. de beatitud. Dio *Chrysostomus* among the arguments and Dio Prus- signes of mourning and lamentation, puts down 16. *szus orat.*

**manum complicationes, humilemque sessionem.* Indeed the FOLDING and WRINGING OF THE HANDS in the naturall equipage of sorrow, hath ever passed for a note of lamentation. History, the mistress of life, and right Hand of experience, which is the mother of Prudence; holding up the Mirroar to Nature, wherein she may see her own actions represented in their true and lively colours, affords some confirming reflection of this Gesture. Wee reade that when *Heliodorus* that Ammian. hated favourite of the Emperour *Valens* was dead Marcellin. and his corps carried forth to bee buried by the lib. 20. Beir-bearers, *Valens* commanded that many should attend on foot bare-headed, yea, and some also with HAND IN HAND, and FINGERS CLUTCHED ONE WITHIN ANOTHER, to go before the cursed coarce of that bloody villaine. Who (had not the Emperours command extorted this formality of sorrow from their Hands) had missed of so solemne exequies and interment.

TO THROW UP THE HANDS TO HEAVEN Admiror. Gest. IV. is an expression of admiration, amazement, and astonishment, used also by those who flatter and wonderfully praise; and have others in high regard, or extoll anothers speech or action. The first time that this expression appeared in the Hand of Man, was certainly upon occasion of some new unexpected accident, for which they gave

Franc.
Verul.
nat. Hist.

gave thanks to God, who had so apparently manifested the act of his beneficence. And as it is a signe of amazement, tis an appeale unto the Deity from whose secret operation all those wonders proceed which so transcend our reason, which while wee cannot comprehend, wee RAISE OUR HANDS TO HEAVEN, thereby acknowledging the Hand and Finger of God. And that this is a naturall, and so by consequence an universall expression of the Hand, appears by the generall use of this Gesture with all Nations: That passage of *Catullus* is well known. [*Admirans*] ait hæc * manusq; tollens Dii boni! &c. To which intention of gesture *Horace* alludes,

Horac. lib.
11. Sat. 5.

Importunus amat [laudari] donec ohe jam
* *Ad cælum manibus sublatis! dixerit —*

Cicero in
Academ.

To this appertaines that of *Cicero*. *Hortensius autem vehementer [admirans] quod quidem perpetuo Lucullo loquente fecerat, ut etiam * manus sæpe tolleret!*

Idem lib.
7. epist. ad
Cæsarem.

And that of his in another place. * *Sustulimus manus ego ut Balbus! ut illud nescio quid, non fortuitum sed divinum videretur.* And to this is referred that

Liv. lib. 24

of *Livie*. *Ad quam vocem cum clamor ingenti alacritate sublatus esset ac nunc complexi inter se gratulentesque nunc * manus ad cælum tollentes! &c.*

Applaudo
Gest. V.

TO CLAP THE RAISED HANDS ONE AGAINST ANOTHER, is an expression proper to them who applaud, congratulate, rejoice, assent, approve, and are well pleased, used by all Nations. For, applause as it is a vulgar note of encouragement, a signe of rejoicing, and a token and signe of giving praise, and allowance, doth wholly consist in the Hands. Whence *Cicero*. *Populus Romanus manus suas non in defendenda*

Cicero ad
Attic.

da libertate, sed in plaudendo consumit. Which hee
 spake of theatricall applause exhibited by the
 Hand of old. *Xenophon* expresseth this affection Xenoph.
Cyropæd.
lib.2.
 of the minde in a very cleare and eloquent kinde
 of speech, in these words: *Principalis qui nos*
proxime discumbat, rem intuitus, manus invicem
complofit, ridens, que latabatur. And *Histaspas* in the Idem Cyr.
lib.8.
 same Author speakes unto *Cyrus* in these words:
Unum solum ignoro, quinam modo est, nescius si me
gandere bonis tuis: utrum manuum concussione uten-
dum est, an ridendum, an aliud faciendum? This pub-
 lique token hath beene of old, and is so usuall in
 the assembly of a multitude, when they cannot
 contain their joy in silence, that there is nothing
 more common with them then by **CLAPPING**
THEIR HANDS, to signifie their exceeding joy
 and gladnesse of heart, in so much as all Histories
 both prophane and sacred, abound with exam-
 ples of this expression: out of which infinite
 store I shall produce but one or two for confir-
 mation of this point. When *Iehoiadah* the Priest 2 Kings
11.12.
 caused *Ioash* the sonne of *Ahazia* to be crowned
 King, and had brought him out, and given him
 the testimony, they made him King, and anoin-
 ted him, and they **CLAPPED THEIR HANDS**,
 and said, God save the King. Which gesture re-
 taines the same signification in divers other pla- So Nah.
ulr.
 ces of Scripture. When *Cains Valerius* entred the
 City of Rome ovant the affectionate favour of Psal. 47. 1.
98. 8.
Ica. 55. 12.
Liv. lib. 4.
 the people that stood in the streets appeared by
CLAPPING OF HANDS, and great applause,
 striving a vie to exceed the songues chaunted by
 the Souldiers. When the Senate had granted the
 peoples desire that a Commoner should be cho-
 sen Consull with a Nobleman, and the Dicta- Plutarch
in the life
of Ca-
millus.
 tor

Plutarch in the life of Camil. tor had published the Decree of the Senate, confirming their desire; the common people were so joyfull, that they brought *Camillus* home to his house with great shouts of joy, and CLAPPING OF HANDS. When *Alcibiades* had one day in the market place given a largesse to the people out of his owne purse, the people were so glad at it, that they fell to shouting and CLAPPING OF THEIR HANDS for thankfulness. The fourth day after the battaile fought by *Perseus* King of Macedon, even as the Playes and Games were exhibited in the shew-place, there was heard suddenly at first a confused humming noise, which spread all over the companies of the spectators, that a field was fought in Macedonie, and *Perseus* vanquished: afterwards arose a more cleare and evident voice, which grew at length to an open shout and CLAPPING HANDS, as if certaine newes had been brought of the same victory. The Magistrates wondred thereat, and made search after the authour of so sudden a gladnesse, but none would be found: and then verily it passed away as the momentany joy of some vaine and uncertaine occurrence, howbeit a joyfull presage of some good luck settled in mens hearts, and remained behinde, which was after confirmed by the true report of *Fabius Lentulus* and *Metellus* sent from the Consull.

Indignor.
Gest. VI.

TO SMITE SUDDENLY ON THE LEFT HAND WITH THE RIGHT, is a declaration of some mistake, dolour, anger, or indignation: for so our learned Humanicians understand this Gesture, usurping it often in this sense. *Seneca* attributes this passion of the *Hand* to anger: for
in

in his description of an angry man he hath, *Parum explanatis vocibus, sermo praruptus & * complosa sapius manus.* And in another place shadowing out anger in her proper colours, he sets her out thus: *Dentes comprimuntur, horrent ac serriguntur capilli, spiritus coactus ac stridens, * articulorum ipsos torquentium sonus.* And in another place. *Adjice * articulorum crepitum cum seipse manus frangunt.* Petronius that great Doctor of iniquity and pleasure, conspiring in the like sense of the same expression, presents us with this gesture thus habited. ** Manibus inter se usque ad articulorum strepitum contritis.* And in another place he thus gives us the garb of anger and griefe, ** Infractis manibus ingemuit.* Neither are examples wanting in Histories to confirme the senses of this naturall expression. *Philo Judæus* of *Caius* the Emperour boiling with anger, and grievously fretting with indignation, [*Excandescibat*] *legens, multam pra se ferens [iracundiam] ubi vero desit, * complois manibus Euge! Petrons, inquit, non didicisti audire Imperatorem?* To confirme the naturall practice hereof by divine Authority and preidents taken out of the most Sacred History. Thus *Balack* in token of anger smote his *Hands* together when he was wroth with *Balam* that he would not curse the Israelites as hee desired. To which answers that of the Prophet *Ezekiel.* Thou therefore Sonne of Man prophesie and SMITE HAND TO HAND, &c. that is, strike thy *Hand* as men in grife and anguish are wont to doe. The same signification of gesture hath that of the same Prophet. Behold therefore saith the Lord, I have smitten mine *Hands* upon thy covetousnesse that thou hast used, and upon the bloud that

Sententia de ira, lib. 1. cap. 1. Idem li. 3.

Idem cap. 4. de Ira.

Petron. Satyr.

Philo Judæus de lege ad Caium.

Num. 24. 10.

Ezek. 21. 14.

Idem cap. 22. ver. 13.

hath beene in the midst of thee : that is, in token of my wrath and vengeance.

Explodo.
Gcfr. VII.

TO CLAP THE RIGHT FIST OFTEN ON THE LEFT PALME, is a naturall expression used by those who mocke, chide, brawle, and insult, reproach, rebuke, and explode, or drive out with noise, commonly used by the vulgar in their bickerings, as being the Scolds taunting dialect, and the loud naturall Rhetorique of those who

Ovid met.
lib. 5.

declame at Billingsgate. Hence *Ovid* not unskilfull in this brawling property of the *Hand*, very ingeniously feignes the *Pierides* as they were about to scould, and to CLAP THEIR HANDS with a disgracefull noise, to have beene turned into Pies, and made Sylvan Scoulds. This (which is but the repetition of that stroake used in anger and indignation) is used in this sense by the mir-

Job 27. 23

our of patience, Every man shall CLAP THEIR HANDS at him, and hiss at him out of their place. And the good man when his patience was tryed beyond sufferance, fell into this habit of contention with his miserable comforters, as appears by the accusation of *Elibu*. He addeth

Job 34 37

rebellion unto his sinne, hee CLAPPETH HIS HANDS amongst us, and multiplieth his words against God : That is, as the glosse on our Bibles hath it, he standeth stubbornly in maintenance of his cause. To this may be referred that of the Prophet *Jeremiah* ; All that passe by CLAP THEIR

Lam. 2. 15

HANDS : they hiss and wag the head at the daughter of Jerusalem. The same signification

Ezek 25. 6

hath that of the Prophet *Ezekiel*, Because thou hast CLAPPED THINE HAND, and stamped with the feet, and rejoyced in heart with all thy

despite

despite against the Land of Israel: Behold therefore I will stretch out mine Hand upon thee.



TO appear with **PAINTING AND DEJECTED HANDS**, is a posture of feare, abasement of minde, an abject and vanquished courage, and of utter despaire. The Prophet *Isaiah* calls this habit of dejection or consternation, the *faint Hand*, or the **HAND FALLEN DOWNE**. The Prophet *Ezekiel* and *Jeremiah* call this apparition of feare the *feeble Hand*. And the Authour to the Hebrewes most appositely, **THE HANDS THAT HANG DOWN**. The old Annals of Time, and the Journalls and Diaries of common life, which containe a narration and exposition of things done, give the best patternes of the *Hands* expressions, as being the most naturall Registers thereof; in so much as there are no interpretours so proper or able to informe us of the validity and use of this languishing carriage and behaviour of the *Hand*. An expression by gesture wee finde to have appeared in the *Hands* of *Prusias* King of Bithynia, a man of a most faint heart and abject spirit, who when he came to Italy to see the mansion place of the Empire of the world, when he entred into the Senate, standing at the gate of the Court right over against the Fathers, *Demissis* manibus limen salutavit*: which are the words of *Polybius* rehearsing a thing unworthy of Royall Majesty.

Despero, Gestus VIII.

Eccl. 13.7. 35.3.

Ezek. 7. 17

Jer. 6. 24.

Heb. 2. 12

Polybius,

TO FOLD THE HANDS, is a gesture of idleness, an expression often scene in the *Hands* of *Lubbers* amus'd with sloath, who keepe their dull *Hands* so knit together, to maintain a

Orio in- du Geo. Gest. IX.

draw the league with sleepe: for being loath to
 forgoe the pleasure of ease, they by this gesture
 doe as it were allure and play the bawds to in-
 dulse and procure their lusts delight more sweet-
 ly to cease upon their lyther bodies. Hence the
 Egyptian Priests when they would exhibit an
 expresse character of lazinesse, or of a sluggish
 fellow good for nothing, one who would scarce
 entertaine a busie thought, lest it should worke
 some disturbance in his breast, or rowze his
Hands from the complacency of their embosom'd
 rest; they use to decipher a dull Sloe-worme of
 this lowzy Tribe, with his *Hands* thus enterlac'd
 as parallels in his bosome, as if they had there ta-
 ken up their habitation, or did lye skulking to a-
 void worke, which is a Lion in their way. This
 gesture of the *Hands* as it is the sluggards com-
 mon guise, who demands a little more FOLDING
 OF THE HANDS, and out of love to ease often
 neglects what his mouth requirès at his *Hands*,
 (contented so he have *from Hand to mouth*, as if
 hee hated the more provident extension of a
 thought) is significantly brought in Sacred Writ,
 by a metaphor to upbraid and note out the de-
 spicable state of fooles and sluggards, time-spen-
 ding loyterers of no esteeme, since the wisdom
 of man doth much consist in his *Hands*. *Salomon*
 unfolding the nature of a sloathfull person who
 FOLDETH UP HIS HANDS, (each *Hand* hold-
 ing as it were the other from worke) and hideth
 his *Hand* in his bosome, in this last posture, he ex-
 cellently sets out the nature, wickednesse, and
 punishment of sloath. The nature of it, in noting
 the sweetnesse of it to a sluggard; in that his
Hand is in his bosome, hugging as it were his
 owne

Pier. Hieroglyph.

Pro. 19. 24

Dr. Jerem. paraph. med. upon the place.

owne lazinesse. The wickednesse of it, in that his *Hand* is hidden: sloathfulnesse being so shamefull a thing, that it needeth to be concealed. The punishment of it, in that the sloathfull man starveth himselfe. And in another place he is said to hide his *Hand* in his bosome, that none might finde it, lest by taking him thereby, hee might raise him up: or else as if he feared some *Cato Censorius*, who calling to see the *Hands* of men, refused those that had soft *Hands*, as unworthy to be Citizens of Rome. Emphatically in one place of the Proverbs of *Salomon*, the *slacke Hand* of the sluggard is most directly translated, *the Hand of deceit*. Rightly doth the Originall call it a *Hand of deceit*, because, for the most part, the *lazy Hand*, being not able to sustaine it selfe, betakes it selfe to couzenage and deceit. The originall word in the fore part of the verse, properly signifies the *bowing of the Hand*: because *deceit* is *hollow*, and 'tis with the *hollow of the Hand* that the sleights of deceit are practised. In the latter part of the verse the word signifies the *whole hand*, the *strength of the Hand*, for that it is which diligence useth, and by that it maketh rich.

The garb of such men who sit crouching in the world with their arms a-crosse, their mouths gaping, and their feet in one shooe; leading rather a bestiall then a humane life, a famous Lawyer doth graphically describe out of Eccles. thus:

*En sedet ignavus * manibus per mutua nexis
Pigritia donec merces accedat egestas;
Præstat enim palmis, inquit, palma una duabus
Unica cui requies gemina quibus anxia cura.*

To this personall character *Westmerus* and other

Westmer. Commentators referre that Anthropopeia
in Psal. of the Royall Prophet, Draw thy right *Hand*
74.11. out of thy bosome.

Tristem
animi re-
ctiffum in-
dico.
Gest. X.

Liv. lib. 7.

Erast. Adag

TO HOLD THE FINGERS INSERTED
BETWEEN EACH OTHER A-CROSSE, is
their sluggish expression who are fallen into a
melancholy muse. To the signification of this
Gesture accords the Oration of *Sextus Tullius*
unto *Sulpitius Dictator*: You our Generall deem
us your Army to be *Handleffe*, *heartlesse*, and ar-
mourlesse, &c. for what else may we thinke of
it, that you an old experienced Captaine, a most
valiant Warriour, should sit as they say with one
Hand in another, doing nothing. Hence **manibus*
compressis sedere, in the Adage, is all one with
[*Nihil facere, otio indulgere, aliis obesse.*] For, this
gesture is thought to have a tacite force to damp
the lively spirit of mirth and friendly communi-
cation. Hence 'tis in vulgar practice to accuse
such men whose *Hands* in company fall into this
posture, as *Remora's* unto the happy birth and
wish'd-for progresse of conceit; and for dull
Schismaticques that deny themselves to those
with whom they converse: for, such whose
thoughts stray out of season, minding not what
others doe or say, by a mentall sequestration
withdraw their soules as twere from their bo-
dies, and while they over-prise their private
thoughts, (express oftentimes by this disrespect
of the *Hand*,) they seeme no other then to make
a *Solœcisme* in society. Hence this gesture by
the superstitious Ancients was held a note of im-
pediment, and hath passed time out of minde for
a kinde of secret sorcery. Whereupon the Ro-

mane Senate gave out a solemne prohibition, that in all consultations held by any Prince or Potentate, or any Generall of an Army, or any person that was present at any mysticall solemnity, none should presume to sit or stand crosse-legged, or in the foresaid manner HAND IN HAND. Supposing this gesture did hinder the progresse and event of any act *in Hand*: or any consult which by advice was to bee ripened for an expedition. They thought it also witchcraft but to sit by one that had a practicall designe upon health by the receipt of any medicine, either inwardly or outwardly appli'd. Nay, they thought this posture was of force (alone) to hinder such who were in labour, and did then need *Lucina's Hand*: and that such could not bee delivered as long as any one present held the *Hands* thus mutually inwrapped: which piece of forcery was the worse, in case the party did hold them about one or both his knees. This was well seene by the Lady *Alcmena*, when jealous *Juno* set one CROSSE-HANDED and crosse-legged to hinder her delivery, as the story goes. But the contrary gesture implied quicke labour, or the felicity of being delivered. Thus in a Medall of *Julia* the Godly, the happy fruitfulnessse of childbirth is implied, wherein *Venus* holdeth a Javelin in her left hand, shewing her right *Hand* stretched out and spread, with this inscription, *Venus genetrix*. But this placing one *Hand* upon another was ever held unluckie. Whence *Hippocrates* derides certain superstitious and knavish Emperickes for quack-salving Cheats; who bid men against the Epilepsie, *Nec pedem pedi* nec manum manni superponere.*

Plin.nat.
h ft.lib.
28.cap.6.

Ovid Met.
lib.8.

Pier.Hie-
roglyph.

Hippocr.
de morbo
laco.

Innocen-
tiam o-
stendo.
Gest. XI.

TO IMITATE THE POSTURE OF WASHING THE HANDS BY RUBBING THE BACK OF ONE IN THE HOLLOW OF THE OTHER WITH A KIND OF DETERSIVE MOTION, is a gesture sometimes used by those who would profess their innocency, and declare they have no Hand in that foule businessse, not so much as by their manuell assent; as it were assuring by that gesture, that they will keepe their Hands undefiled, and would wash their Hands of it: nor have any thing to doe therein. A gesture very significant, for the Hands naturally imply, as it were in Hieroglyphique, mens acts and operations; and that cleansing motion denotes the cleanness of their actions. As this expression is heightned by the addition of water, 'tis made by the Egyptians the Hieroglyphique of innocency. In token (also) of innocency this gesture was commanded the Elders of the neighbour Cities in case of murther. And it was practised by *Pilate* when he would have transferred from himselfe unto the Jewes the guilt of our Saviours blood; who when he saw he could not prevaile with the multitude for the delivery of Christ, he called for water and washed his Hands, I am innocent, saith hee, of the bloud of this just man, looke you to it. To this gesture that of the Psalmist referres, I will wash my Hands in innocency. And from this gesture came the Adage concerning mutuall good offices, *Manus manuum, digiti interim digitos lavant.*

Pier. Hieroglyph.

Deut. 21.6

Mat. 27.
24.

Psal. 26.6.
Eraf. Adag

Luci apprehensio-
nem plaudo.

Gest. XII.

TO RUB THE PALMES OF THE HANDS TOGETHER, WITH A KIND OF APPLAUSE, MUCH AFTER THE MANNER AS SOME ARE

WONT

WONT TO DO WHO TAKE PAINES TO HEAT THEIR HANDS, is an itching note of greedy haste, many times used by such who applaud some pleasing thought of deceit, that they have in their heads. This (I confesse) is somewhat a subtile notion: yet noted in some men by Physiognomers, Hill Phil. and to be found by an observation and marking fig. of nature, for every minute thing if wee waite and watch the time of relation, will appeare an expression, from whose remonstrance wee may take arguments, for they issue out into notes, and breaking the barre of silence, by token speake and informe the eye.

HOLD FORTH THE HANDS TOGETHER, Libertate resigno. Gestus XIII.
 is their naturall expression who yeeld, submit, and resigne up themselves with supplication into the power of another. This with the Ancients was **manum dare*. Hence Ovid, Ovid. l. 1. eleg. 2.
*Omnia te [metuent] ad te * sua brachia tendent.*
 To illustrate this by examples taken out of the ancient Registers of time. Thus *Vercingetorix* Dion. lib. 40.
 falling on his knees before *Cæsar*, and HOLD-
 ING FORTH HIS HANDS, exhibited the gesture of a suppliant. And thus *Diridates* King of Idem lib. 36. Nero.
 Armenia exhibited the same obedience of gesture and submission to *Nero*. Thus the Legates of Idem Trajan.
Decabalus with IOY MED HANDS after the manner of captives presented themselves unto the Senate; upon which, peace concluded, *Trajan* triumphed over the Dacians, and was firnamed *Dacicus*. The Romanes that were in the Galley that were carrying the cup of gold to Delphos Plutarch in the life of Camil.
 made of the jewels of the Roman Ladies, when hard by the Island of *Æolus* they were set upon
 by

by the Gallies of the Lipparians, they used this expression, for they HELD UP THEIR HANDS and intreated, making no resistance. But for the signification of this gesture in submission, *Plutarch* is very emphaticall, who declaring the pride and power of *Tigranes* King of Armenia, *Plut. in the life of Lucullus.* says that he had ever many Kings in his Court that waited on him: but amongst others he had foure Kings that waited continually on his person as footmen: for when he rode abroad any whither, they ran by his stirrop in their shirts. And when he was set in his Chaire of State to give audience, they stood on their feet about his chair HOLDING THEIR HANDS TOGETHER, which countenance shewed the most manifest confession and token of bondage that they could doe unto him, As if they had shewed thereby that they resigned all their liberty, and offered their bodies unto their Lord and Master, more ready to suffer, then any thing to doe.

Protego.
Gest. XIV

TO EXTEND OUT THE RIGHT HAND BY THE ARMS FORERIGHT, is the naturall habit wherein we sometimes allure, invite, speak to, cry after, call, or warne to come, bring into, exhort, give warning, admonish, protect, pacifie, rebuke, command, justifie, abow, enquire, direct, instruct, order, shew a generous confidence, hardinesse, and authoritie; give free liberty of speech, manifest a readinesse to answer, and make an apology for our selves, and appere to undertake a businesse. All which acceptions of this gesture, though they more easily fall in the compasse of observation then they can be exemplified by authentick authority; yet Histories have taken notice

notice of most of the expressions of this gesture of the *Hand*. That it is significant in the six first senses, may be collected out of many ancient Writers. Thus *Mommius Regulus* the Consul, in the Senate and presence of the Senators, called *Sejanus* unto him. For thus *Dion* sets it downe, *[Inclumans] * manu parienta, Sejano, [ad as huc.]* Dion Cass. in Tiberio., And *Cyrus* when any of his friends were seene crowding towards him, as *Xenophon* hath recorded it, *protesa manu [eas accersibat].* Xenoph: de Ist. Cyr. lib. 7. The same gesture of invitation *Abasuerus* used to *Esther*, when he signified her coming was according to his will. Wisdom also cloathes her words in the language of this gesture. Because I have called, & ye refused, I have STRETCHED OUT MY HANDS, and none would regard. The Psalmist acknowledges himselfe to have used this gesture, I have called upon Thee. I have STRETCHED OUT MY HANDS UNTO THEE. Psal. 88. 9. ¶ This indicative gesture of the *Hand* our Savior used to direct and instruct the Jewes who were his brethren, when STRETCHING OUT HIS HAND to his Disciples, he said, Behold my mother, and my brethren. ¶ *Flavius Flaccus* made use of this warning gesture of the *Hand* in stead of speech; for when *Marius* began to call the Tribes of the people to give their voices for the establishing of some new lawes, propounded by *Tiberius Gracchus*, in favour of the people, and he could not proceed according to accustomed order in the like case, for the great noise the hindermost made, thrusting forward, and being driven backe, and one mingling with the other; in the meane time *Flavius Flaccus* one of the Senator, got up into a place where all the people might

Dion Cass. in Tiberio.,

Xenoph: de Ist. Cyr. lib. 7. Esth. 5. 2.

Prov. 1. 24

Psal. 88. 9.

Mat. 12. 49.

Plutarch in the life of Tiberius and Caius.

might see him, and when he saw his voice could not be heard of *Tiberius*, hee made a signe with his *Hand* that hee had some matter of great importance to tell him. *Tiberius* [who soone understood this gesture of his *Hand*,] bade them make a lane through the preasse. So with much adoe *Flavius* came at length unto him, and bewray'd a conspiracy against him. ¶ *Valentinian* with good successe used this gesture of pacification and rebuke, when hee was pronounced before the whole Army Sovereigne Ruler of the Empire. For when hee addressed himselfe to make a premeditated speech, as he PUT FORTH HIS ARMS *that he might speake more readily*, there arose a great mumbling that *out of Hand* there might a second Emperor be declared wth him: *Valentinian* fearing to what the Souldiers confident boldnes might prove, HOLDING UP HAPPILY HIS RIGHT HAND, as a most hardy and redoubted Prince, daring to rebuke some of them as seditious and stubborne, delivered his minde without interruption of any. The Emperour having ended his speech, which an unexpected authority had made more confident, appeased them, and won them all to his minde; which was to choose his companion: who took afterwards unto him to be Colleague in the Empire, his brother *Valens*. ¶ That this gesture is significant to protect appears by most passages of holy Writ, intimating the powerfull and gracious protection of God. Where the expressions by an *Anthropopoeia* are taken from this gesture. Thus God having put *Moses* in the cleft of the rocke, covered him with his *Hand* while he passed by. And 'tis *Noverimus*

Ammian.
Marcellin
lib. 20.

Exod. 33.
23.

verinus his observation; that with the Hebrewes *Caph* signifies both the Hand, or the hollownesse of the Hand, and a cloud. Hence *Pagninus* turns *protegam te manu mea*, into *operiam te nube mea*: a good coherens, saith he, *manus & nubis nexus*. In this sense that of the Prophet *Isaiah* is to be taken, Under the shadow of his Hand hath he hid me. That is, he hath taken me into his protection and defence. And the Metaphors of an OUT-STRETCHED ARME and HIGH HAND are very frequent in Scripture to shadow out the powerfull protection of God in the two degrees of it, the ordinary and extraordinary. For in this representation of power, there is the Hand, and the ARME, the mighty Hand, and out STRETCHED ARME; two degrees of power, both great, but one greater: that of the Hand is great, but ordinary; that of the ARME is greater, and commeth forth but upon extraordinary occasions, every thing we put not to the Armes end. And their Hands are properly said to be *shortned*, that have lost the power to save and protect; a phrase much used in holy Writ by the Prophets speaking in His Name who made the Hand, the naturall Hieroglyphique of power. ¶ This gesture doth naturally import command. Hence Kings are said to have LONG HANDS, as the Romane Poet,

Noverin
in *Elect.*
Sacr.
Pagnin. in
Lexico.

Isa. 49. 2.

Isa. 50. 2.

59. 1.

Num. 11. 2.

23.

Ovid.

*Quis nescit * longas Regibus esse manus?*

The Hand found under the Table as *Vespasian* was at dinner, signified, as the Southsayers did then interpret, that command should one day come to his Hand: and this was before he was Emperor. And *Crinagoras* a Greeke Poet very learnedly praising *Cesar*, sayes, his Right Hand was mighty to command, which by its majestique power and

Sueton.

Vespas.

autho:

- thority, did quell the fiercenesse and presumptuous audacity of barbarous men. The second fall of Dagon the Idoll before the Ark of God, by a flat acknowledgement confirms this naturall signification in the *Hand*. For his head falling off from his body, (and the *Hands* from the *Armes*, shewed that it had not power nor understanding in the presence of God; since the head fell off, which is the seat of Reason and knowledge, and the *Hands* (by which wee execute strength) were sundred from the *Armes*.
- 1 Sam. 2. 22. ¶ In the sense of direction *Jeroboam* STRETCHED OUT HIS HAND from the Altar, saying, Lay hold on him; but his *Hand* hee put forth against the Prophet, dried up, and hee could not pull it in againe unto him. ¶ *Felix* the Governour made this signe unto *Paul*, to give him leave to speake. ¶ And thus when *Agrippa* said unto *Paul*, Thou art permitted to speake for thy selfe; *Paul* STRETCHED OUT THE HAND and answered for himselfe.
- 1 King. 13. ¶
- Act. 24. 10. ¶
- Act. 26. 1. ¶

Triumpho
Gest. XV. **T**O PUT OUT THE RAISED HAND, AND TO SHAKE IT AS IT WERE INTO A SHOUT, is their naturall expression who exalt, brag, boast, triumph, and by exultant gesture expresse the raptures of their joy; they also who would declare their high applause, or would congratulate; and they who have drunk, doe commonly use the same gesture. In congratulatory exclamations either in the behalfe of our selves or others welfare, it is usuall and naturall. Examples whereof are yet fresh in the life of Memory. For we read that when the Antiochians understood that *Titus* was comming to their City, they could not
con-

containe themselves within their walls for joy, but all went out to meet him, and not only men, but women and children, expecting his coming 30. stounds off; and when he approached neere unto them, they HOLDING UP THEIR HANDS unto him saluted him with great joy and acclamations. Hence Israel is said to have gone out of Egypt with a HIGH HAND: that is, with great joy and boldnesse. And this PROTENSION AND EXALATION OF THE HAND in signification of mirth, jollity, pleasure, and delight, is so grounded in Nature, that it is the common custome of all Nations, when they are tickled with joy, that cannot be contained from breaking out into gesture, OUT GOES THE HAND! So the Prince and Father of Poets,

Joseph. of the wars of the Jewes, l. 7.

Exo. 14. 6.

Homer.

[*Deficiunt risu*] * *tolluntque per aera palmas.*

For, the Hand anointed as it were with the same oyle of gladnesse wherewith the heart is replenished, signifies its sensibility of the enlargement of the heart, by this amplification of gesture, and naturall periphra^sis of joy.

THE BECKING WITH THE RAISED HAND hath beene ever with all Nations accounted a signe of craving audience, and intreating a favourable silence. And how considerable an expression this gesture of the Hand was ever accounted in this businesse, may be collected out of the office of the common Cryer, whom wee finde in the monuments of the Ancients commanding silence by the Hand alone, without the voice. Whence that of *Dion* may receive illustration. *Præcocum* * *manum porrexisset, essetque ob eam causam [silentium] consequutum, nec est consuetudo,*

Silentium postulo. Gest. XVI

Xiphil. in Hadrian.

Dion Cas. in Hadr. lib. 69.

do, &c. Which gesture if it were used by the Cryers of Courts of Justice, would be more proper and significant to procure silence, then by making more noise, to engender peace, and their loud way of reclaiming one auricular disturbance with another. The learned inventions of the Ancients do ordinarily allude to this expression.

L. Annæus Sen. de mor. Clau. C. 1. *Seneca* that witty contriver of that abusive Play of the death of *Claudius Caesar*, which he called *Apocolocyntosis*, or Immortality gotten by Mushromes, very elegantly brings in *Claudius* the Emperour commanding silence with this

Heliod. Æthiop. Hist. li. 10. **BECKING OF THE HAND.** *Heliodorus* in his History which hee preferred before his Bishopricke, in that passage where the people (affected with joy and pittie at the strange hap that *Cariclia* was knowne to be *Hydaspes* daughter) would not heare the Cryer that commanded silence, makes *Hydaspes* himselfe to **STRETCH OUT HIS HAND** to appease them, and bid them be still.

Barclay in his Euphormio. And *Barclay* brings in *Euphormio* when there was a noise that he could not bee heard, with **THIS GESTICULATION OF HIS HAND**, signifying that he had somewhat to say unto them. Prophane Histories that containe a relation of things really done, are not barren in this expression of the *Hand*. For when *Titus* was returned to Rome, after the destruction of Jerusalem, and his Father *Vespasian* and hee triumphed in common; as soone as they were set in their ivory Tribunals, the Souldiers with loud voice declared their valour and fortitude: *Vespasian* having received their prayses, they offering still to speake on in his commendations, he **BECKNED WITH HIS HAND**, and made a signe unto them to bee

silent.

Joseph. in the wars of the Jews, l. 7.

silent. When *Commodus* the Emperour was set in
 his throne to behold those famous Actors which
 were to celebrate a sacred Agon or Pageant in
 honour of *Jupiter Capitolinus*, and the Theater Herodians
lib. 1.
 full of Spectatours; before any thing was said or
 acted on the Stage, suddenly there starts out one
 in a Philosophers habit, with a staffe in his *Hand*,
 and a scrip on his shoulder (halfe naked) who
 running to the midst of the Stage, stood still, and
 BECKONING WITH HIS HAND for silence;
 discovered the treason of *Perennius* to *Commodus*.
 Thus *Drusus* being sent to appease the rebellion Tacit
Annal. l. 5.
 in *Pannonia*, standing up upon the Tribunal,
 BECKONED WITH HIS HAND for silence to be
 made. And after *Constantine* the Emperor was bap-
 tized, having caused a Throne to be erected in
 the Palace of *Trajan*: he declared with the elo-
 quence of a Monarch the reason which had mo-
 ved him to alteration of Religion. His Oration
 being heard of all the world with great applause, Causin
Holy
Court.
 in such sort that for the space of two houres the
 cryes of a great many were heard which made
 acclamations: at length the Emperour rose up,
 and MAKING A SIGN WITH HIS HAND, re-
 quired silence, which instantly made all that
 great multitude hold their peace. The most sa-
 cred History is not without examples of holy
 men who have significantly made use of this ex-
 pression of the *Hand*. For wee reade that *Peter* Act, 12.
 BECKOND with his *Hand* unto them that were 17.
 gathered together in *Maries* house to hold their
 peace. Thus *Paul* stood up and BECKOND with Act, 13.
 his *Hand*, and said, Men of Israel and ye that fear 16.
 God, hearken, &c. And when *Claudius Lysias*
 the chiefe Captaine had given *Paul* licence to
 E speake

Act. 21. 40 speake unto the people, *Paul* stood upon the greices of the Castle into which they were leading him, and BECKOND unto the people, and when there was made a great silence, he began his *Apolo*gy in the Hebrew tongue. *Alexander* likewise used this BECKING with the *Hand*, when hee would have excused the matter unto the people. In the Originall *Peter* is said *κατανοήσας τὴν χεῖρα ἀσπῶν*, *Mann silentio postulato*, as one Translation: *an-nuere mann ut tacerent*, as *Beza*: in the others the word *σπῶν* is left out: for, the BECKING MOTION OF THE HAND upon such occasions cannot well be understood otherwise then for a signe of craving audience.

Juro.
Gestus
XVII.

Thus Ex.
c. 8. Num
14 30.
Deut. 32.
40.

G D. 14.
22.

Ps. 106.
26

Ps. 154

TO LIFT UP THE RIGHT HAND TO HEAVEN, is the naturall forme and ceremony of an oath, used by those who call God to witnesse, and would adjure, confirme, or assure by the obligation of an oath. An expression first used by the *Hands* of the ancient Patriarchs, and is thought to have flowed from God himselfe, who in many places of holy Writ is brought in speaking of himselfe, to have used this gesture for confirmation of his gracious promises by the outward solemnity of an oath. Hence it was that *Abraham* said unto the King of Sodome, I have LIFTED UP MY HAND UNTO THE LORD, that is, I have sworne, that I will not take from a thread, even to a shoe latchet, &c. Unto this naturall expression the Psalmist alludes, HE LIFTED UP HIS HAND, that is, he swore. And to the signification of this gesture of the *Hand*, some referre that passage of the Psalmist: Whose *Right Hand* is a *Right Hand* of falshood: that is, they have

have forſwoꝛne and broke their vow. Hence by a forme of ſpeech taken from this expreſſion, To LIFT UP THE HAND, in the Scripture phraſe, is the ſame as to ſwear and take a ſolemn oath. With reference to the manifeſt attestation and ſignificant & obligatory force of the *Hand* in this buſineſſe, the late nationall Covenant was expreſſly ordered to be tooke with the Right *Hand* held up on high. The Angels alſo when they ſwear doe it not without this manuall aſſe-
 vation: for the Angell in the Apocalyps that *John* ſaw ſtanding upon the ſea and upon the earth, when he ſware that there ſhould be time no longer, liſted up his *Hand* to Heaven. ¶ This vowing expreſſion of the *Hand*, *Marius* uſed in the battaile of the Cymbres, when he promiſed and vowed a Hecatomb or ſolemn ſacrifice of an hundred Oxen. Thus alſo *Caſulus* vowed to build a Temple to Fortune for that day.

Ezek. 17.
 23.20.5.
 36.7.44.
 12.47.14.
 Zach. 2.9.
 Ifai. 3.7.

Apoc. 10.
 5.
 Plutarch.
 in the liſe
 of Marius.

TO EXTEND AND RAISE UP BOTH THE HANDS TO HEAVEN, is an expreſſion of eſtabliſhment, and a moſt ſtrong kinde of aſſe-
 vation, implying as it were a double oath. There is a paſſage in the prophetic of the Prophet *Daniel* which doth confirme and illuſtrate this expreſſion. And I heard the man cloathed in linnen which was upon the waters of the rivers, when he HELD UP HIS RIGHT HAND AND HIS LEFT UNTO HEAVEN: which was a double oath, as our Gloſſe hath it. *Lauretus* upon this place ſaith, that the liſting up of the right and the left *Hand*, ſignifies an oath with a commination and a promiſe. *Ovid* well knowing this double forme of an oath, deſcribing *Philomela* frighted

Aſſe-
 vatione Deſi
 atteſtor.
 Geſtus
 XVIII.
 DIB. 12 2.

Lauretus
 in verbo
 Alacudo.

Ovid Me- at the comming of her sister *Progne*, as she strove
tamorph. to sweare and call the gods to witnesse to the pu-
lib. 6. rity of her thoughts, and that she was compelled
to that dishonourable fact, very elegantly makes
her HOLD UP HER HANDS for speech. Such
an asseveration of gesture I lately observed in
some at the publique taking of the last Nationall
Covenant, who as I conceived rather out of a
zealous earnestnesse to ingage themselves in the
Cause, then out of any affectation or privity to
this double formality of a Vow, tooke the Co-
venant with BOTH THEIR HANDS HELD UP.

Xenop. de In the same posture of expression we finde *Gada-*
infit. Cyr. tas the Eunuch in *Xenophon* LIFTING UP HIS
lib. 5. HANDS TO HEAVEN, taking an oath.

Suffragor
Gest. XIX **T**O HOLD UP THE HAND is a naturall to-
ken of approbation, consent, election, and of
giving suffrage. An expression of the *Hand* so
common, that *Chirotonia* which properly is this
gesture of the *Hand*, is usurped *per metalepsin con-*
nexi pro suffragio. To this declaration of the *Hand*
that elegant metaphor of the Prophet *Zephanie* is
referred: The deepes made a noise, and LIFT
Zephan. UP THEIR HANDS ON HIGH, that is, shewed
3. 10. signes of their obedience and voluntary inclinati-
on, as by LIFTING UP THEIR HANDS. And
when *Esdras* blessed God, the people LIFTING
Esdraf. 1. UP THEIR HANDS, to their audible, added a
cap 9. 47. kinde of visible *Amen*, signed by this gesture of
assent, which is as much in the language of the
Hand as *So be it*. *Tully* makes mention of this
Cicero expression: If those Decrees that are received
pro Flacco be rightly expressed, and singular excellent; not
declared so by judgements nor authorities, nor
bound

bound by an oath, but by HOLDING UP THE HAND, and with great acclamation of the affected multitude. Hence both the phrase and practice of this gesture of approbation so frequently occurs in *Xenophons* Orations, who having made a proposition to the people, To whom this seemes good (saith he) let him HOLD UP HIS HAND, and all of them HELD UP THEIR HANDS. At the end of which Oration *Chiriso-phus* approving what *Xenophon* had said, requires the same expression at the peoples *Hands* in the same phrase, saying, He who approves of these things, let him signifie his assent by HOLDING UP HIS HAND. Then all of them HELD UP THEIR HANDS. And *Xenophon* arising againe to speake, concludes thus: Who asserts to these things, let him HOLD UP HIS HAND, which they did accordingly. And so in many other places of his Oration. The signification of suffrage in this gesture may be further illustrated by the practice of the Athenians in that passage of *Thucydides*, where when *Cleon* and *Dioratus* had both delivered their opinions, the one most opposite unto the other, about the alteration of the cruell Decree of the Athenians against the Myteleans; the Athenians were at contention which they should decree; and at the holding up of hands they were both sides almost equall. And one sort of the Athenian Magistrates were *κατεσπώνται*, Magistrates chosen by this gesture. Which indeed, is a most significant expression of the *Hand*; so naturally doth the *Hand* imply the will and consent thereof; for, what wee put our *Hand* unto we are infallibly understood to will and intend, and with counsell and advice to

Xenoph.
de Cyr.
minor. ex-
ped. l. 3. &
4.

Thucidi-
des lib. 3.

Æschin.
contr.
Ctesiph.

undertake, and promise our concurrence.

Respuo.
Gestus
XX.

THE FLIRTING OUT OF THE BACK PART OF THE HAND, OR PUT-BY OF THE TURNING PALME, is their naturall expression who would refuse, deny, prohibit, repudiate, impute, or to lay to ones charge, reject or pretend to lay for an excuse, or would twit and hit one in the teeth with a thing, and signifie disdaine. The minde of man being moved by distasse, in some significant gesture to utter and disclose her hatred and detestation: when she is displeas'd with any, she usually gives intelligence of her dislike in a discharge implied by the significant Dismission of the Hand, and such like signes, representing by gesture a willingnessse to rid her Hands of them. And this expression doth arise from the same cause that trembling and horrour do; namely from the retiring of the spirits, but in a lesse degree. For, the SHAKING OF THE HAND, is but a slow and definite trembling. And is a gesture of slight refusall and dislike, being used often by those who refuse a thing, or warne it away. This was the entertainment *Antipater* found at the Hands of his Father. For when he boldly came neare as though he would have saluted him, *Herod* STRETCHED OUT HIS HAND, and shaking his head, gave him the repulse, taxing his presumption, for daring to offer to embrace him, when he was guilty of so many treacheries against him. ¶ As it is a gesture that naturally without speech forbids, it was used by *Augustus*; when with his countenance and Hand he repressed those unseemly flatteries which were offered unto him. ¶ *Cecina* in his dreame used

My Lord
Bacons
Nat.hist.
Cent. 8.

Joseph of
the warres
of the
Jewes.

Suet. Aug.
esp. 53.

used

used the like expression to the ghost of *Quintili- Tacit. An-*
lius Varus stretching out his inviting *Hands* to- nal.lib.2.
 wards him, which he **THRUST BACKE**, refu-
 sing to follow. ¶ And to this gesture, as I con-
 ceive, may that passage of the Prophet *Zephaniae* Zeph. 2. 15
 concerning the destruction of Nineveh bee re-
 ferred, Every one that passeth by her shall hisse
 and **WAG HIS HAND**; that is, shall expresse his
 detestation. Although *Ribera* and others give it Ribera in
 the sense of astonishment and insultation. *Isaiah.*

TO SHEW FORTH THE HAND, AND SO *Invito.*
 FORTHWITH TO CALL BACKE AS IT *Gestus*
 WERE AND BRING IT AGAINE UNTO US *XXI.*
 WITH A WAVING MOTION, is a naturall Ge-
 sture, and a vulgar compellation, which we sig-
 nificantly use in calling for men whom we bid
 to come neare and approach unto us, which allu-
 ring habit in this matter is very naturall, ready,
 and commodious to explaine our minde and will,
 wherein there is a certain kind of forme or sem-
 blance of the thing signified. For wee seeme by
 this gesture to draw them to us. To the signifi-
 cation of this gesture appertaines that of the
 Prophet *Isaiah*: **SHAKE THE HAND**, that they *Isai. 13. 2.*
 may goe into the gates of the Nobles. That is,
 make a signe unto them to come by this inviting
 motion of the *Hand*. To this vocative, alluring
 and enticing compellation of the *Hand*, *Propertius*
seemes to allude:

Et mo defixum vacua patiat in ora

*Crudelem * infesta saepe [vocare] manu.*

Jovianus Pontanus brings in *Mercurie* and *Peri-*
chalcas inflicting punishments upon certaine U-
 surers and prophane Churchmen, where *Mercurie*

Propert.
Eleg.lib. 1

Jovian.
Pontan.
Charon.

rie is inforced to leave the execution of some of their punishments to *Pyrichalcas*, for *Charon* as he perceiyed stayed for him in the Port, and had a long time beckoned to him with his *Hand*, and he went to him to know wherefore hee called, *Cacina* the Generall in his expedition against the Germanes, stirred up by *Arminius*, had one night a heavie dreame, which drove him into a feare.

Tacitus
Annal. I. 2.

For he thought he had seene *Quintilius Varus* rising out of the bogs, embrued all in bloud, calling him by name, and **STRETCHING OUT HIS HAND TOWARDS HIM**, which he thrust backe, refusing to follow.

Dimitto.
Gestus
XXII.

TO WAG AND WAVE THE HAND FROM US, is an expression by gesture significant to prohibit, bid one be gone, keepe off, forbid, dismitte, and bid farewell and adieu: in which there is a certaine forme of the thing signified; for we seeme by this geature to put from us. Nothing more ordinary in the occurrences of common life then this gesture, practised in these senses, a common custome to bid one keepe on his way, and proceed who is returning to us; to **SHAKE OUR HAND** as farre as ever we can see, to bid our friends farewell and adieu. *Ovid* according the ingenious way of iavention in Poets, to heighten their fictions, and to set an artificiall glosse of truth upon them, that they may seeme more probable, upon every occasion brings in the personages of his story using these naturall expressions of the *Hand*. Thus he brings in *Juno* bidding *Iris* hasten on a message on which shee was sending her, doing it by **SHAKING HER HAND** into this naturall expression. And bringing
in

Ovid Me-
tamorph.
lib. 11.

in *Ceyx* going to sea, and taking leave of his wife *Alcyon*, when he was gone aboard and lanch'd out, she raising up her humid eyes, espyeth him in the poope of the ship, SHAKING HIS HAND, bidding her thereby adieu, which she answered by the same motion, and loving pursuit of Gesture the usuall consequence of expression with those who have formerly shewed themselves loath to depart. And bringing the ghost of *Ceyx* appearing to his wife *Alcyon* in a dream to be drowned, at the end of his imaginary speech, he seems to adde tears, and this departing gesture of his Hand, bidding her for ever farewell. *Burton* in his symptoms of Love Melancholy, makes this [*longum vale*] of the Hand, a peculiar property of lovers. A lover loath to depart will take his leave againe and againe, and then come backe againe, looke after, SHAKE HIS HAND, and wave his hat a far off.

Idem lib
codem.

Idem lib.
codem.

Burr. Me-
lanchol.
par. 3. sect.
2.

TO SHEW AND SHAKE THE BENDED
FIST AT ONE, is their habit who are angry,
threaten, would strike terrour, menace, revenge,
shew enmity, despise, contemn, humble, chalenge,
desire, expresse hate, and offer injury, tell one
what he must looke for at their Hands. When
anger a fit of the invading appetite, hath tooke
hold of our spirits, and that we are incensed by
some affront we cannot brooke, we use to threaten,
to call the trespasser to account by this ge-
sture of the Hand, occasioned by the violent pro-
pensity of the minde, and strong imagination of
the act of revenge. Hence Physiognomists in re-
ference *ad morem apparentem*, or according to their
rule of apparence, observing the fashion of men
in

Minor.
Gestus
XXIII.

Franc. L.
Ver. Nat.
Hist.



in this effect of passion in the *Hand*, conclude such persons to be hasty, cholericke, revengefull, and apt to take or give offence, who customarily use to hold their *Hand* in this posture. If we should goe over the Chronicles of all ages, and trace this naturall gesture of the *Hand* through those records which beare witnessse of times and the manners of men; we should meet with many examples of this angry expression of the *Hand*. Some few copies of this originall affection will serve to confirme and illustrate the acception of this gesture, in this sense, and signification. Thus

Zenaras. *Leo Armenus*. Emperour entring into the prison by night, and seeing *Michael Balbus*, and the Warden of the prison with him, and almost asleep, declared his anger by the AGITATION OF HIS HAND. *Papias* the Warden fearing the anger of the Emperour, in conclusion conspired with the same *Michael*, and on the very night of the nativity of our Saviour slew the Emperour.

Tacit. hist. lib. 1. Thus the Souldiers of *Vitellius* Army BENT THEIR FISTS against the Ambassadours of the Helvetians, who came to treat that their City might not be razed, which the Souldiers (grædy of revenge) had importunately called for to be razed, and *Vitellius* for his part spared no threats. Thus the Senate BENT THEIR FISTS against

Idem. Hist lib. 4. *Sariolennus Vocula*, and ceased not to offer violence untill he had departed the house. Thus also *Agrippina* mad and wilfull after her favourite. *Pallas* was displaced from the charge that *Claudius*

Idem An. nal. lib. 18 had given him, gave out threatening and thundering speeches, yea not forbearing the Princes cares, and after her bitter threats, BENT HER FIST toward *Nero*. Thus the Souldiers in Pannonia

nonia threatned with the FISTS those they met of the guard, or *Cæsars* friends and familiars, as desirous to picke quarrells and raise sedition. Free-men, bond-slaves, also were feared, threating with words and FISTS, their Patrons and Masters. The Italian vulgar doe most resent the indignity of this minatory AGITATION OF THE HAND exhibited against them.

TO HOLD OUT THE HAND HOLLOW IN MANNER OF A DISH, is their habit who crave, beg, robet, and shew a greedy readinesse to receive; and there is a certaine forme or semblance of the thing implied, in this unusuall capacity of the Hand. From the naturall signification of this posture, that biting adage had its originall which taxeth the lucratives greedinesse, of the Athenians; *Atheniensis, vel moriens, * cavat manum*. This gesture of receit to an ingenious and honest man hath been accounted a kinde of reproath, as appears by the witty laying of *Julian* the Emperour. For when by a certaine solemne order or custome, there were certaine Messengers or Purfivants brought into the consistory, to receive gold; among others, one of the company tooke it, not as the manner is, in the lappet of his mantle spread abroad, but with the hollow ball of both Hands; and with that these Purfivants or Intelligencers (quoth the Emperour) can skill to catch, and not to latch money. Hence it was that the Hand of *Ruffinus* governour of the East under *Honorius* the Emperour, was carried about through new Rome, after his death, in mockery, fashioned after this manner, which *Claudian* hath elegantly expressed in his death.

Annal. lib. 1.

Idem Ag-nal. 3.

Mendico. Gestus XXIV.

Eraf. Adag

Ammian; Marcell. lib. 16.

Hieron. Zofimus.

Dextra

Claud. in
cæd Ruffi-
ni:

Dextra quinetiam, ludo concessa vagatur.
[*Ara petens*] *penas q̄ animi persolvit avaris*
*Terribili lacro, * vivos q̄ imitata retentas,*
Cogitur adductis digitos inflectere nervis.

Corip. A-
fric. de
laud. Just.
lib.4.

Corippus very ingeniously shadows out the ca-
pacity of a company of Plebeians inferred from
this Gesture of the Hands :

— * *Palmas q̄ capaces*

Tendere; quo veniens late pluat aureus imber.

And a little before he said,

— * *Exertas [ad munera] tendere dextas.*

Dion lib.
71. in vit.
Anton.
Phil.

This entertainment *Marcus Antoninus*, the Im-
periall Philosopher, received at the *Hands* of the
greedy multitude when he came to Rome. For
when in an oration, he made to the people, a-
mong other things, he had said, that he had
been absent in his travells many years; the mul-
titude cried out; eight; and with **STRETCHED**
OUT HANDS, signified how they craved that
they might receive so many *Aurei*, for a congi-
ary: at which the Emperour smiled, and said al-
so, eight; and afterwards gave them eight *Au-*
rei a piece; so great a summe, as they never re-
ceived at any Emperours *Hands* before. *Pierius*
saith he had seen the signe of *Philemon* in Rome,
holding a booke shut, and tyed very streight in
his left *Hand*, and his right *Hand* dish'd in this
manner: so that he seem'd to demand the price,
which unlesse they paid him downe in his *Hand*,
they should not have his booke; for they report
him to have beene a writer of Comedies, who
was wont to sell his labours at a very deare rate.

That is,
200.
drachmes,
as Dion.
Pierius in
Hieroglyph
lib.35.

Aristoph.
in concio-
naticibus.

And *Aristophanes* hath a jest in one of his Co-
medies, where *Phidolus* brings in the gods for
an example: To whom when we tender sup-
plication

plication for some good, they stand **HOLDING THE R HAND UPWARDS**; not as they would give, but as they would receive somewhat. *Barclay* who is every where very elegant in his allusions to naturall gestures, reflecting upon the similitudes between this gesture, and the posture of the *Hand* in giving, brings in *Euphormio* describing the statue of a goddesse, that held her left *Hand* very open, but stretched out her right *Hand* with such a womanish feigning and colourable pretence, that you could not tell whether she had rather give or take. This is the beggars *craving* posture. Yet covetousnesse hath bowed the *Hands* even of Emperours to the significant practice thereof. For *Suetonius* reports that *Octavius Augustus Caesar*, by occasion of a vision by night, begged yearly upon a certaine day money of the people, and **HELD OUT HIS HAND HOLLOW** to those who brought him brazen dodkins, or mites, called *Asses*. And the same Author hath observed as much in *Vespasian*, who was so famous for raising profit out of his Subjects urine and his *dulcis odor lucri ex re qualibet*. For when certaine Ambassadors brought him word that there was decreed for him at the common charges of the state a Giant-like image that would cost no meane summe of money, he commanded to raise the same immediately, **SHOWING** therewith **HIS HAND HOLLOW**. Here is the basis, quoth he, and pedestall for it ready.

Barclay. Satyr.

Sueton in the life of Octa. Aug. Cæf.

Idem Vespasiano.

TO PUT FORTH THE RIGHT HAND **MINERO** **SIREAD**, is the habit of bounty, liberality, and a free heart; thus we reward and friendly bestow our gifts. Hence **TO OPEN THE HAND** in

Minero. Gestus XXV.

Leunclavius Hist. Muffel. lib. 4. Ecclesiast. 40. 14.

Plin. Nat. Hist.

✶

Buxtorph

in the Hebrew phrase implies to be free hearted, munificent, and liberall. For, the Hebrewes when they would expresse a profuse munificence, they say *Jad pethucha*, that is, *Manum apertam*; from whence perchance the Turkes borrowing the conceit, are wont to set forth **L**iberality by an **O**PEN **H**AND. The sonne of *Sirach* knowing that the exercise of Bounty and Prodigality requires in a manner the like gesture and expression of the *Hand*; speaking of the unjust spend-thrift wasting of his goods, saith, That while he **O**PENETH HIS **H**AND he shall rejoyce. And the Greekes in old time (saith *Pliny*) called the *span*, or *space of the Hand from the thumb to the little fingers end*. *Doron*. which is the reason that gifts be in their language called *Dora*, because they bee presented with the *Hand*. Hence Physiognomists say such who customarily use to hold the *Hand* extended out are of a liberall complexion of minde; arguing from this liberall property of the *Hand*. And there is a tradition our Midwives have concerning children borne **O**PEN **H**ANDED, that such will prove of a bountifull disposition, and franke handed. Infants indeed for the most part come into the world with their *Hands clos'd*; thereby notifying, as a Rabbi observes, that God hath given them the riches of this world, and as it were shut them up in their *Hands*: whereas on the contrary, dying men are wont to **E**XTEND AND **S**TRETCH OUT THEIR **H**ANDS AND **F**INGERS, thereby willing to signifie that they relinquish the world, and have no longer to doe with the things thereof. Which is the only good action the *close-handed* Miser doth, who when death opens and unlockes his *Hand*, doth

doth by this necessary posture of bounty, give a way and bequeath, and as it were manumit what he could no longer with-hold from the next possessor. *Bellarmino* relates a story of *Stephen King* of Hungary, whose *Hand* was found whole and uncorrupt after his death. And casting in his minde what might be the reason why God was pleased miraculously to preserve his *Right Hand* onely, with the skinne, bones, and nerves, when the other members were resolved into their first elements, delivers his opinion, thus: Truly I thinke that in this miracle God was willing to shew the depth of his divine councell, that charity excells all other vertues. Deservedly therefore did the *Right Hand* of this holy King remain uncorrupt, which was alwayes flourishing with the blossomes of mercy, and which in relieving and distributing gifts to the poore, was never empty or indisposed. God (indeed) who OPENS WITH HIS HAND, and filleth every living thing with his blessings, out of his infinite bounty deals out liberally his divine Almes to his creatures with both his *Hands*. Whence Divines distinguish the gifts of God into those of his *Right Hand*, and those of his *Left*, to wit, into spirituall and temporall. *Dextra Dei est unde grata proveniunt*. Hence the *Aramites* by a *Right Hand* understand the effuse bountyness of God. *Maldonat* commenting upon the words of our Saviour, *Let not thy left Hand know what thy right Hand doth*, gives a reason why in this place, contrary to the custome of Scripture, the *Left Hand* is named before the *Right*, and action attributed to the *Right Hand*, and knowledge to the *Left*. For it is therefore done (saith hee) because wee are wont

Bellarmino
in vit. S.
Stephani.

Maldonat.
Comment
in Mat. 6.

wont to reach out our almes (which our Saviour there speakes of) with our *Right Hand*, hence called *Manus eleemosinaria*; and not with our *left*, and al other works that are done with the *Hand*, the *Right Hand* does them, the *Left* as a helper doth assist; so that if it had eyes it could not bee ignorant what the *Right Hand* did: wherefore Christ would have us so to exercise this *Hand* with workes of charity, that our *Left Hand* (which is wont to be not onely conscious, but accessory to all the actions of the *Right Hand*;) should not so much as know or take notice thereof. *Cresollius* judiciously scanning these words of our Saviour, *Let not thy left Hand know what thy right Hand doth*, tells us that it is a symbolicall expression very like to the Hieroglyphiques of the *Aegyptians*, and therefore the force and sense of this admonition, is to be sought out of the nature and usuall signification of both the *Hands*. As for the *Right Hand*, it is altogether OPEN, free, and manifestly put in action. Wherefore for its part it denotes an ingenuous candor and virtue, whose glory is most perspicuously set out by action; but more especially the *Right Hand* signifieth liberality, and for that cause chosen to bee the hieroglyphique of a most beneficent and plentifull largesse: whereas the *Left Hand* hath a contrary Genius, and is observed to be of a close and retired nature: this *Niggard* out of a skulking disposition affecting secrecie, and the subtille leisure of a thrifty vacation. So that this Symbol of our Saviour insinuates thus much: If thou art disposed to communicate thy goods to relieve the wants of thy brother, and to shew forth the liberality of thy minde, take not counsell of thy

Cresol.
Anthol.
Sacr.

Left

Left Hand : minde not what the covetous desire of goods, and the thirst of having, require at thy *gripping Hand*; let the *Right Hand* prevaile with thee, the index of beneficence, and pledge of commiseration, the accuser of covetousnesse. Let that muck-worme the *Left Hand* earth it selfe in avarice, and keepe silence by an uncharitable retention, which doth not love to scatter, but to snatch away; not to bestow, but a long time to retaine. How many *Scavola's* or *Left-handed* Donatists in matter of bounty doe our times afford, within the frozen hold of whose sparing *Hand* Charity is quite starv'd with cold? And how many who fearing the Moralists *Bis dat qui cito dat*, with the old Courtiers glosse, that the sooner suiters are dispatched, the sooner they will returne againe: by sinister delay hold them in suspence, while their courtesies hang to their fingers ends like Bird-lime, and will not come away? These the Heathen man would call *viscata beneficia*, we *left-handed favours*. These men, as if they were restrained by some *sumptuary Law*, made against the naturall munificence of the *Right Hand*, refer all matters of beneficence to the penurious discretion of the *Left Hand*. Nay, are there not some, who as if they held ignorance to bee the mother of thritt, to elude this *nesciat* of the Gospel, have made their *Hands* strike a league together, and agree never to know any such thing one by the other?

Seneca.

TO EXTEND AND OFFER OUT THE RIGHT HAND UNTO ANY, is an expression of pity, and of an intention to afford comfort and reliefe: used also as a token of assurance, peace, security, and

Auxilium

fero.

Gestus

XXVI.

and promised safety, and salvation. An expression much desired by those who are in distresse, and are not able to shift for themselves, who use to call for the gift or auxiliary loan of this Hand; for thus *Palinurus* calls to *Aeneas*,

- Virgil. *Da dextram misero & tecum me tolle per undas.*
 Æneid Hence * *Dare manum alicui vel * manum adhibere*
 Eras. Ada. sign. [*opem & auxilium ferre.*] *Symmachus* calls
 Sym. l. 3. this [*adjutricem*] *manum* the helping Hand. *Cas-*
 Epist. 67. *siodorus* * *Dextram* [*salutarem*] the comfortable
 Cal. l. 4. Hand; and with *Isidor*, it is the witness of sal-
 Epist. 26. vation. *Pierius* makes this gesture the hierogly-
 Pier. Hier. phicke of fortitude and aid, in which sense it is
 lib. 35. very frequently used by the learned Romans. The
 same manner of expression hath prevailed also
 Proverb. with the Greeks, and with the Hebrews like-
 11. 21. wise; for so saith the Scripture, The wicked
 lend one another the Hand, but in vaine; for
 though HAND IOYNE IN HAND, the wicked
 Psa. 38. 7. shall not scape unpunished. The like expression
 20. 6. 44. 3 of gesture is frequent in sacred Writ. The Pro-
 139. 10. phet *Isaiab* in reference to the signification of
 Isa. 16. 7. comfort, saith, they shall not STRETCH OUT
 THE HANDS for them in the morning to comfort
 Proverb. them for the dead: And *Salomon* speaking of the
 31. 20. vertuous woman, saith, She spreadeth out her
 Hands to the poore, and putteth forth her Hand
 1. Matt. 14. to the needy. To this intent, *Jesus* immediately
 31. STRETCHED FORTH HIS HAND, and caught
 up sinking *Peter* crying out unto him to save
 him. And so significant and demonstrative to
 succour and support is this gesture, that *Uzza* for
 2. Sam. 6. 6 putting forth his Hand to stay the Arke of God,
 was smitten with death for that speaking errour
 of his Hand. This gesture of succour and relieve,
 hath

hath been observed in ancient coines, stamped with the image of the goddesse *Ops*, by that posture, promising a willingnes to helpe all that invoke her name. ¶ This gesture is (also) a naturall token of assurance and promised safety. Thus the King of Persia saved *Mentors* life by REACHING HIM HIS RIGHT HAND. *Ammianus Marcellinus* saith the same of one *Nebrius*, who was the only man that refused to conspire with others against *Constantius*, and therefore to save himselfe from the fury of the Souldiers who had drawne their swords upon him, flying with all speed he could make to *Julian*, besought him, that for assurance he would vouchsafeto GIVE HIM HIS RIGHT HAND; whereunto *Julian* made answer, what shall I keep especially for my friends, in case thou touch my Hand? but goe thy wayes from hence whither thou wilt, in safety and security.

Pierius Hierogly. lib. 35.

Pleth. Genist rerum Graec. l. 2.

Ammian: Marcellin: Hist. l. 21. cap. 4.

TO LET DOWN THE HAND with intent to reare some languishing creature from off the ground, is a greater expression of pity and commiseration, then to afford a STRETCHED OUT HAND to one who riseth of his owne accord; For between these expressions the Learned have made a distinction: To this expression I finde that of the Psalmist referred, Send downe thy Hand from above.

Commisericor. Gestus XXVII:

Psal. 144. 7.

TO STRIKE A TABLE OR SOME SUCH LIKE THING WITH THE HAND, is the gesture of one angry or grieved in minde, and very impatient. To which gesture that of the Prophet *Ezekiel* is referred, Thus saith the Lord God, SMITE

Irafcor. Gestus XXVIII. Ezek. 6. 11

WITH THINE HAND, &c. By this signe inci-
ting the Prophet to signifie the great wrath and
destruction to come. The natural reason of which
gesture is, the minde fretted that it cannot meet
with a revenge, doth *out of Hand* endeavour to
quench her fervent heat some other way, to wit,
by STROKES or noise, or some other remedy,
which somewhat ease the minde. To descend
downe into our owne Historie for an example
of this pathetical motion of the *Hand*, a Royall
Copie whereof we have in a Prince, whose pas-
sions were, as himselfe, great, to wit, *Henry* the
eight, who demanding of one of his Physicians
whose patient Cardinall *Woolsey* was, what di-
stemper *Woolsey* had, who then was sicke, the
Doctor replied, what discaise soever he hath, hee
will not live to the end of three dayes more. The
King STRIKING THE TABLE WITH HIS
HAND, cryed out, I had rather lose two thou-
sand pounds then hee should dye, make haste
therefore you and as many Physicians as are a-
bout the Court, and by all meanes endeavour his
recovery. Another example of this expression
I finde in our Chronicles, before the times of this
Prince, and that is in the Duke of Gloster, Pro-
tectour to young King *Edward* the fifth. For a-
mong other passionate gestures which accom-
panied his changed countenance, when he accu-
sed the Queene Mother and her complices of
plotting his death, and my Lord *Hastings* had ad-
ventur'd to returne some answer to his fierce in-
terrogatory, submissively saying, If the Queene
have conspired,---- The word was no sooner
out of the Lord *Hastings* mouth, when the Pro-
tectour CLAPPING HIS HAND UPON THE

BOARD,

My Lord
Bacon:
Nat. Hist.

Godwyns
Annals of
Hen. 8.

Sir Rich.
Baker
Chron. of
the K. of
England.

BOARD, and frowningly looking upon him, said, Tellest thou me of If and And, I tell thee, they, and none but they have done it, and thou thy self art partaker of the villany, &c.

TO HOLD UP THE HAND HOLLOW ABOVE THE SHOULDER POINTS, AND TO SHAKE IT IN ORBE BY THE TURNE AND RETURNE OF THE WREST, is their naturall expression who encourage, embolden, and exhort one to be of good chéere. *Antonius* in stead of speech significantly used this gesture. For it is written of him, that while he was setting his men in order of battaile at Actium, being resolved for a navall fight, to end the controversie betweene *Octavius Caesar* and him for the Monarchie of the world; there was a Captaine and a valiant man that had served *Antonius* in many battailes and conflicts, and had all his body hacked and cut: who as *Antonius* passed by him, cryed out unto him, and said: O noble Emperour, how commeth it to passe that you trust in these vile brittle ships? what, doe you mistrust these wounds of mine, and this sword? Let the *Ægyptians* and the *Phœnicians* fight by Sea, and set us on the main land, where we use to conquer, and to bee slaine on our feet. *Antonius* passed by him and said never a word, but only BECKOND TO HIM WITH HIS HAND and Head, as though he willed him to be of good courage, although indeed he had no great courage himselfe.

Cohorto.
Gestus
XX. X.

Fisarch
in the life
of Anto-
nius.

TO EXALT OR LIFT UP THE STRETCH'D OUT HAND, is the habit of one attempting to doe and take some famous exploit in Hand: and

P. ælara
æg edior.
Gestus
XXX.

and is a naturall posture of an exalted and victorious power. Hence he is said to have his **RIGHT HAND EXALTED** who is made powerfull and glorious. Hence the Prophet *Micha*: **THY HAND SHALL BE LIFT UP** upon thine adversaries: that is, Thou shalt overcome and be victorious. And to this gesture the Psalmist alludes, Thou hast **SET UP THE RIGHT HAND** of his adversaries. Wee reade in Deuteronomy, that the Lord would have scattered his people, but hee feared their enemies should wax proud, and say our **HIGH HAND** and not the Lord hath done all this. And that mirror of patience: **THE HIGH ARME** of the wicked shall be broken. The Psalmist using the expression and signification of this gesture in great attempts: Arise O Lord, **LIFT UP THINE HAND**. And againe, Thou hast a mighty Arme, strong is thy *Hand*, and **HIGH IS THY RIGHT HAND**. And the Scriptures generally under the metaphor of this gesture shadow out the power of God manifested in the delivry of the children of Israel out of *Ægypt*, who under this phrase is significantly said to have brought them out from thence openly, and by maine force. ¶ That it is significant in their *Hands* who goe about to *set in Hand* a businesse, to omit other confirmation, appears in *Pharaohs* speech to *Joseph*, were he said unto him, I am *Pharaoh* and without thee shall no man **LIFT UP HIS HAND** in *Ægypt*. Examples of this attempting gesture are not wanting in prophane Histories. For the day on which the battaile of *Pharsalia* was strucken, *Cesar* seeing *Crastinus* in the morning as he came out of his Tent, asked him what he thought of the successe of the battaile? *Cra-*
stinus

Mich. 5. 9.

Psa. 89. 41

Deut. 32.

27.

Job 38. 15

Psa. 10. 12

Psa. 89. 13

Exod. 6. 6.

Deut. 4. 34

7. 19. 9. 29

Jer. 32. 21.

1 King. 8.

42.

Gen. 41

44.

Plutar. in

the life of

Cesar.

Stimus STRETCHING OUT HIS RIGHT HAND unto him [which was a mute omen hee should have the *Better Hand* of his enemies that day] cryed out aloud, O Cæsar, thine is the victorie; and this day shalt thou commend mee alive or dead: and accordingly brake afterwards out of the ranks, and running amongst the midst of his enemies, with many that followed him, made a great laughter: at last one ran him into the mouth, that the swords point came out at his neck, and so slew him.

TO PRESENT THE HAND, is their expression who profer or deliver a thing as their act and deed. And the Verbe *profero* which hath the signification to profer and present a thing, seemes to imply the very gesture. This was the first expression that ere appeared in the *Hand*, and was used by *Eve* in the fatall profer of the forbidden fruit unto the first man. And it was required in the old Law at the *Hand* of the *offerer*, who was to present his offering with his owne *Hand*: for in religious duties there was never a proxie allowed, ¶ As it is significant in delivery of writings as our act and deed, it is most apparantly seene in its signification at the delivery of Deeds (so called from this gesture, for this is that which gives force to all legall conveyances, and without this expression Liverye and Seisin is of none effect. ¶ A semblance of the same gesture wee use when wee would take or accept what is profered and delivered into our *Hands*. And that similitude of posture seemes to imply a correspondency and a favourable inclination to entertaine their offer, as if they therewithall profered thanks

Profero.
Gestus
XXXI.

Gen. 3. 6.
Mal. 2. 13

Eccles. 15
 16. for the same. To the naturall purpose and mean-
 ing of this gesture, the Sonne of *Sirach*: He hath
 set fire & water before thee, STRETCH FORTH
 THY HAND unto whether thou wilt: that is,
 take or accept of which thou wilt: for by a me-
 tonymy of the adjunct the signe is put for the
 Gen. 3. 6. thing signified. This was the second gesture of
 any signification that is recorded to have appea-
 red in the *Hand*, and the first that shewed it selfe
 in the *Hand* of the first man *Adam*, when hee ac-
 cepted of that forbidden fruit, with which hee
 tooke a curse that filled his *Hand* with labour,
 and forced it often to advance to wipe his swea-
 ting browes. From this unhappy gesture the
Hand may be well called *Manus à manando*, be-
 cause all evill proceeded from this action. Two
 uses the *Hand* was chiefly ordained for, to *take*,
 Galen de and *doe*, as *Galen* well observes: but Man took
 usu part. so ill with it at first, that he undid himselfe. The
 lib. 2. misguided *Hand* would be reaching at the Tree
 of knowledge, but prohibited by an expresse ca-
 Gen. 3. 22. veat, was prevented from putting forth it selfe
 to the tree of life.

effemina-
 te festivo.
 Gestus
 XXXII.
 Arist. de
 gress. ani-
 mal.
 n

TO WAG THE HAND IN A SWINGING GE-
 STURE, is their naturall expression who would
 endeavour to hasten and assist themselves in pro-
 gressive motion, and withall denotes a kinde of
 wantonnesse and effeminacy. *Aristotle* sayes, that
 man could not walke unlesse he were assisted by
 the motion of his shoulders, and that the SWIN-
 GING OF HIS ARMES doth much help the bo-
 dies transportation in leaping: which men by
 instinct knowing, doe many times fall into this
 gesture upon such occasion. Hence *Physiognomica*

micall Philosophers who know that every man hath his peculiar genius, causing that native difference of habilities in men; observing the operation of these spirits as they are matched and conjoynd to outward gestures, which by a kind of tacit character give out the manner of their complexion; doe easily discern the differences of spirits by arguing syllogistically from the naturall habit to the genuine or contracted, which custome makes more personall; for as mens present passions and inclinations are brought by nature into act; so men following the vogue of nature, are wrought to a reiteration of that action, untill the *Hand* hath contracted a habit. The result of these Phisiognomers falls thus into a grand axiome of their art, that whosoever is (as by a personall propriety and actuall condition) customarily seen to use the gesture of any naturall affection; he is by habituall complexion very incident to that affection, exhibited by that gesture. Hence *Seneca*, not unskillfull in this art of Chiromanticall Phisiognomie, makes the CUSTOMARY WAGGING OF THE HAND TO AND FRO, a personall character of effeminacie and impudence. *Impudicum & incessus ostendit, & * manus mota, & relatus ad caput digitus, & flexus oculorum*: The gate, the turning of the eye, the finger on the head, and the WAGGING OF THE HAND, shew a shamelesse wanton. And *Marcus Cato* was wont to say, he would not have him for a souldier, that WAGD HIS HAND AS HE GOETH, removes his feet as he fighteth, and routeth and smorteth louder in his sleep, then when he crieth out to charge upon his enemy.



Sen. epist. Moral. l. 8.

Plut. in the life of Cato Major.

Demōſtro
non habe-
re. Geſtus
XXXIII.
Iſaiah 33.
15.

TO SHAKE OUT THE HAND, is their naturall
eſſeſſion who would ſhew that they have
not, nor deſire to have a thing. This the Latines
call * *manus excutere*. The Prophet *Iſaiah* in re-
ference to the ſignification of this geſture, ſaith,
The righteous SHAKETH HIS HANDS from
holding of bribes. And the ſonne of *Sirach* al-
ludes to the ſignification of this geſture, where
he ſaith, The ſlothfull man is compared to the
filth of a dunghill; every man that takes it up, will
SHAKE HIS HAND.

Eccleſiaſt.
22. 2.

Caſtigo.
Geſtus
XXXIV.

TO SHAKE OR HOLD THE STRETCHED
AND RAISED HAND OVER ANY, is their
eſſeſſion who offer to chaſtiſe and ſhew a wil-
lingnes to ſtrike or take revenge. Hence the pro-
hibition of the Angel to *Abraham* about to ſacri-
fice his ſon, after he had STRETCHED OUT HIS
HAND, to that intent, lay not thine Hand upon
the childe. The Prophet *Iſaiah* reſpective to this
ſignification of geſture, ſaith, That the King of
Aſſyria ſhould SHAKE HIS HAND againſt the
mount of the daughter of *Sion*. And becauſe
men are wont to uſe this eſſeſſion by geſture
to thoſe they hold worthy of rebuke and puniſh-
ment, that being terrified thereby they might re-
claim them from vice. Hence by an *Anthropo-
peia* in many places of Scripture this geſture im-
plies the chaſtizing Hand of God. To this ſigni-
fication belongs that of the Prophet *Iſaiah*, In
that day ſhall *Egypt* be like unto women; and
it ſhall be afraid and feare, becauſe of the SHA-
KING OF THE HAND of the Lord of Hoſts,
which he ſhaketh over it. To this alſo belongs
that

Iſa. 10. 32.

Iſa. 19. 16.

that of the same Prophet, With his mighty wind shall he SHAKE HIS HAND over the river. And the Prophet *Zechariah* to the same signification, Behold, I will SHAKE MINE HAND upon them.

TO STRIKE ONE WITH THE FIST, is their Gesture who would be avenged of those that have offended them, and would right themselves by this wilde vindictive justice of their Hands. The Hand thus closely shut and the fingers all turned in, is called in Latine, *Pugnus, quoniam manus que ante erat passa & mans (unde manus) contracta clausis digitis, effecta est densa.* The nether part of this Hand in this posture Chiromancers call the *ponell* or percussion of the Hand, the Greeks *Hypothenar seu feriens manus*, and *ὄραρον ἀπὸ τῆς ἄνω χειρὸς, percutere.* Galen observes that the outside of the Hand was deprived of flesh, that the FIST might be more confirmed to supply the place of a weapon. And indeed they naturally and easily finde this thicke weapon who would BUFFET or fight at fist-cusses with others. This was the gesture of the Hand that first begun the fray or skirmish in the world, before time had brought in the use of other weapons. Hence the Latines say, *Pugnans in manu esse*, and *pugna* hath its denomination from this posture of the Hand. *Lucretius* alludes to this primitive expression of anger,

Arma antiqua manus unguis dentesq; fuerunt.

And when we see men together by the ears, we know what they intend thereby. The Prophet *Isaiah* condemning the injurious use of this smiting expression of the Hand in strife and debate, calls

Idem cap
11. ver. 15.

Zach. 2. 9.

Pugno.
Gestus
XXXV.

Scaliger
de Subtil.

Gorzus.

Galen de
ul. part.

Erasim.
Adig.

Isa. 58. 4.

calls it the *Fist of wickednesse*.

Reprehen-
do.
Gestus
XXXVI.

TO BOX OR SMITE ONE WITH THE PALM OF THE HAND, is their expression who would rebuke or correct another for some fault in speech or action. Hence the Hand with the fingers stretched out, which *Isidor* calls the *palme*, hath its name in *Hippocrates* from a word that signifieth to strike. *Agellius* useth the word *de-palmare* for this smiting expression of the *palme*: The Greeks to the same signification of gesture use the word *καλοφίζειν*. This contemptuous expression of anger the officer of the high Priest used to our blessed Saviour; for the Text saies, He strooke him with the palme of his *Hand*, taking upon him to rebuke Christ for answering the high Priest irreverently as he curledly supposed. To the naturall signification of this offensive gesture, may that of the Prophet *Isaiab* be referred. Therefore is the anger of the Lord kindled against his people, and He hath STRETCHED FORTH HIS HAND against them, and hath smitten them, &c. for all this, his anger is not turned away, but his HAND IS STRETCHED OUT still.

Appre-
hendo.
Gestus
XXXVII

Dr. Crook
in his Mi-
crocosm.

TO LAY HAND UPON ONE is their expression on who with authority apprehend and lay hold of one as a delinquent to secure their person. This is one of the properest expressions of the *Hand*; apprehension being the proper action of the *Hand*, for *Hand* and *Hold* are conjugates, as they terme them in the Schooles; from which gesture the *Hand* is called *Organon antilepticum*, for it is the first use of the *Hand* to TAKE HOLD.

With

With the Ancients this gesture is *manu captio* and *mannus injicere*. This is a dangerous *Habeas Corpus* in officers who are the *Hands* of the Law, & without words obtains the force of an arrest, and hath a spice of their authority more strong than their emblematicall Mace. These actions are frequently entered in the Counter of Time. Thus the officers of the high Priest LAID HANDS on Christ, and tooke him.

TO LET GO ONES HOLD AND TAKE OFF THE HAND FROM ANY ONE, is their gesture who would signifie a willingness to release one that was before in their possession and power, as having some reason to grant them their liberty. This with the Ancients is *manu mittere*, and from the signification of this naturall gesture, the Ancients tooke their formes of manumission, used when they did enfranchise their bond-men: of which the Civill Law takes much notice, and the observation of Critiques are very large in that matter. There is in this naturall expression of the Hand a certaine forme of the thing signified. Hence the Egyptian Priests who alwayes had their eyes fixt upon the Hand of nature, in their Hieroglyphique expressed liberty by a HAND EXTENDED OUT AT LARGE, in which lively symbole of gesture, the fingers seem to be made free of the Hand. The medall of *Tiberius Claudius Cesar*, in which a little given image hath the LEFT HAND OPENED TO ITS UTTERMOST EXTENT, with this inscription, *Libertas Augusta*, implies as much, since the left Hand the most retentive appears freely to *manumit*; for as the Hand in this posture implies

Manumit. to. Gerus XXXVIII

See Justin. Indicur.

Pier. hie- roglyph. lib. 35.

Idem ibid.

the

the naturall liberty of its owne proper and individuall body; so it most properly expresses the gift of the same priviledge to others by the same freedome of gesture.

Incito.
Gestus
XXXIX.

Sandys
Travells,
lib.4.

TO CLAP ONE ON THE BACK OR SHOULDER WITH THE HAND, is their expression who would hearten and encourage others; a gesture obvious in the *Hand* that takes part with those that are in fight, and desires to set men or beasts together by the ears. Significantly respective unto this, is that gesture among others, used in installing the Knights of St. *John* of Jerusalem, whereby he that gives him Knight-hood, LAYING HIS HAND ON HIS SHOULDER doth exhort him to be vigilant in the Faith, and to aspire unto true honour by courageous and laudable actions.

Foveo.
Gest. XL.

VVENSE TO STROKE THEM GENTLY WITH OUR HAND whom we make much of, cherish, humour, or affectionately love, an expression very obvious among the actions of common life, being a kinde of indulgent declaration of the minde, used to pacifie and please others, performed by drawing our *Hand* with a sweetning motion over the head or face of the party to whom we intend this insinuation. This the Ancients call *mulcere caput alterius*; a gesture often used by men in signe of labour and encouragement to ingenious and forwardly youths.

Admoneo
Gest. XLI

TO TAKE HOLD GENTLY OF ANOTHERS HAND, is a gesture used by those who admonish

nith and perswade, which hee that shall set himselfe to observe the actions of men, may upon such occasions finde used to the same intents and purposes. *Mithropanstes* used this gesture in admonishing *Demaratus* the Lacedemonian: who being in the Court of Persia, the King willing him to aske what gift he would. Hee besought the King to grant him this favour, to licence him to goe up and downe the City of Sardis with his royall Hat on his head, as the Kings of Persia do. For, *Mithropanstes* the Kings cozen. TAKING HIM BY THE HAND, said unto him, *Demaratus*, the Kings Hat thou demandest, and if it were on thy head, it would cover but little wit. Nay though *Jupiter* should give thee his Lightning in thy Hand, yet that would not make thee *Jupiter*. And we finde *Timon*, surnamed *Misanthropos* (as who would say *Loup-garon*, or the man-hater) using this expression: who meeting *Alcibiades* with a great traine as he came one day from the Councell and Assembly of the City, not passing by him, nor giving him way (as hee did to all other men) but went straight to him, and TOOK HIM BY THE HAND, and said, O, thou doest well my sonne, I con thee thanke, that thou goest on and climbest up still: for if ever thou be in authority, woe be unto those that follow thee, for they are utterly undone. Such an intention of gesture, but with more vehemency of expression the Angels used to *Lot*, while he liagred in Sodom, LAYING HOLD UPON HIS HAND, and UPON THE HAND of his wife, and UPON THE HAND of his two daughters, to admonish and perswade them to a sudden departure from that accursed City.

Plutarch
in the life
of Themis-
tocles.

Idem in
the life of
Alcibiades

Gen. 19.
16.

Confido.
Gestus
XLII.

TO LEAN UPON ANOTHERS HAND, is their gesture who make a confiding use of the staffe of their age or affection, an expression importing that they much rely upon their faith and friendship: and often seene in the *Hand* of great Princes, when for greater state and ease they goe supported in this wise. The signification of which countenance of Majesty doth in effect shew that the Nobleman on whose *Hand* the King leaned, was next and subordinate in authority to himself, and that the waight of all the principall affaires of State did lye on his *Hands*. Thus in the Booke
 2 Kin. 7. 3. of the Kings of Judah we reade of a Prince (the same that mockt at the words of *Elisba* when he foretold of the releefe of Samaria) on whose *Hand Iehoram* King of Israel lean'd: that is, as the Glosse upon our Bibles hath it, a Prince to whom the King gave the charge & oversight of things, as doth more plainly appeare by the 27. verse of the same Chapter. And the speech of *Naaman*
 2 King. 5. to *Elisba* after hee had cured him of his Leprotie, makes it more apparant: Onely herein let the Lord be mercifull to thy servant, that when my Master goeth into the house of *Rimmon* to worship, and leane upon my *Hand*, &c. Where *Naaman* craveth to bee pardoned of zeale without knowledge, as *M. Junius* saith, it being no such thing as should trouble his conscience to bow himselfe in an officious sort and civill duty to bend his body that his Lord might leane upon his *Hand* when he went into the Temple of the Idol *Rimmon* to adore. Thus *Libo Drusus* sustained by the *Hand* of his brother, entred into the Senate house to answer to that enormity hee was
 Tacitus. accused

Wilson's
Christ.
Dict.

accused of : who when hee saw *Tiberius* a great way off, he held up his *Hands*, imploring mercy with great humility. Which statelinesse of gesture was much used in Asia by great persons, and is at this day by your Italian Ladies.

TO HOLD FAST ANOTHERS HAND in the Impedio. Gestus XLIII. signification of hindrance and restraint, is a gesture so obvious in the cholericke perturbations of humane life, that it needs no illustration by example, since we may every day meet with satisfaction in the publique streets : for in quarrells where there is any moderation or overmastering power on one side, this restraint of the *Hand* is used both with signification and advantage. To this gesture may be referred that of the Prophet *Zechariah*, A great tumult from the Lord shall be among them, and they shall lay hold every one on the *Hand* of his neighbour, and his *Hand* shall rise up against the *Hand* of his neighbour, and *Judah* also shall fight at Jerusalem, &c. Zach. 14. 13. 14.

TO IOG ONE ON THE ELBOW, is the usuall Recordo. Gestus XLIV. intimation of those who put others in minde, and take upon them the part of a Remembrancer : a gesture very frequent in the common passage of humane affaires : much practised by the *Hands* of the ancient Romane Nomenclators, as appears by the testimony of *Horace* :

*Mercemur servum, qui dicet nomina, laevum
Qui fodiat latus —*

Horac. l. i.
Epist. 6.

TO TAKE ONE BY THE HAND in courtesie, Recomendo. Gestus XLV. to recommend them unto another by way of presentation, is an usuall expression in the *Hands* of men, a gesture significant and remarkable,

able, having beene tooke notice of by ancient Chronologers: for, the *Hand* according to the primitive intention of Nature, having by a necessary consent of Nations beene ever chosen Chronologer of al remarkable actions, hath consequently proved its own Biographer. If therefore we but cast an intuitive eye upon those memorials the *Right Hand* of Time hath left fairly noted in the *Left Palme* of Antiquity, even by the old autography of the *Hand*, wee may spell out the sense of this naturall expression. For when *Valentinian* had a full purpose to adorne his sonne *Gratian*, a pretty young stripling, and well growne, with the Imperiall Ensignes, when he had wrought the Souldiers to accept thereof, hee ascended up the Tribunall, and taking the youth by the *Right Hand*, hee brought him up before them, and in a publique Oration recommended him (as ordained Emperour) to the Armie. Another Copie of this naturall gesture we finde in the *Hand* of *Pertinax*, refusing in modesty the Empire, pretending his age and meane descent: who taking *Glabrio* by the *Hand*, and pulling him forth, placed him in the Imperiall Throne, recommending him as more fit for the Empire. And *Commodus* in a speech he made unto the Souldiers of his Army, puts them in minde how his father *Marcus* when hee was an infant, carried him in his armes, and delivered him into their *Hands*, recommending him (as it were) to their tutelage and fidelity. Thus also *Tiberius* (though with dissimulation) tooke *Nero* and *Drusus*, *Germanicus* children, by the *Hands*, and recommended them to the care of the Senate in a dissembling Oration he made. Thus *Cyrus* taking

Hystaspas

Ammian.
Marcellin.
lib.7.

Herodian.
lib.2.

Idem l.1.

Scimus
lib.3.

Hystaspas by the Right Hand, gave her unto his friend *Gobrias*, who having stretched out his Hand before, received her at his Hands. And this expression *Raguel* used when he gave his daughter *Sarah* to wife to young *Tobias*, an expression which delivered from Hand to Hand is one of the solemn rites of Matrimony to be used by the father of the Bride.

TO LEAD ONE BY THE HAND, is their expression who take care of the weaknesse and instability of others in matters of progressive motion, used most commonly to young children whom wee would teach and assist to goe with more ease and safety: of which manuduction Holy Writ affords many examples. Thus *Agar* by commandement of the Angel held her childe by the Hand, which allegorically signifies the workes of the Law, that is, the Law commandeth workes. Thus the Tribune tooke the Nephew of Saint *Paul* by the Hand. And to this may be referred that of the Prophet *Ezekiel*, Thus saith the Lord unto *Cyrus*, whose Right Hand I have holden. And to the signification of this gesture appertains that of the Prophet *Isaiah*, concerning the misery of Jerusalem, There is none to guide her among all the sonnes whom she hath brought forth: neither is there any that takeeth her by the Hand, of all the sonnes that shee hath brought up. This sense of gesture hath that also of the Author to the Hebrewes: In the day when I took them by the Hand, to lead them out of the land of *Ægypt*. The like phrase of gesture occurs in divers other places of Scripture. But when this expression is used to

Xenoph.
de Cyr.
inst.lib.8.

Tob.7.13

Officiōē
duco.
Gestus
XLVI.

Gen.21.
18.

Act.23.19
Ezek.45.1

Isa.51.18

Heb.8.9.

Isa.41.13
42.6.

Psal.89.21

a female, and one of riper yeares, 'tis significant to present an officious and tender respect or serviceable affection. The aspiring affectation of women raised by Choppines to an artificiall elevation of stature, hath made this courtly garb of gesture more necessary and commodious to great Ladies, and hath preferr'd it to bee one of the eight parts of speech of a Gentleman-ushers Accidence. Hence *Ovid*, a man well versed in such obsequious expressions, makes *Jupiter* at his arrivall into Crete, LEAD EUROPA BY THE HAND into the Cave of *Dis*. This expression is sometimes used to the blinde; for the *Hand* as it speaks by signes unto the dumb, so in a more necessary garbe of speech it officiates the place of an eye, and speaking in the conducting dialect of a friendly assistance, supplies the defect of an ocular direction. *Samson* when the Philistines had boarded out his eyes, was beholden to the Lad that HELD HIM BY THE HAND, for the last achievement of his fatall strength. And in this sense the blind man and his leader are a kind of relatives.

Ovid. met.
lib. 2.

Judg. 16.
26.

Impatien-
tia prodo.
Gloss
XLVII.

Eraf. Adag
Jer. 2. 37.

2 Sam. 13.
19.

TO APPLY THE HAND PASSIONATELY UNTO THE HEAD, is a signe of anguish, sorrow, griefe, impatiencie, and lamentation, used also by those who accuse or justifie themselves. The recourse and offer of nature in this relieving expression of the *Hand*, makes good the Adage, *Ubi dolor, ibi digitus*. The Prophet *Jeremiah* prophesying against Judah, foretels that she should be brought to use this note or signe of lamentation. ¶ And *Tamar* defloured by her brother *Amnon*, LAID HER HAND UPON HER HEAD,

as it were accusing or justifying her selfe, as *Lorinus* in his comment. upon Numbers. *Thales* Plutarch in the life of Solon. And 'tis probable that the Shunamites childe when he cryed, My head, my head, made use of this dolorous expression of the Hand. *Thales* by a pretty Pageant put *Solon* into such a passion by making him beleieve his sonne was dead at Athens, that like a mad man he straight beganne to beat his head, like one impatient in affliction, and overcome with sorrow. The Head is the naturall hieroglyphique of health, and the Hand of reliefe and protection, as being the Champion of the Head. Hence in the straits of imminent perils, or dolorous calamity, they usually meet in a Committee of safety. Hence *Tiberius Gracchus* engaged in extreame danger, as it were justifying himselfe, and recommending his life and safety, which depended on his Head, to the people of Rome, LAYING HIS HAND UPON HIS HEAD, went forward to the Capitoll: which by the sinister interpretation of his enemies turned to his prejudice, they inferring that by this signe he craved the Diadem. Some such passage you shall finde in *Aristophanes*, where *Dicapolis* to this effect: *Et si non vera profatus fuero * manu supra caput imposta, queq; universus approbet populus.* Florus. Aristoph. Acharnans.

TORUB OR SCRATCH THE HEAD WITH THE HAND, is their naturall gesture who are in anguith or trouble of minde: for commonly when we are in doubt, and uncertaine what to doe, we musting SCRATCH OUR HEAD. Hence by a proverbiall translation from this gesture, *Caput fricare, seu digito scalpere*, is used *pro cogitare*. Eraf. Adag. But why we should in earnest meditation so naturally

turally expresse our endeavour by this recourse of the *Hand* to the head, to scratch where it doth not itch; is, may be, to rowze up our distracted intellect; or else the *Hand*, which is the Engineere of invention, and wits true *Palladium*, having a naturall procacity to bee acquainted with their phansie, officiously offers it selfe to facilitate the dispatch of any affaires that perplex a faculty so neer ally'd unto it, the *Hand* in the collaterall line of Nature, being couzen germane to the Fancie.

Budeb.
Gestus
XLIX.
Alex.
Aphr. l. i.
Probl. 15.

THE RECOURSE OF THE HAND TO THE FACE in shame, is a naturall expression, as *Alexander Aphrodisiens* proves. For, shame being a passion that is loath to see or be seene, the blood is sent up from the breast by nature, as a mask or veile to hide the labouring face, and the applying of the *Hands* upon the face is done in imitation of the modest act of Nature. Hence *Licentius* a Noble young man writing to *Austin* a learned and sweet Poem, very cunningly alludes to this naturall expression.

Licentius. *Et mea Calliope quamvis te cominus altum
Horreat, & * vultus abscondat —*

Plutarch.
in the life
of Anton.

This declaration of shame by the *Hand*, we finde *Marke Antony* to have used after the battaile of *Actium* fought betweene him and *Octavius Cesar*. For he flying with a doting speed after *Clapatra*, who was fled before, having overtaken her, and being pluckt up into her Gally; at his first comming saw her not, but being ashamed and cast downe with his adverse fortune, went and sate downe alone in the prowe of the Ship, and said never a word, CLAPPING HIS HEAD

BETWEEN BOTH HIS HANDS. ¶ And this expression is not onely used in respect of our selves, but of others also, as daily experience and the actions of men doe declare. For when there were divers Oratours of Greece very fluent and elegant speakers, sent Ambassadours unto *Philip*, and *Demosthenes* had not spoken sufficiently for the honour of the Commonwealth, If there bee any credit to bee given to *Æschines* his enemy, putting it downe in one of his Orations: *Adjecit ille etiam maxime ridenda, quarum collegas ita [pudebat] ut * faciem obtegerent.* The same *Æschines* in another Oration, where he describes the impudent audacity of a most notorious wicked man, who would speake openly in a publique assembly of the Citizens naked; Such, saith hee, was the beastlinesse of that petulant and drunken man, that wise men put their Hands before their eyes, blushing in the behalfe of the Commonwealth which used such Counsellours.

Æschines
pro Ti-
march.

TO KISSE THE HAND, is their obsequious expression who would adore & give respect by the courtly solemnity of a salutation or valediction. The gracefull carriage of the Hand in this officious obedience to the will, while it moves to the chiefest orifice of the minde. *Tertullian* and others have acknowledged to have the handsome sense of a civill complement. To whom *Lucian* consents. *Qui adorant* (saith *S. Hierom*) *solent manum * deosculari.* And in the phrasis of *Plautus* this is *Adorare* (naviter. There is no expression of the Hand more frequent in the formalities of civill conversation, and he is a novice in the Court of Nature, who doth not

Adoro,
Gell.L.

Lucian. in
Demofh.
Ene.
Hierom.
ad Russ.

understand a *bâsér de la main*: and he a clown in Humanity, who doth not speake to his betters in this respectfull language of the Hand.

Distantè
amicum
revereor.
Gest. LI.

TO BRING THE HAND TO OUR MOUTH, AND HAVING KISSED IT, TO THROW IT FROM US, is their expression who would present their service, love, and respect to any that are distant from them. A gesture I have often observed to have beene used by many at publique shewes, to their friends, when their standings have beene remote from them. *Tacitus* calls this * *facere oscula*. *Dion* * *Oscula per digitos mittere*. *Otho* who omitted no servile crouching for an Empire, after this manner threw his kisses abroad; and herein shew'd himsef his crafts master, for hee had not often cast out this bait of courtesie, but the people bit at it, and swallowed this popular libation of the Hand. And when the Tide was once turn'd, the Senators contending and shouldering who should get first, defaced *Galbas* Image, extolled the Souldiers judgement, kissing *Otho's Hand*, and the lesse they meant it in heart, doing so much the more in outward appearance.

Tacit. hist.
lib. i.
Dion.
Othon.

Conscien-
tèr affir-
mo.
Gest. LII.

TO LAY THE HAND OPEN TO OUR HEART, using a kinde of bowing gesture, is a garb wherein we affirm a thing, swear or call God to witness a truth, and so we seem as if we would openly exhibit unto sense, the testimony of our conscience, or take a tacite oath, putting in security, that no mentall reservation doth basely divorce our words and meaning, but that all is truth that we now profess unto. This expression hath been most observed in the ancient Grecians,

ciens, as *Chrysippus* saith, who from this naturall expression of the *Hand*, concludes the lodging of the soule to be about the heart. The Turkes at this day are observed most frequently to use this naturall forme of protesting, with whom the *Hand* spread upon the breast, is accounted equivalent to the most solemne oath, insomuch as whatsoever they speake or promise using this gesture, may be beleevd as ingeniously spoken, and the accomplishment of that promise to be presumed of. If we would see this forme of sincere asseveration in practise, our owne Histories afford us many examples. For the forme that hath been and is used at this day in judiciary trialls & arraignments of Noble men who are tried by their Peers, is, that when the Lord Steward or Clarke of the Crowne, asketh the Peers whether the Noble man there arraigned be guilty or not, every one of them ceremoniously by his *Hand* to his breast, affirms upon his honor and conscience he is, or is not guilty, according as they find him. The particularizing of the examples I purposely omit, as unwilling to offend any Noble Personages who love not to heare of the tainted bloud of their Ancestours.

TO BEAT AND KNOCK THE HAND UP-
 ON THE BREAST, is a naturall expression of
 the *Hand*, used in sorrow, contrition, repentance,
 Shame, and in reprehending our selves, or when
 any thing is irksome unto us, because the breast
 is the cabin of the heart; and this naturall proca-
 city of the *Hand* to this gesture, doth manifest
 the heart to be the seat of affections. This natu-
 rall ceremony is exemplified in sacred Writ; for
 this

Pœnitentiã ostendo.
 Gest. LIII

this was the penitentiall expression that the Publican used who went up to the Temple to pray. Thus also the people who were witnesses of our Saviours sufferings, and the wonders that followed thereupon, beholding the things that

Luke 18.
13.

were done, **SMOTE THEIR BREASTS** and returned. This habit of the *Hand* is much practised by the zelots in the Roman superstition, as a penitentiary expression most patheticall, who are wont also mysteriously to mince this naturall expression, and ceremoniously sometimes with two or three fingers only, lightly to strike upon their breast and mouth, a thing usuall with the ancient Ethniques of old. And in ancient

Luke 23.
48.

times in testifying griefe & mourning, and at funeralls, as a solemne kinde of behaviour, they used this expression whom *Plutarch* calls *σεγοτοντες*. So in *Cornelius Tacitus*, *Incendebat has fletum, * pectus atq; os manibus verberans*. And the acute Epigrammatist describing the corporall adjuncts of sorrow and mourning:

Plutar. ad
Apol.
Tacit.
Hist.

Martial.
l. 2. Epig.

*Quod fronte Selium nubila vides, Ruse,
Quod ambulator porticum terit serus;
Lugubre quiddam quod tacit piger vultus,
Quod pene terram tangit indecens nasus;
Et * dextra pectus pulsat, & comam vellit;
Non ille amici fata [luget.]*

Nyssen in
funere
pulcheriz.

Gregory Nyssen when he would paint out as it were in apt colours of expression an unusuall griefe of mind, and as it were a certaine heat of anger, he useth the phrase of this habit, ** pectus manibus verberare*. Touching the naturall intentions of the fist in this expression so customary and significant in sorrow and repentance, the Fathers very elegantly and declaratively deliver

deliver their opinions thus: We strike our breast with the *Hand*, as it were protesting against the sins included in that mansion, as *Cyprian*: Or as if we would drive those evil cogitations from our heart, as *Hierome*: Or to rouse up our heart, as *Theophylact*: Or to appease the judgement take revenge upon our selves, as *Chrysofome*: Or to chastise our flesh wherewith we have offended God, as *Austin*.

Cyp. de
prat. Dom
Hier. in
vic. Hillar.
Chrysoft.
Hom. 41.
Aug. in
Psal. 146.

TO HOLD THE HANDS UPON THE LOINS, SIDES OR HIP, is their expession who feel some paine in those regions of the body, often seen in those which feel the pains of travell, and in those who are troubled with Hippocriacall melancholy, and the Sciatica; or Hipogout. This demeanour of the Hand is very declarative in the first sense, as appears in the Prophecie of the Prophet *Jeremiah*, Demand, now and behold, if man travell with childe; wherefore doe I behold every man with HIS HANDS UPON HIS LOINES, as a woman with travell, and all faces turned into paleness; upon which place, they who are curious may consult with *Ghislerius*.

Dolorem
inoto.
Gest. LIV
Jer. 30. 6.

THE SMITING OF THE HAND UPON THE THIGH, in the practise and conversation of common life, was ever frequent, and is so deeply imprinted in the maners of men, that you shall in vaine perswade a man angry and intraged with griefe, to contain his Hand from this passion. *Seneca* the Philosopher attributes this expression of the Hand to anger, where he saith, *Quid opus fessur ferire?* In griefe it is also significant, as they who

Indigna-
tione ti-
meo.
Gest. LV.
Sen. l. 1. de
Ira cap. ul.

- who are versed in *Homer* doe well know when they meet with those places wherein he describes his *Heroes* provoked to anger and dolour, whom he calls *μερῶ πλεξαίμενος*. In the sacred oracles of the Prophets we have this expression noted & described; for that holy Prophet speaking of *Ephraim* lamenting, Surely after I was converted, I repented, and after that I was instructed, I SMOTE UPON MY THIGH, &c. which gesture in that Prophet hath the signification of repentance, with others of anger, dolour, and indignation. In the same sense it appears in the Prophecie of the Prophet *Ezechiel*, Cry and howle, son of man; terrours by reason of the sword shall be upon my people; SMITE THEREFORE UPON THY THIGH. *Tully* indeed ascribes it to mourning; *Feminum & capitis percussiones*. The registers of common life, Histories, are full of examples of this habit of the Hand, bearing the character of this sense. Thus *Cyrus* in *Xenophon* hearing of the death of *Abdastus*, SMOTE HIS HAND UPON HIS THIGH. And *Flaccus* President of *Aegypt* and *Syria*, banished by *Caius* the Emperour, when he arrived at the Island *Andros* most miserably howling in his calamity, SMOTE HIS HANDS AND THIGHES. *Fabius Dictator*, when his Generall of the *Cavaliere Minutius* had almost cast away himselfe and his Army, at the sight thereof is said to have uttered his anger and dolour this way. And when *Pompey* had received letters from *Rome* advertising him what great matters the people had passed in his behalfe, some say that at the receipt of them (in the presence of his familiar freinds and they that were about him
- Jer. 31. 19.
- Ezek. 21. 12.
- Cicer. Tusc. 3.
- Xenoph. 1. 7. de inst. Cyr.
- Philo. Jud in Flac.
- Plutarch in the life of Fabius.
- Idem in the life of Pompey.

him & rejoiced with him for congratulation) he knit his brows, and CLAPPED ON HIS THIGH, as though it grieved him to have such great offices and charge laid upon him, one in the neck of another; by this dissimulation cloaking his ambition. ¶ This gesture of the *Hand* is significant also in fear, admiration and amazement. Hence *Plutarch* relating the injuries that the Pirates whom *Pompey* vanquished did the Romans, saies, the greatest spite and mockery they used to the Romans was this; That when they had taken any of them, and that he cried he was a Citizen of Rome, and named his name, then they made as though they had been amazed and afraid of that they had done; for they CLAPPED THEIR HANDS ON THEIR THIGHS, and fell downe on their knees before them, praying him to forgive them.

Plutarch in the life of Pompey.

TO STRIKE ANOTHERS PALM, is the habit and expression of those who plight their troth, give a pledge of faith and fidelity, promise, offer truce, confirme a league, buy, sell, grant, covenant, bargaine, give or take handsell, engage themselves in suretship, refer their controversies to an arbiter, put to compromise or chuse an umpier, engage themselves to be true and trusty, warrant and assure. That this gesture hath the sense and signification of faith and a solemne promise, is apparent by the frequent intimations of the Roman Poets, who by this gesture doe often imply faith. Thus the Prince of Latine Poetic in this of *Dido*,

Data fide promitto. Gest. LVI

Virgil Æneid:

————— *En dextra [fide/ç.]*

And in that of *Anchises*,

* *Idem.*

**Dat dextram, atq; animu presenti pignore firmat.*

Ovid Me- Ovid no way ignorant of any matter of manuall
tamorph. expression, brings in *Pandion* taking his leave of
Tereus, and his daughter *Philomel* demanding
this pledge and pawn of faith,

*Ut [fidei pignus] * dextras utraq; popossit.*

Inter seque datas junxit. —

Senec. in And that lofty Tragedian brings in *Licus* suing
Herc. fur. for marriage with *Megara*, saying,

*[Sociemus] animos, [fidei hoc pignus] * capere
continge dextram.*

Martial Martial according to the acute way of Epi-
Epigr. gramatists, taking a hint from the peculiar pro-
perty of the right Hand in making promise,
brings in *Cesar* in the wiske of one of his Epi-
grams, answering two petitioners at once, by
promising with both his Hands :

Dum peteret pars hac myrinum pars illa triumphū

[Promisit] pariter Cesar utraq; manu.

Pliny *Isidor* faith, this gesture is the witness of faith
Nat. Hist. and trust. In faith, faith *Pliny*, we put forth our
Right Hand, or when we make a faithfull pro-
Diogenes. mise. The Cynique in his symbole advising men
to adde benignity to their courtship, covertly
alludes to the propriety of this free expression,

Give not unto thy friend a clinched Hand.

And the symbole of *Pythagoras*,

Doe not to every man extend thy Hand;

wills us not promiscuously to prostitute this
friendly token of expression. To which that of
Lypsius may be referred, *Vis dextram [fidei] mei
[testem?] habes hic impressum, etsi coram * ipsam
dare & jungere mihi spes est cum aulam vestram
videbo.* When the Hyrcanians of *Cyrus* Army
expostulated with him in regard he seemed to
distrust

distrust them. *Cyrus* in *Xenophon* is said to have answered him thus, *Cogito nobis omnibus [fidem] esse in animis nostris, atq; in [nostris manibus.]* This expression of the Hand the Greeks very elegantly note in the word *ἁγίστου*. The Stoicks say faith is derived of the word *facere* to doe, because all things that are faithfully promised, ought to be performed; most aptly therefore implied by the Hand the symbole of action. And faith is strengthened by this expression of REACHING OUT THE RIGHT HAND. How did *Cicero* condole the violation of promise made by this speaking nation of the Hand? *Dextra, quæ [fidei testes] esse solebant, perfidia sunt & scelere violata.* *Virgil* for an expression of breach of promise symbolically useth the prevarication of this gesture, — *Fallere dextram.* And in this sense some take that of the Prophet *Isaiab*, Is there not a lie in my right Hand? And to this; that of the Psalmist may be referred, whose *Right Hand* is a *Right Hand* of falshood, that is, as the glosse on our Bibles hath it, Though they STRIKE HANDS yet they keep not promise. *Cains Ligarius* used this expression of promising his aid, assistance and concurrence in any secret confederacy with *Brutus*, who when *Brutus* came to see him being sicke in his bed, and said unto him, O *Ligarius* in what a time art thou sicke? *Ligarius* rising up in his bed, and taking him by the Right Hand, said unto him, *Brutus*, if thou hast any great enterprise in Hand, worthy of thy self, I am whole. *Gobrias* in *Xenophon* praiseth the *Right Hand* of *Cyrus* for what it promised it performed. And the Danes, Swedes, and Norwegeans in whom the honest impressiions of nature flow from

Xenoph.
Cyr lib. 4.

Tul. in
Ant. Phi-
lip. 11.

Isa. 44. 20.

Psal. 144.
11.

Plutar. in
the life of
Brutus.

Xenoph.
Cyr.

Barclay
Icon. ani-
morum.
cap. 8.

Plethon
Genist.
Rerum
Græc. l. 2.

Justin. lib.
11. and
Quincus
Curr.

Florus
Joseph.
l. 18. c. 12.

from their *Hands* pure and unmixt without any *fucus* of dissimulation or affectation of art, doe most faithfully retaine the naturall sincerity of this expression of faith, for of those Northerne Nations our learned *Barclay* gives this commendation. They breake no promises when their **HANDS ARE GIVEN.** Such Religious observers of their manuell faith were the ancient Medes and Persians. Hence *Plethon Genistus* * *manus porrectio maxima inter Persas censetur fides.* Wherefore *Cyrus* in *Xenophon* in an Orati- on he made unto the Medes, saith, *Hyrcanis quibus & [iussurandum] & * dextras dedi [fidem] ser- uabo, & nunquam hoc deprehendar prodidisse.* And *Xenophon* relating an agreement between the Persian and the Grecian Armies for a peaceable departure and safe conduct, having recited the Articles, saith, *Hæc utrinq[ue] [iurejurando] sancita sunt, * dextra data vicissim.* A royall example of this declaration of the *Hand* we have in *Darius*, who after he was wounded by *Bessus* and the other conspirators, to the souldier of *Alexander* who found him fore wounded in his litter, but as yet alive, recommending in a speech he made of his master, touching his love and acknowledgement of courtesie, and that he dyed his debtor; in token whereof as a Kingly pledge of his faith, he gave the souldier **HIS RIGHT HAND** to carry unto *Alexander*, and these words being uttered, having **STRETCHED OUT HIS HAND**, hee gave up the ghost. *Florus Josephus* proves this expression of the *Hand* to have been in very great force and virtue among the Ancients. *Artabanus* (saith he) King of the Parthians **STRETCHING OUT HIS RIGHT HAND** *swore*

to *Anilus* the Jew that his brother *Ashurus* might have safe access unto him, which with the Barbarians about to assemble, is a most certaine argument of trust. For after the RIGHT HAND GIVEN, with them it is neither lawfull to deceive or distrust, all suspitions and diffidence ceasing. Wherefore when he was moved by the master of his Horse that he might kill *Ashurus*, he denied to permit that against a man who had committed himselfe to his Faith confirmed BY GIVING THE RIGHT HAND, with an oath. To this expression that passage also of the Romane History may be referred, where *Flavius* cometh to the Romane Generall *Gracchus*, enforming him that hee had begonne an enterprize of great consequence, for the accomplishing and full perfecting whereof hee needed the *helping Hand* of *Gracchus* himselfe: namely, that he had perswaded all the Pretors and Governours, who in that universall trouble of Italy had revolted to *Annibal*, to returne into the league and friendship of the Romanes; by many arguments I have used to them. Thus and thus were my words unto them; and indeed but my words: Many they had liever heare *Gracchus* himselfe speake, and heare the same from his owne mouth: they would more gladly talke with him in person, and TAKE HOLD OF HIS RIGHT HAND, which as the *assured paine* of his faithfull promise he carryeth alwayes with him wheresoever he goeth, and they desire no more. This may bee further illustrated by another passage of *Livius*, where *Syphax* King of Numidia having contracted a new alliance with the Africans, by marrying *Sophonisa* the daughter of *Asdrubal*, allured by the faire

Livie 1. 24

Livie 1. 29

words of his new Spouse, sent into Sicily to *Scipio* to advise him not to passe over into *Africa*; nor rely upon any confidence of him, or build upon his former promises. *Scipio* in his Letter which he dispatched by the same Ambassadors, requested him earnestly to be advised, and bethink himselfe that he breake not the rights either of friendship or hospitable league with him: or the league and society entered with the people of Rome: nor violate Justice and faithfull promise made BY GIVING RIGHT HANDS: nor yet beguile and abuse the gods, the Witnesses and Judges of all covenants and agreements made. *¶ Isidore* saith, the surety of Peace is given with the Hand. And indeed all leagues, truces, and compacts are confirmed by this gesture of the Hand. Thus the league Trium-virat betweene *Antonius · Lepidus* and *Cesar* was established: at Confluents, betweene *Perusia* and *Bononia*, they IOYNE HANDS, and their armies embrace. Which league they symbolically expressed by three Right Hands embracing each other, with this Motto, *Salus generis humani*: a strange Impresse to gull the world with and to cloake their ambitious confederacy. The King of *Persia* commanded his Ambassadors to make this expression in his name. And in the same manner the ancient Emperours and Kings of *Germany* were wont to send their great men to conclude a peace, and determine affaires, when they could not goe themselves. *Apollophanes Cyzicenus*, who had in former times beene bound to *Pharnabazus* by the lawes of Hospitality, and was a guest at that time with *Agesslaus*, promised him to bring *Pharnabazus* to a parly for confirmation of a Peace,

Dorlears
upon Tac-
cit.

Camer.
hist. med.

Xe-oph.
Per. Græc.
lib. 4.

Peace,

Peace, which *Agesilaus* hearing of, consented; so he having received faithfull promise of safe conduct, and THE RIGHT HAND BEING GIVEN, brought *Pharnabazus* into the appointed place, where having saluted one another, *Pharnabazus* first of all PUT FORTH HIS RIGHT HAND, to which *Agesilaus* also IOYND HIS. Of this language of assurance expressed by the GIVEN HAND, there called *Dextra securus*. The Bookes of the *Macchabees* are very pregnant: Thus when the 3. thousand Souldiers that *Jonathan* had sent to *Demetrius* to Antiochia at his request, (when the Citizens saw that the Jewes had gotten the upper Hand, and they were disappointed of their purpose of slaying their King) made their supplication unto the King, saying, GIVE US THE RIGHT HAND [or grant us peace.] Thus they of Gaza made supplication unto *Jonathan*, and he GAVE THEM THE RIGHT HAND [or made peace with them.] When *Simon* had besieged Beth-sura, and fought against it a long season, and shut it up; at last they desired RIGHT HANDS TO BE GIVEN THEM, to whom GIVING THE RIGHT HAND, &c. [that is, they desired peace, which he granted.] When *Simon* had besieged Gaza, the people of that City cried with a loud voice, beseeching *Simon* TO GIVE THEM RIGHT HANDS, [that is, to grant them peace.] So they in the Castle at Jerusalem besought *Simon* that he would IOYNE RIGHT HANDS, which he gave them [or make peace with them, which he did.] Thus *Andronicus* coming to *Onias* who had fled to the Sanctuary at Daphne, hard by Antiochia, counselled him craftily, GIVING HIM HIS RIGHT HAND

1 Macch.

1 Macch.

11.62.

1 Macch.

13.45.

For so the Glosse of our Bibles expound these places.

1 Macch.

13.50.

2 Macch.

4.34.

with an oath, by that faire shew of peace perswaded him to come out: whom incontinently without any regard of righteousnesse, he slew according to *Menechans* instigation. So the Nomades of Arabia being overcome, besought *Judas* A RIGHT HAND TO BE GIVEN THEM: which *Judas* giving them, thereupon they shoot HANDS, and so departed to their Tents. And thus *Antiochus Eupater* communed with the men in Beth-sura, and GAVE AND TOOK THE RIGHT HAND, [or tooke truce with them.] ¶ The speech of *Ruben* to his father *Jacob* about *Benjamins* delivering into his HANDS, hath reference to this signification of trust. And that speech of *Jacob* unto his Father about the same busines, I will be surety for him; of my HAND shalt thou requite him. ¶ In the sense of fidelity all the Princes & men of power, and all the sons of *David* GAVE THE HAND unto King *Salomon*. And the Prophet *Ezekiel* emphatically declaring the perjury and infidelity of the King of Jerusalem, who had broken the oath made with the King of Babel, which he had confirmed BY GIVING HIS HAND, denounceth these punishments: That he should dye in the midst of Babel, in the place of the King that had made him King, whose oath hee had despised, and whose covenant made with him he brake: Neither should *Pharaoh* King of Egypt in whom he trusted deliver him. For hee hath despised the Oath, and broken the Covenant, YET LOE, HE HAD GIVEN HIS HAND. And verily all Nations have ever had a naturall respect unto the mystery of Faith, which hath her firme existence in the HAND, and have so esteemed the *Right Hand*, they thought the touch

touch thereof to be the most lively, significant and expresse *pawns* or *pledge* of faithfulness: whence all compact, leagues, Grants, combinations, truces, proviso's, bargaines, covenants, and intercourses whatsoever, are held to be inviolably ratified, and to stand in full power, force, and virtue by the TOUCH of the insuring Hand. For when we GIVE OUR HAND, we doe seale as it were an obligation or real contract, by which presents we deeply ingage our selves to a punctuall accomplishment of that which our Hand had protested to; the Hand being bound as a surety that our deeds shall bee forth-coming, and be found answerable to our words: for who soever forfeits the Recognizance of his Hand, he breaks the most sacred and strongest band of Truth; and by falsifying his manuell faith proves a kinde of Renegado to himselfe. *Cel. Rho. Iudicinus* thinks there is some Pythagoricall mystery in this authentick guise of the Hand in warrantizing faithfull Dealings, and that the gesture flowes from a secret and religious reverence to that comprehensive number *Ten*, for while each Hand doth extend five fingers which move to the comprehension of each other, they premit a resemblance of the *Decades* mystery, since meeting in their formall close they seem to greet one another in that number. *Callymachus* and *Varro* endeavour to render another reason, shewne from the naturall auctority and command that consists in the virtue of the *Right Hand*. And verily faith consists wholly in the *Right Hand*, and the left hath no obligatory force or virtue in it. For to give the left hand, or to take anothers given *Right Hand* with the

Cel. Rho. var. left.

Callymach. & Varro.

left; is not binding in point of naturall Faith. And therefore when *Josippus Gorie* the Jew, desired a Roman Souldier to give him his *Right Hand* in signe of Faith, he gave him his left, and drawing his sword with his *Right hand*, slew him; and yet he cannot properly be said to have falsified his promise, since he gave him but his left hand, whose touch hath no assurance, but was ever held deceitfull and ominous. Therefore the oath of Faith in all adjurations was taken and required by the *Right Hand*. Hence *Plautus*, *Hæc per dextram tuam, dextra te retinente manu, obsecro, infidelior mihi ne sis quam ego sum tibi.* To which may be referred that adjuration of *Cicero*, *per dextram ipsam quam hospes hospiti perrexisti.* For, the Ancients were wont by this gesture of faith, to put their last will and commandement into the obliged *Hand* of their heirs, or executors. To which intent *Masmissa* sent to *Anilius* Proconsull of Africa, requesting him to send unto him, then at the point of death, *Scipio Emilianus* who then served under his command as a Souldier, supposing his death to prove more happy, if he dyed embracing his *Right Hand*, and adjured him thereby, to performe his last will and testament. *Tarquinius Priscus* sent for *Servius* to this purpose. Thus the friends of *Germanicus* touching his *Right Hand* swore to revenge his death. And *Adicipsa* King of Numidia after he had adopted *Jugurth*, upon his death-bed used these words unto him, I adjure thee by this *Right Hand* [which he held] and by the allegiance thou owest to thy Country, that thou estrange not thy love and service from these thy kinsmen whom by favour and adoption I have created

Dorleans
upon Taci-
tus.

Plautus
captiv.

Cicero
pro Deje-
taro Gal.
Reg.

Valer.
Max. l. 5.

Liv. De
cad. 1.

Tacit. Ar-
pal. 2.

Salust. de
bello Ju-
gurth.

created

created thy brethren. To this, *Virgil* alluding to the generall custome :

Virg. Æneid. 7.

Fata per Aenea iuro dextramq̄ potentem.

Tibullus alludes to this gesture,

Te teneam moriens deficiente manu.

Tib. Eleg.

The wilde Irish doe ordinarily use to swear by this seat of faith and minister of virtue, the *Right Hand*, who at every third word are wont to lash out an oath, and among the rest, these, By my *God fathers Hand*, by my *gossips Hand*, or by thy *Hand*, and for the performance of promise, and that a man may beleeve them, these are of greatest weight to binde them : If one swear by the *Hand* of an Earle, or of his owne Lord, or some mighty person, for if he be forsworne and convict of perjury, the said mighty man will wring from him perforce a great summe of money, and a number of cowes, as if by that perjury the greatest abuse and injury that might be, were offered to his name. And the Hebridian Scots and Mountainiers in their contracts swear by the *Hand* of their Captaine, an ordinance observed among them ever since *Euennus* the first King that exacted the oath of Faith at their *Hands*. ¶ But the indissoluble soder and inviolable bond of society, which old sincerity instructed by reason in the tacit force thereof thought the great oath and the strongest hold the Re-publick hath to keep the honour of her estate is Faith, then which there was never any thing held to be of greater credit or antiquity. Hence *Xenophon* hath Βροτῶδες πιστεῖ δεξίαν, *id est, publicam fidem*. And *Numa* by his dedication of the *Hand* to Faith, and commanding the *Flamins* to execute their functions with their *Hands* covered,

Cambden in Britan.

H. & Boet lib. 2 ex quo Zinguer. Theat. hum. vit.

L. iv. lib. 1. P. 1m. Plut.

and wrapped close to their fingers ends, gave a notable testimony that he held Faith for holy and sacred after touching of the Right Hand, that it ought be kept and preserved, and that her seate was sacred and consecrated even upon the Right Hands, and therefore that it ought by no meanes to be violated: wherefore in particular contracts among the Romans there was not any oath more religious and holy then the oath of Faith, a point of naturall doctrine that *Numa* did but enforce with his rituall additions. But the authority, reputation, consequence and dignity of the Publicke Faith was had in such singular estimation, that men held their money no where so safe as in the Hands of the Publicke State. Hence it is that we may see many ancient coines with two Hands joyned together, with this inscription of Faith kept; *Fides Romanorum*, sometimes *Fides legionum*. And hence also it was that the Romans were wont to contrive the statues of those Princes that had deserved well of the Common-wealth, that by a Right Hand extended out they signified their Faith unto the same. *Tully* had reference to this State oath, when he said, I gave Publicke Faith upon the promise of the Senators, that is to say, he offered forth his Right Hand, as a pledge thereof; and it is fit this naturall ceremony of an oath should be revered in the Hand, the chiefest seat of Fidelity, since it is the honest foundation of all right and equity. ¶ Nothing so ordinary in the common affaires of life as STRIKING HANDS, whether it be for confirmation of our bargaines, grants or covenants in the behalfe of our selves. or in undertaking by way of promise and

Camer.

Hist. med

Hier. hier.

lib. 25.

and suretyship for others wherein the *Hand* as a surety is still engaged. And indeed the whole trade of the universe is driven by this driving stroke of the *Hand*: he that shall (as I have sometimes done) walke upon the Royall Exchange among Merchants, meerly to observe their intercourses of buying and selling, shall soon be satisfied in the naturall force of this expression. But he that would see the vigour of this gesture in *puris naturalibus*, must repair to the Horse Cirque, or Sheep Pens in Smith-field, where those crafty Olympique Merchants who need the *Hand* of no Broker to speed the course of their affaires, will take you for no chapman, unlesse you strike them good lucke, and smite them earnest in the palme. And I have sometimes in consort with my friend had good sport to let him to observe the pure and naturall efforts of these men in the heat of their dealings, and have suffered my selfe to bee a little smitten with the *Hand* of deceit, to gaine the curiosity of an experiment, a kinde of solace, pleasing to Philosophicall complexions, and such who hunt after the subtleties of Nature: wherein though I cannot brag of my bargain, yet I can afford my Reader a good penniworth. Their cunning manning of the *Hand* in time and tone, I have sometimes call'd the Horse-Rhetorique of Smithfield, which by calculation I have found to differ from the Fish Dialect of Billingsgate, in the monochord of motion, and peaceablenesse of accent. And he that shall undertake to out-write *Mark-ban*, and like *Horns Pocus* to discover the subtleties of his own profession, wil not set forth the art of Horse-coursing well, if he omit the rule of buying

ing and selling by this insurance and policy of the *Hand*.

¶ But as concerning that perillous striking of the *Hand* for others, *Salomon* who was well versed in the subtle notions of manual utterance, acknowledging the signification thereof in suretiship, discommends the inconvenient and obligatory force of this expression: My sonne, if thou

Prov. 6. 1.

be surety for thy friend, if thou hast stricken thy *Hand* with a stranger, thou art snared, &c. And

Prov. 22. 6

in another place: Be not thou of those that strike *Hands*, or of them that are sureties for debts. And the Wiseman striking again with the same *Hand* of reprehension: A man void of understanding striketh *Hands* and becommeth surety in the presence of his friend. Wherein he checkes the indiscreet forwardnesse of some men in these kinde of undertakings, who offer themselves before the favour is required at their *Hands*, and at the very sight of and presence of his friend, without consideration or looking into the businesse, thrusts his *Hands* into the bond of suretiship. And such a man is here describ'd to bee a man wanting a heart, and surely it were well if such a one were without a *Hand* also: for since hee hath not understanding in his heart to keep him from hurt, it were good he had no power in his *Hand* to doe himselfe hurt: especially if he be such a foole, as having stricken anothers *Hand*, and made himselfe a surety, he striketh his owne *Hands* as applauding himselfe for it, which may be the sense of this place. Surely such a foole may quickly wring his *Hands* together in sorrow, who before did clap his *Hands* in joy, and may strike himselfe in anger with the same *Hand* wherewith in

Dr. Jerm.
mins pa-
raphr. ob-
servat. on
the Prov.

the

the foolish kindnesse of suretship he stricke the Hand of another. For he that hath stricken his Hand to be surety for his friend, had beene better that his friend had stricke him with a harder blow, when by striking his Hand he hath brought him, under the Hand of another, and behinde hand in the world. *Salazar* commenting upon these places of the Proverbs, renders this expression of the Hand, according to Expositors. Variously, sometimes 'tis *Manum defigere, uolam percutere, in fidei iubentibus pro debitis manum pepigere, in fidei iussionibus stipulata manu fide iubero.* And he calls it sometimes *Sonum securitatis vel assicurationis, scil. eum sonum quem in stipulationis, & fidei iussionis. seu assicurationis pacto manus manni conferta, & illisa edere solet.* *Job* also, eloquent in affliction, in his appeale from men to God, acknowledgeth the obligatory sense of this expression of the Hand, Lay downe now, put me in a surety with thee; who is hee that will STRIKE HANDS with me? By *Tully* this solemne bond or obligation of the Hand is called *Nexus*: *Attici, te esse scribis mancipio, & nexu: meum autem usu & fructu.* And in another place: *Non enim ita dicunt eos esse seruos, ut sunt mancipia, quae sunt Dominorum facta nexu aut aliquo jure civili.* Hence in the Lawes of the twelve Tables we finde these words, *Ut quae res mancipii essent, quae eas venderet, nexum faceret.* To which may bee annexed that which *Valerius Maximus* reports of *Titus Vetus*, who as his words are, *Propter domesticam ruinam & grave as alienum C. Plouio Nexum se dare admodum adolescentulus coactus esset.* This expression by gesture, by reason of the signification it hath in Nature, was not onely used in Testaments,

Salaz.
comment.
in Prov.
Sal.

Job 17. 3.

Tul. ad
Atticum
lib. 7.
Idem in
paradox.

Valer.
Max 1 6.

Testaments,

Mottom.
in leg. 12.
Tab.

Clem.
Alex.
Strom. l. 1.

Probus in
Datam.

Sclater on
the Gal.

staments, in which the *Heyre* was taken by the *Hand* that hee might passe into the family of the Testator, and in the buying of servants, but also in all obligatory bargaines and pledges, as *Hottoman* informes us: and indeed in buying and selling this *Nexus* was commonly used; as when he that sold a commodity did undertake for the thing sold, and did oblige himselfe to make good whatsoever there lacked of the weight or tale of the commodity bought, as the same *Hottoman* affirmes, which is as much as to undertake to be surety for the thing it self; for suretiship is a species of bargaining. And according to *Varro* a free man when he had enthralled himselfe to servitude for money borrowed, untill hee had paid it hee was called *Nexus*, à *nector*, vel *nexum quasi nexum*. *Clemens Alexandrinus* calls this Law-expression *Carpisimum*, because that he who did oblige himselfe unto another, or offered his faith, gave his wrest, to wit, the joynt whereby the *Hand* is joynd to the wrest, to be apprehended and wrang, to signifie that he was held oblig'd; custome having a little chang'd the most naturall forme, without impeachment of signification. ¶ That this gesture is significant to licence, warrant, and assure, is not difficult to prove. For that *Artaxerxes* King of Persia by giving his Right *Hand* to *Mithridates* the brother of *Ariobarzanes* promising to kill *Datamen*, gave him licence, and an open warrant, with pardon of punishment to doe what he would in that businesse. And *Saint Paul* when he would warrant and assure the *Gaelians*, *Corinthians*, *Colossians*, and *Thessalonians*, to whom he writ, that those Epistles were his, his salutations in the close intimate that they were

were

were written with his owne Hand. ¶ This gesture is also significantly used when we chuse an Umpire put to arbitration and compromise. To which that of *Job* may be referred, Neither is there any dayes-man betwixt us that might lay his Hand upon us both. To which expression of gesture, that also of the Apostle Saint *Paul* seems to appertaine, The Law was given by Angels in the Hand of a Mediator, as if that Law of the Old Testament, about keeping whereof the people of Israel had covenanted with God, had (as by giving the Hand) come to that people by mediation of *Moses*, and did prefigure what was to be done by the Angel of the Testament or Mediator of a better Testament; to wit, that a better Law established between God and Man, the Mediator of the new Covenant mediating between both the parties, and stretching out his armes in his suffering, had LAID HIS HANDS UPON THEM TO CONFIRME a more holy league and covenant.

Job 9.33.

Galath. 3.

19.

Pintus de Chr. cruc

Heb. 8. 6.

TO SHAKE THE GIVEN HAND is an expression usuall in friendship, peacefull love, benevolence, salutation, entertainment, and bidding welcome; reconciliation, congratulation, giving thanks, valediction, and wel-wishing. This loving declaration of the Hand, the Greeks expresse in the word *ἡσπασαι*. An expression usuall between those who desire to incorporate, unite, or grow into one, and make a perfect joint. The most happy point of unity, a naturall forme very rich in signification, since they who thus profess communion of goods while they willingly embrace each others HAND signific

Reconcilio.

Gestus LVII.

fic

sic that they are both content that their works
 shall be common; by this gesture (speaking plain-
 ly, as if they in effect should say, *What damage
 happens unto thee, I shall esteeme as my owne
 losse; and thy emolument and profit I shall en-
 tertaine as mine owne; and thou shalt finde me
 ready prest with a consonant and willing minde,
 both to yeeld to thee a share of my welfare, and re-
 ciprocally to beare a part of thy calamity.* For,
 all this is the more significantly implied by this
 gesture, in regard, that works are the words of
 love; and the *Hand* is the Tongue of hearty gods
 will. The minde of man naturally desirous by
 some symbole or sententious gesture to utter and
 disclose herselfe in the affections of love, doth
 manifestly set forth her disposition by this courtly
 declaration of the *Hand*, a naturall complement
 wherewith she commonly sweetens her affecti-
 onate respects to others. And this naturall ex-
 pression seems to result from the sympathy be-
 tween the will and the *Hand*: for, the will affe-
 ctionately inclined and moved to stretch forth
 herselfe, the *Hand*, that is moved by the same
 spirit, willing to goe out and set a glosse upon
 the inward motion, casts it selfe into a forme ex-
 tending to a semblance of the inward appetite;
 neither is the *Hand* at any time found too short
 for such an expression if the will be disposed to
 cooperate with it. For, nature who hath inge-
 niously thought on many conveniences of ex-
 pression for the use and benefit of common life,
 among others, seems to have ordained the *Hand*
 to be the generall instrument of the minde, and
 endued it with a courteous appetite of closing
 with anothers. Therefore when the minde
 would

would disclose the virtue, strength, and forcible operation of her favour and good-will, out of the abundance of her love she puts forth the *Hand*, and in that as it were the heart it self, with affectionate love; and receives them againe by a naturall bill of exchange in the *Hand* of another, which verily is a signe of mutuall agreement, and of a perfect conjunction; for which cause *Pindarus* a Poet of an aspiring wit, placed the heart and *Hand* as relatives under one and the same parallel. To the naturall sense of this gesture appertains divers passages of *Tacitus*: The *Lingones* (saith he) according to their accustomed manner had sent gifts to the Legions *right Hands* in token of mutuall love and hospitality. The Centurion *Sisenna* carried in the name of the Syrian Army to the Souldiers of the guard *right Hands* in token of concord. And Ambassadors came from *Artabanns* King of the Parthians, calling to minde their friendship and allyance with the Romans, and desiring to *renue Right Hands*. To bring this important gesture of the *Hand* in friendship a little nearer to the authenticke light of sacred History. So *Jehu* to *Jonadab* when he asked him whether his heart were right, give me thine *Hand*. So *James* and *Cephal* and *John* gave to *Barnabas* the *Right Hand* of fellowship, that is, they gave him their *Hands* in token of agreement in matters of doctrine. ¶ That this gesture is significant in salutation, bidding welcome and entertainment, is apparent by many testimonies of the Ancients. *Virgil* in the first place witnesseth the same, complaining to his mother, thus,

Pindarus

Tacit. hist. lib. 1.

2 Kings 10. 15.

Gal. 2. 9.

Virg. Æneid. 8.

— — — — — *Cur dextra jungere dextram*

Non

Non datur ———

Idem. And in another place *Evander* speaking to *Achilles* concerning his affection to *Ancises*,

——— *Mihi mens, juvenili ardebas amore*

[*Compellere Juvencus & dextra conjungere dextram.*

Horac. l. 1. *Horace* also concerning himselfe,

Satyr. 9.

Accurrit quidam notus mihi nomine tantum,

Arreptaq; manu quid agis dulcissime rerum?

To this signe of salutation and entertainment appertaines that medall, whose inscription is,

Pier. Hieroglyph. lib. 35.

Trijanus Adrianus, wherein you may see the Emperour himselfe joyning his *Right Hand* with the *Hand* of *Jupiter* sitting, with this inscription placed under the base, *ADVENTUS AUG.*

Sir Rich. Bakers Chron. in the life of Rich. 2.

We read of *Richard* the second to have used this expression of welcome to his Nobles when they appeared at *Westminster*. *Manichens* delivered this gesture as a certaine secret to his disciples, that when they met one another, they should salute by joyning *Hands*, by which signe they declared that they were delivered out of darknesse, as *Epiphanius* reporteth. And there is no

Epiphanius l. 3. Tom. 2. Con. haz. Xenop. Cyr. l. 6.

expression of love more frequent in the enter-courses of common life then this. Thus *Abraham* in *Xenophon* comes to *Cyrus*, and taking him by the *Right Hand*, makes use of this grateful expression: and both *Xenophon*, and all other Authors are full of such loving occurrences of the *Hand*, and mutuell declarations of hospitable love. Thus *Pallas* in *Virgil* entertaining *Aeneas*, and bidding him welcome:

Virgil Aeneid. 8. Tact. l. 15

——— *Nostris succede penatibus hospes*

Acceptusq; manu dextraq; amplexus inhaesit.

Thus *Tiridates* King of *Armenia* comming to *Corbulo*, lighted first from his horse, and *Corbulo* did

did

did the like immediately, and both of them on foot joyned Right Hands. And when *Cicero* had fled out of Rome for feare of *Antonius*, who after the death of *Julius Caesar* began to looke aloft, and became fearfull to all men, as though he meant to make himselfe King: But afterwards concerning his dastardly feare, returned to Rome, there came such a number of people out to meet him, that he could doe nothing but take them by the Hands and embrace them: who to honour him came to meet him at the gate of the City, as also by the way to bring him to his house. This symbolicall expression of the Hand had a practicall signification among the Ancients, when the Hand given did assure the inviolable observation of all the lawes of hospitalty, which may receive some illustration from the noble practice of *Pacuvius Calavins*, who when he had invited *Annibal* to supper, and *Perolla* his onely sonne after supper had told his father that he had now an opportunity to reconcile himselfe unto the Romanes, to let him seal it with the blood of *Annibal*; His father dehorting and conjuring him from the violation of the lawes of hospitality & breach of covenant: There are not many houres past (since that we sware by all the gods and holy hollowes in heaven, and by JOINING HAND IN HAND made faithfull promise and obliged our selves, to communicate together with him, & so to eat at the holy Table of sacred Viands, &c. And when King *Syphax* was brought into the *Prætorium* or Generals pavilion, and there presented unto *Scipio*, *Scipio* was much moved in minde to consider the state and fortune of the man, compared now to his present condition

Plutarch
in the life
of Cicero;

Liv. l. 37

Liv. l. 30.

dition [which more wrought upon him] when he remembered withall and called to minde, the hospitable entertainment, the GIVING INTERCHANGEABLY OF THE RIGHT HAND, and the covenant betweene them, made both in publique and private. Our Ancestors also had this expression of Hospitable love in a reall respect, when they knew no greater terme of reproach, then to call a man unhospitable. This expression of the *Hand* continues in force and estimation, and beares such sway among all Nations (especially those that are Northward) that he seemes to be disarmed of all humanity, and to want the affability of expression, who doth (when there is occasion for it) omit this benevolent insinuation of the *Hand*. But concerning this familiar and naturall intimation of the *Hand* in point of salutation, the ancient Sages and men of soundest judgement, have made a quære whether the familiar contact bee so comely and laudable in the *Hand* of a prudent and religious man. Among the wise Masters, those who were given to pleasure, as *Socrates*, *Plato*, and others, willingly admit of this embracing of the *Hand*, as an allurement to uncleane desire. But those that affected gravity, disallowed the promiscuous use thereof. Verily the Pythagoreans did give the *Right Hand* to none but men of their owne Sect, no not so much as to any of the same family, unlesse to their Parents, as *Iamblicus* notes. And it appears by the most ancient observations of elder times, that holy men for the most part used in their salutations only to put forth the *Hand*; since so, the singular benevolence of a friendly minde may be expressed without any impeachment to
their

Cresollus
Mythag.
vol. 1.

Iamblicus

their virtue and gravity. *Meletius* of Antioch, a man endued with an incredible easinesse and sweetnesse of manners, and most deare to all good men, is said only to have put forth his affable and gracious *Right Hand* in salutations, to shew the force of his love and affection towards others, wherein he observed the lawes of common humanity, and a courteous disposition, without any detriment to religious modesty. And at this day religious men in forreigne parts most commonly abstaine from embracing the *Hands* of others, without incurring the censure of incivility, and want of grace in behaviour, as taking the shaking of *Hands* in this sense, to be too blunt an expression for a *Hand* accustomed to matters of decorum, and the sacred tokens of divine reverence. ¶ In signe of congratulation the Huntsmen at the fall of the Boore slaine by *Meleager* with cheerfull shouts unfolding their joyes shake his victorious *Hands*; as *Ovid* elegantly feignes according to the naturall property of the *Hand* on such occasions. ¶ Nothing more ordinary then shaking of *Hands* in valediction and taking leave of our friends, and bidding them farewell, of which Poets and Historians are not silent. *Ovid* brings in *Cadmus* at his transformation, speaking to his wife *Hermione* to use this loving gesture of valediction, and to shake *Hands* with him while he yet had a *Hand* to shake. Thus *Calanus* the Indian Philosopher about to sacrifice himselfe alive at the tombe of *Cyrus*, before he went up upon the funerall pile, he had all the Macedonians that were there farewell, and SHOOKE THEM BY THE HANDS. And *Tebusias* when *Hierax* Admirall of the La-

Ovid
Metam. 4.

Plutarch
in the life
of Alex:
the Great.

cedemonians came in the interim that he was rescuing the Æginetes besieged by the Athenians, and tooke his ships from him; yet he went home very happy, for when about to depart he tooke ship, there was not a souldier but **SHOOK HIM BY THE HAND**, and with other kinde expressions **Wishing** all happinesse unto him. ¶ That this gesture is significant in reconciliation is most manifest by our common practise and use thereof in the sense of that intention. Thus *Minutius* and *Fabius Maximus* Dictator gave their *Hands* one to another at the time of their reconciliation. And when *Onatius Aurelius*, a Knight of Rome had told the people what a vision he had seen in his dream, that *Jupiter* had appeared to him that night, and willed him to tell them openly, that they should not put *Pompey* and *Crassus* out of their office, before they were reconciled together; he had no sooner spoken the words, but the people commanded them to be friends. *Pompey* sat still, and said never a word unto it. But *Crassus* rose, and **TOOK POMPEY BY THE HAND**, and turning him to the people, told them aloud, My Lords of Rome, I doe nothing unworthy of my selfe to seek *Pompey's* friendship and favour first, since you your selves have called him the Great before he had any haire upon his face, and that you gave him the honour of triumph, before he was a Senator.

Xenop.
rerum

Græc. l. 5.

Liv. 2. 2.

Plutarch
in the life
of Crassus

Injurias
remitto.
Gestus
LVIII.

TO PRESSE HARD AND WRING ANOTHERS HAND, is a naturall insinuation of love, duty, reverence, supplication, peace, and of forgiveness of all injuries. Hence Physicians the subtile and diligent observers of nature, think

think that there is in the *Hand* a certaine secret and hidden vertue, and a convenient force or philtre to procure affection. Wherefore *Themistocles*, he who coupled eloquence with the gravity of Philosophy, where he disputes of reconciliation and knitting together of hearts in the common bond of friendship, he would have the *Hands* of othersto be laid hold on, and wrung with the fingers; for that, saith he, the *Hands* put forth a sting or goad, and are many times a convenient sput to future amity. Hereupon beauties pale vassalls led by the forcible instinct of their passion, in preferring their amorous insinuations, doe much use this speaking touch of the *Hand*, a piece of covert courtship whereby they seem to strive to imprint upon their mistresses *Hand* a tacit hint of their affection, suggested in this pressing flattery of the *Hand*; for lovers, I know not by what amorous instinct, next to the face, direct their passionate respects to the *Hand* of those they love; to this part they most usually accommodate their significant expressions; this they devoutly wring and embrace, and by the discoursing compressions thereof, intimate and suggest the eagernesse of desire, and their inexplicable apprehensions of joy & griefe. Hence the great Master in the Art of love, understanding the naturall force of this tacit confidence and humble supplication, brings in *Jason* exhibiting his request to *Medea* softly wringing her fair *Hand*:

Themist.
Orat. 3.

Ovid. Me-
tamor. l. 7.

*Ut vero capit q̄ loqui dextram q̄, prehendit,
Hospes, & auxilium submissa voce rogavit.*

But this *Chirothripsia*, or griping anothers *Hand*, was never held a safe or warrantable ex-

pression in the *Hand* of any man, taken for the most part for a wanton essay or try proove of a tractable disposition, and a lascivious prologue and insinuation of lust. I willingly heare (saith

Cresol. in
mystag.
Greg Nyf-
ora. 3.d.
resurrect.

Cresollinus) *Gregory Nyssen*, whose voyce and admonitions I prefer before all the learned Schoolmen in the world. *Solent manus ipso contactu valida anima robur effœminare*, a proove and experiment of whose observation may be understood out of a certaine short narration of *Philostratus*.

Philostratus
in vita
Apollonii.

There were in the stately Seraglio of the King of Persia many of the Kings concubines of excellent beauty, who for their rare perfection of parts, and outward endowments of nature might well have stood in competition for the golden ball of Paris, upon one of which when a certain Eunuch had more curiously cast his eyes, he began to be tickled with desire, and so nettled with the itch of concupiscence, that he placed all his felicity in enjoying of her; wherefore he made frequent visits, carried himselfe very obsequitously unto her, sprinkled his discourse with amorous and alluring words (and which he thought would most of all availe to set forward his designe, and to stir up and quicken the flames of affection) he WRUNG HER HAND, which when the over-seer of the Eunuchs perceived, he commanded him, especially, in no wise to touch the neck or *Hand* of the woman: good counsell; which when he refused to follow, he fell into that foule action, which proved fatall unto him.

Plutarch
in the life
of Corio-
lanus.

¶ This gesture as it is a token of duty and reverentiall love, *Coriolanus* used towards his mother *Volumnia*, when overcome by her earnest persuasions to withdraw his Army from Rome, he
cried

cried out, Oh mother ! what have you done to me? for HOLDING HER ARD BY THE RIGHT HAND, Oh mother I said he, you have wonne a happy victory for your Countrey, but mortall and unhappy for your sonne; for I see my selfe vanquished by you alone. ¶ This WRINGING OF ANOTHERS HAND, doth sometimes naturally imp y peace, and a loving forgiveness of all injuries. And how faithfull an interpreter of the mind the Hand hath continued, even when the tongue hath failed, and men have been deprived of all wayes of delivering their mindes but by signes and tokens; and how intelligible this expression by gesture which we have now in Hand, hath been apprehended to be in the extremity of silence, may sufficiently appeare by preferring the examples of two great Princes lying both speechlesse on their death-beds. The first example shall be in *Philip Duke of Burgundy; the father of Charles* slaine at the battell of Nancie; *Charles* having absented himselfe from his father for some faults, and his father falling very sicke in the City of Bruges, so that his speech failed him; *Charles* hearing of it came from Gant in post to Bruges, and falling on his knees before his father, did with warme teares beg humble pardon for all the griefes he had put him to, and besought him with lowly reverence, that he would vouchsafe him his fatherly blessing; his Confessour having told him in his ear that if he could not speak he should at least-wise give his sonne some token and testimony of his god will towards him: The good Prince opened his eyes, and T KING HIS SON BY THE RIGHT HAND, clasped it within his

James
Meyer l. b
16, of the
Annales
of France.

Godwin
in his An.
Hen. 8.

owne so hard as he could, a signe of love and forgiveness. To match this with another of our own History, to wit, of *Henry* the eight, who falling sick, commanded the Archbishop (then at *Croyden*) should be sent for in all haste, who using all possible speed came not untill the King was speechlesse: as soone as he came, the King TOOK HIM BY THE HAND, the Archbishop exhorting him to place all his hopes in Gods mercies through Christ, & beseeching him that if he could not in words, he would by some signe or other testifie this his hope, who then WRINGED THE ARCHBISHOPS HAND AS HARD AS HE COULD, a signe of faith, and hope of mercy and forgiveness, and shortly after departed.

Suspicio-
nem & b-
dium noto
Gest. LIX

Liv. l. 45.
Valer.
Max. l. 6.
cap. 4.

TO DRAW BACKE THE UNWILLING HAND INSTEAD OF REACHING IT OUT TO EMBRACE THE HAND OF ANOTHER, is a sign of enmity likely to prove inveterate, used by those who flatly refuse to agree, & reject that proffered amity which they have in suspicion. The example of *Caius Popilius* may seem very aptly to belong unto this gesture, who when he had met *Antiochus* foure miles distant from *Alexandria*, after greeting and salutation, at the first comming, *Antiochus* PUT FORTH HIS RIGHT HAND TO *Popilius*; but he delivered unto him a scrole written, and wished him before he did any thing to read that script; after he had read the writing through, he answered he would devise with his friends, and consider what was best to be done. But *Popilius* according to his ordinary blunt manner of speech which he had by nature,

ture, made a circle about the King with the rod he had in his Hand, and withall, make me an answer (quoth he) I advise you, such as I may report to the Senate, before you passe the compasse of this circle. The King astonied at this so rude and violent a commandement, after he had stayed and paused a while; I will be content (quoth he) to doe whatsoever the Senate shall ordaine; then and not before, *Pepilius* GAVE THE KING HIS HAND as a friend and ally. The stoutnesse of *Sylla*, and his resolution to be reconciled upon no other termes then his own, discovered it selfe by the same neglectfull carriage of his Hand towards *Mithridates*, who when he came to him, and OFFERED TO TAKE HIM BY THE HAND; *Sylla* asked him first if he did accept of the peace, with the conditions *Archelaus* had agreed unto; nor untill *Mithridates* had made him answer that he did, would he accept of his proffered and suspected amity; for then, and not before, he relaluted, embraced and kissed him. Thus *Fredericke* partner and consort in the Kingdome with *Uladislava* the second King of Bohemia, REFUSED TO GIVE HIS RIGHT HAND to *Sobieskius* whom his father received into favour after he had attempted to raise garboyles in Moravia, pretending he had the gout in his Hand. And so that lofty and stately Prelate *Dunstan* REFUSED TO GIVE KING EDGAR HIS RIGHT HAND, before he was excommunicated, because he had defloured a Virgin, but rating him, Darest thou touch my *Right Hand* that hast ravished one devoted to God, I will not be a friend to him that is an enemy to God, & injoynded him seven years penance,

Plutarch
in the life
of *Sylla*

Vincentius
l. 24. c. 87.

penance, after which he was absolved, and the childe christned.

Chare diligo. Gest. LX. Arist. in Probl. Psal. 119. 48. Simon de Muis comment. in omnes Psal. Cornel. a Lapid. in Cant. 2,6.

WE PUT FORTH BOTH OUR HANDS TO EMBRACE those we love, as if we would bring them home into our heart and bosome, as some dear and pretious thing, as *Aristotle* gives the reason of the gesture. To which expression I find that of the Psalmist referred, My Hands will I lift up unto thy commandements which I have loved: A proverbiall speech taken from this intention of the Hand, as *Simon de Muis* observes. *Cornelius a Lapidis* notes the naturall disposition of the Hands in embracing, who commenting upon the second of Canticles 6. His left Hand is under my head, and his Right Hand doth embrace me; for lovers and parents use to put their left hand under those they tenderly affect, and then with their Right Hand to EMBRACE the whole body, and so bring them to their bosome, comprehending them in the compass of their armes, as in the most naturall circle of affection.

Honoro. Gest. LXI. Ecclesiast. 29.5.

TO APPREHEND AND KISSE THE BACKE OF ANOTHERS HAND, is their naturall expression who would give a token of their serviceable love, faith, loyalty, honourable respect, thankfull humilitty, reverence, supplication, and subjection. From this naturall gesture the Spaniards tooke their usuall formes of salutation and valediction, whose complement usually is *Baso des vostres mans*, I kisse your Hand. The sonne of *Sirac* acknowledgeth the signification of this submissive gesture in that saying, Till he hath

received, he will kisse a mans Hand. If we should looke backe upon the actions of affectionate lovers, whose inflamed hearts have moved them to sacrifice kisses on this low altar of friendship, and to offer their service; by this modest insinuation of gesture, we might finde many passages of historicall antiquity to confirme and illustrate the sense of this expression. . How passionate was *Cyrus* when he came to the place where his friend *Abradatas* lay slaine, seeing his wife sitting upon the ground by the dead body of her Lord? for bursting forth into this patheticall ejaculation, O thou good and faithfull soule, art thou gone and left us, and there withall TOOKE HIM BY THE RIGHT HAND, and the Hand of his dead friend followed (for it was cut off with the cymeter of an Ægyptian) which *Cyrus* beholding it, much aggravated his sorrow. But *Abradatas* wife *Panthea* shrieked out, and taking the Hand from *Cyrus*, KISSED IT, and fitted it againe to its place as well as she could. To match this president with another most illustrious postscript of surviving affection, that bright mirrour of masculine constancie. *T. Volumnius* when he had long wept over the body of his friend *M. Lucullus*, whom *Marke Anthony* had put to death, because he tooke part with *Bruinus* and *Gassius*, desired *Anthony* he might be dispatched upon the body of his friend, whose losse he ought not to survive; and having obtained his desire, being brought where he would be, having GREEDILY KISSED THE RIGHT HAND of *Lucullus*, he tooke up his head that lay there cut off, and applied it to his breast, and afterward submitted his neck to the sword

Xenoph.
de instit.
Cyrilib.7.

Valer.
Max.l.4.

Plutarch
in the life
of Cato-
Utican.

Lewis de
Mayern
Turquet,
Gen. Hist.
Spain.

Tit. Liv.
us 1.37.

Valer.
Max. 1.2.

T. Livius
lib. 33.

Word of the Conquerour. *Valerius Maximus* in the relation of this Story runs high in setting out this hyperbole of friendship, and unmatchable paterne of Roman fidelity. ¶ *Alfus* the Celtiberian used this expression of thankfull humilitie to *Scipio* when he had received that unexpected favour at his Hand to have his captive betrothed wife preserved by him, and freely delivered unto him; seeing it could not be comprehended nor equalled by any recompence or thanks, he was held seized with joy and shame, and taking *Scipio* by the Right Hand, prayed all the gods to requite the great favour he had done him, seeing he found himselfe insufficient to make any satisfaction as he desired. ¶ As this gesture is a signe of honour and obsequious reverence. *Cato Utican* had his HAND KIST by his Army in especiall honour of him at his departure, *Scipio* the conquerour of Africa received the like respect and reverence from certaine Pirates, who when they had intreated him they might presume to approach into his presence, and to have a view of his person, he let them in, and immediately they went, and worshipped the posts and pillars of his gates, as if his house had been the harbour of some sacred deitie, and having laid their gifts and presents at his threshold, ran hastily to his HANDS AND KISSE THEM; which done, overjoyed as it were with so great a hapinesse, they returned home. *Delapsa Celsa sidera hominibus se sese offerent [venerationis] amplius non recipient*, saith *Valerius*. This token of love and honor may be further amplified out of *Livie*. For when *T. Quintius* had vanquished King *Philip*, and proclaimed liberty by the Beadle to many

many

many of the parts of Greece, as the Corinthians, Phocensians and others, there was such joy as men were not able to comprehend, at last when their joy was once confirmed by making the Beadle to cry it once againe; they set up such a shout, and followed it so with clapping of Hands, redoubling the same so often, as evidently it appeared, how there is no earthly good in the world more pleasing to a multitude than liberty is; and afterwards running apace unto the Roman Generall in such sort, that his person was in some danger of the multitude crouding so hard upon him alone to TOUCH HIS RIGHT HAND. Thus *Charicles* a Physitian departing from *Tiberius* as it had been about some businesse of his owne, under colour of duty, TAKING HIM BY THE HAND, felt the pulse of his veines. Thus also we finde *Gadatas* and *Gobrias* in *Xenophon* worshipping the *Right Hand* of *Cyrus*. But the most unseasonable and servile use of this expression the Senatours made towards *Nero*; when even in the height of their griefe, the City filled with funeralls, the Capitoll with sacrifices, one having his brother, another his sonne put to death, or friend, or neare kindred, gave thanks to the gods, deckt their house with bayes, fell downe at the Emperours knees, and WARRIED HIS RIGHT HAND WITH KISSES. It was a strange mischance that happened to the learned *Oporinus* of the University of *Basil*, going about to use this courtly expression, to whom it being given in charge to receive the famous *Erasmus* by offering him presents of wine in the name of the City; he was prepared for it with a brave and a long Oration, but being trained up to the Schooles

Tacit. Annal. l. 6

Xenoph. de inst. Cyr. l. 7.

Tacit. Annal. l. 15.

Causin of Passions

Schooles (which hath little curiosity and quaintnesse in complements) going about to kisse *Erasmus* his Hand, full of the gout, he did it so roughly that he hurt him, and made him to cry out with paine he had put him to by his kisse, which made the good Professour lose himselfe, nor could he ever hit upon the beginning of his discourse, untill they plentifully had powred out some of the presented wine for him to drink, so to awaken his memory. ¶ In supplication this gesture is also significant; for it hath bene a custome with all Nations in supplication to appeale unto the Hand of those from whom they expected aid, pressing upon it as that part whose touch was an omen of successe, tendering their requests thereto, because the power of doing doth most manifestly rest therein: whereas to touch the left hand was ever accounted an ill presaging esse. To this appertaines that of *Apuleus*, *Juvenem quempiam &c. in medium producit, cuius dñi * manus deosculatus &c. miserere, ait sacerdos.* And the same Author in another booke presents us with this examplar confirmation *Pontianus ad pedes nostros advolutus, [veniam & oblivionem præteritorum omnium postulat] flens, & * manus nostras osculabundus.* Of which kinde of supplication exhibited with reverence and outward worship, declaring the inward affection, the Roman Annales are full of examples. Thus *Sophonisba* the wife of *Syphax* taken prisoner by *Masanissa*, desiring that it might be lawfull for her to open her mouth, and make an humble speech unto him her Lord, in whose only Hands lyeth her life and death; If I may be so bold (saith she) as to touch your knees, and that victorious

Apul. l. 2.
Asini au-
rei.
Idem in
Apologia.

T. Livius
l. 30.

Storious *Right Hand* of yours, &c. to whom
 when as now she HELD HIM FAST BY THE
 HAND, and requested his protection, he GAVE
 HIS RIGHT HAND for assurance to performe
 her request. And when *Mithridates* cast him-
 selfe at the knees of *Eunones*; *Eunones* moved Tacit. l. 12
 with the nobility of the man, and the change of
 his fortunes, at his prayer which argued no base
 minde, lifted up the suppliant, and commended
 him that he had chosen the Adorsian nation, and
 his RIGHT HAND for obtaining pardon. *Arche-* Plutarch 4
laus when he besought *Sylla* with teares in his in the life
 eyes, to be contented with what the Ambassa- of Sylla.
 dours of *Mithridates*. his master had excepted a-
 gainst his demands, TAKING HIM BY THE
 HAND, by intreaty at the end obtained of *Sylla*
 to send him unto *Mithridates*, promising that he
 would either bring him to agree to all the ar-
 ticles and conditions of peace that he demanded,
 or if he could not he would kill himselfe with his
 owne Hands. Thus also *Nicias* comming to Plutarch
Marcellus with teares in his eyes, and embracing in the life
 his knees, and KISSING HIS HANDS, besought of Marcell.
 him to take pity of his poore Citizens. The Tacit.
 Souldiers of *Germanicus*, who upon pretence of Annal. l. 1
 this expression in their complaints, lamentations
 and supplications unto him, tooke him by the
Hand as it were to kisse it, thrust his fingers into
 their mouths, that he might feele they were
 toothlesse. *Hecuba* comming as a suppliant to Euripides
Ulysses to intreat for *Iphigenia*, as she addrest
 herselfe to TOUCH HIS RIGHT HAND he HID
 IT, thereby cutting off all hope of pardon. To Plutare's
 this appertaines the speech of *Lucius Caesar* the in the life
 kinsman of *Julius Caesar* the Conqueror, where of Cato
 he Ulican.

he praieſth *Cato* to helpe him to make his oration which he ſhould ſay unto *Ceſar* in behalfe of the three hundred Merchants in *Utica*. And as for thee (*Cato*) ſaith he, I will KISSE HIS HANDS, and fall downie on my knees before him to intreat him for thee. ¶ For the exemplifying this expreſſion in the ſenſe of faith, loyalty and ſubjection. *Martin Flumee* affords us an Hiſtoricall and pregnant prooſe in King *John* of Hungarie when with a great company of the Hungariar Nobility which he brought with him, he came to KISSE SOLYMANS HAND, and to acknowledge himſelfe to him as his ſubject, and tributarie; who found him ſitting under a canopie where he made no great countenance to move himſelfe at the reverences he made, but ſhewing a great majeſty, he GAVE HIM HIS RIGHT HAND in ſigne of amity which he KISSED. There is a pleaſant Story agreeable to this purpoſe of *Amalſuinta* Queen of the Longobards, how when ſhe after the death of the King her husband, being childleſſe, had with great prudence and gravity governed the Kingdome, and was much magnified of her ſubjects, at the laſt her Nobles offered her a free power of chuſing them a King out of the Nobility, whom ſhe might make her husband, who having ſent for one of her Nobles whom ſhe preferred in her choice to the reſt, and he ſuppoſing he had been ſent for about ſom affaires of State, as ſoon as he ſaw the Queen, who was come out to meet him, he leapt from his horſe and bowed himſelfe to KISSE HER HAND; to whom ſhe ſmiling, not my Hand, but my face, meaning that he was now no longer to be a ſubject, but her husband and King.

Martin
Flumee in
his Hun-
garian Hi-
ſtory.

Luitpran.

King. *Aurelianus* sent by *Clodovius* to *Clorilda*, of whose vertue he was enamoured, to finde means of access unto her, resolved to beg almes of her, for which cause he stood at the gate of a Church among a great rable of beggars expecting the Princessse to come forth; she failed not to performe acts of charity to all the poore according to her custome, and perceiving this man who seemed of a generous aspect in these miserable rags, felt her heart filled with extraordinary pity, beholding one of so good carriage reduced to such misery, and without any further enquiry, she gave him a piece of gold. *Aurelianus* seeing this Royall Hand so charitably stretched out to succour a counterfeited want, whether he were transported with joy; or whether he was desirous to make himselfe observed by some act, he lifted up the sleeve of the Princessse, which according to the fashion of Robes then worne, covered all even unto her Hands, and having bared her Right Hand KISSED it with much reverence; She blushing, yet passing on and shewing no resentment, afterwards sending for him; which was the scope of his desire, who comming to the place assigned him, *Clorilda* beholding him, soundly chid him for his boldnesse, in lifting up the sleeve of her garment, and KISSING HER HAND: He who was a most quaint courtier found out this evasion, and said, The custome of his Countrey permitted to kisse the lips of Ladyes at salutation; but the unhappinesse of his condition abased him so low hee could not aspire to the face; behold the cause why hee contented himselfe with the Hand, it being a thing very reasonable to kisse a Hand,

Causin
Lady.

which is the source of so many charities.

Reservati-
one saluto
Gestus
LXII.
Plinie
Nat Hist.
lib. 11.

TO OFFER THE BACKE OF THE RIGHT HAND TO BE KISSED by others, which *Plinie* calls a religious ceremony used by all Nations, is an expression of state used by proud and scornfull persons, who affect the garbe of great ones, and are willing to afford a sleight respect to one they thinke unworthy of a higher touch. *Martiall* very acutely jeers at the condition of such over-weening *magnifico's*;

Martiall
lib. 2. Ep.
22.

*Basia das aliis, aliis das posthume dextram,
Dicis, utrum mavis elige, malo manum.*

Many such apes of sovereignty our times afford who arrogate to themselves more honour then either their birth or fortunes can challenge, such may see a copy of their improper expression in

Ammian.
Marcel. l. 8

Marcellinus who describing the corrupt state of Rome in the dayes of *Valentinian* and *Valens*, shews how the Nobility some of them, when they began to be saluted, or greeted breast to breast, turned their heads awry when they should have been kissed, and bridling it like unto curst and fierce bulls, offered unto their flattering favourites their knees or *Hands* to kisse, supposing that favour sufficient for them to live happily, and be made for ever. Indeed the favourites of fortune, and great Commanders of the world, with a little more reason have thought them much to wrong their majesty who in kissing presumed above their *Hands*. Examples of which imperious expression we have in *Caligula*, who as *Dion* reporteth of him was very sparing of his *Hand*, except it were to Senators, and to whom he offered this favour, they gave

Dion
Cass. l. 59.
Caligula.

him

him publicke thanks in the Senate for it, where-
 as all men saw him daily allowing this favour to
 dancers and tumblers. And *Domitian* to *Canis* Sueton
Domic.
cap. 12.
 his fathers concubine newly returned out of
 Istria, and offering to kisse his lippes, hee put
 FORTH HIS HAND. And the younger *Maxi-
 min* is noted to have used the said stately expres- Seldens
Titles of
Honours.
 sion in his demeanour towards them that came
 to salute him, and not to have admitted any a-
 bove his Hand. A piece of state that hath been
 as improperly usurped by the proud Prelates of
 the Church, who have expected the same symbol
 of subjection from the humble mouths of their
 adorers. A reserved carriage which begat envy
 in the people to the greatest Emperours. Where- Plinius in
Panegy:
ad Trajan-
num.
 fore *Pliny* comending *Trajan* the Emperor in for-
 bearing this expression of state, & condemning it
 in those that used it, saith, *ſam quo aſſenſu ſenatus
 quo gaudio exceptus es, cum candidatis ut quemq; no-
 minaveras? osculo occurreſ? devexus in planum,
 & quaſi unus ex gratulantibus, te miror magis, an
 improbem illos, qui efficerunt ut illud magnum vide-
 retur, cum velut affixi curulibus ſuis manum tan-
 tum, & hanc cunctanter & pigre, & [imputanti-
 bus] ſimiles promerent?* Yet in Princes whose
 tempers did enrich them with their peoples love,
 this demonstration of the Hand was held to be a
 note of Royall plauſibility. Of this kinde of be-
 nigne and courteous Princes was *Marcus Au-
 relius*, as *Herodian* noteth, who was of so sweet
 a temper, and debonaire behaviour towards all
 men, that he would GIVE HIS HAND [ἄξιό-
 μεν] to every man that came to him; comman-
 ding his guard to keepe backe none that came
 unto him. The same Author speaking of the

Herodian
Imp. r.
Hist. lib. 7.

Idem l. 3.

Emperour *Severus* his entrance into Rome with his Army, and noting his plausibility the next day when he came to the Senate, where he made a smooth and plausible speech, and then (saith he) he GAVE HIS HAND to all the company, where he useth the same Greeke word as before.

2 Sam. 15.
5.

Absolon used this popular action of his Hand, as a bait to entice and steale away the hearts of the people from his father *David*: for, the text saies it was so, that when any man came nigh him to doe him obeyfance, he put forth his Hand, and tooke him, and kissed him. *Otho* was of the

Cornel.
Tacitus
Hist. lib. 1.

same courtly complexion, and (as *Tacitus* observeth) was well skilled in the tacit force of this popular insinuation, very ready to

STRETCH FORTH HIS HAND, and to bow himselfe to every meane person, neither did he reject any, though coming single. The humanity of *Alexander* the Great, King of Macedon, a Prince of an invincible spirit, and noble temper, is most renowned in Histories; who although he was weakned with the violence of a disease (a thing most incredible to be spoken or heard) raising himselfe upon his couch, PUT FORTH HIS DYING HAND to all his souldiers that

Quintus
Curtius
lib. 10.

would, to touch it, and holding it in that posture untill all his Army had kissed, not untill then taking in his wearied arme: Upon which unimitable act of *Alexander*, *Valerius Maximus* breaks forth into a most patheticall interrogatory, *Quis autem manum osculari non curreret, qua jamfata oppressa maximi exercitus complexui, [humanitate] quam spiritu vividiore suffecit?* Nor was the affa-

Valer.
Max.
lib. 5.

Xenoph.
de instic.
Cyr. lib. 8.

bility of *Cyrus* King of Persia much lesse remarkable, who declaring upon his death-bed, how they

they should dispose of his body after his
 to wit, to bury it presently in the earth, and not
 to inclose it in any gold or silver urne; where-
 fore (saith he) if there be any of you, that would
 either touch my Right Hand, or behold my eye
 while I am yet alive, let them come neare; but
 when mine eyes are once closed, I crave of you
 my sonnes, that my body may be seene of no
 man, nor of you your selves; and having spoken
 these and other things, when he had given them
 all his Hand, he closed his eyes, and so dyed.
 Great Princes at this day expose not their Right
 Hand to be kissed, but to such whom they would
 welcome with some especiall grace. For when
 great Potentates intend to admit a friend into
 protection, or in their Royall goodnesse are plea-
 sed to re-admit some exile from their love, and
 would dispense with greater majesty a pardon
 royall for some passed offence, they use openly
 to offer and PRESENT THE BACKE OF
 THEIR RIGHT HAND, permitting them by
 that favour to reverence their power and high
 command; or the signification of that touch and
 honourable favour is as much as a firme signe of
 reconciliation and a gracious league obtained at
 their Hand.

TO PUT FORTH THE LEFT HAND AS IT
 WERE BY STEALTH, is their significant
 endeavour who have an intent unseene to pur-
 loine and convey away something. From which
 felonious action the Adage is derived, *Utitur*
manu sinistra, which translated, in the proverbiall
 sense is tooke up against cheates, and pilfering
 fellowes, who by a theebish sleight of Hand,

Furacita-
 tem noto.

Gestus
 LXIII.

Erasm.
 Adag.

and sly way of robbery, can bereave one of a thing unperceived; for such *Mercurialists* who address themselves to filch, and lurching closely assay under-*Hand* to steale a thing *Hand-smooth* away, doe in the cursed *Handicraft* of theft; out of a kinde of cunning choice imploy the left hand, which is the hand that lyes more out of sight, and is farre lesse observed then the *Right Hand* is. A *Hand* which if it once grow dexterious by habituall theeving, will not be left; for if it once affect to keep it selfe in ure, it turnes to an incurable felon. And it may be worth our inquiry why the Law doth so expressly order theft to be punished in this *Hand*, for that the *braton* of the left thumb is branded in malefactors, a kinde of penall pardon for the first transgression. And if it may be lawful to divine of the legality of this law-checke, I should thinke that there lyes some concealed symboll in the device, and that the estates assembled had regard to the felonious procacity and craft of this guilefull *Hand*, which is prone by a sly insinuation with more subtile secrecie to present it selfe to any sinister intention, & doth no sooner move to such actions, but every finger proves a limetwig; which the ancient *Aegyptians* implied in their way of Hieroglyphique when they figured furcivity or theft by a light figured left hand put forth as it were by stealth. To open and unfold the subtile and occult conceptions of antiquity about the nature and disposition of the left hand, and to collect what hath been noted touching the sinister inclinations of this hand, whereby its naturall properties have propagated themselves, and by action insensibly spread into the

See the
statut.

Pier. in
Hierogl.
lib. 35.

manners and customes of men. First, it is the noted property of the left hand to be covered, and to keep as it were a recluse in the bosome, or to be carried wrapped up in a cloake, lurking closely and lying as it were in ambuscado to entrap, and by a crafty fetch imperceptibly to make a prize of all that comes to Hand. Whence the Greeks from whom the facetiousnesse of manners and elegancie of learning (as some thinke) were first derived, signifie as much, who will therefore have the left hand named *ματιν χειρα* *levam manum*, because for the most part *ἐκκεκλυται κειρα κρυπτατα*, *regi & occultari solet*, whereupon this hand being more idle, for idlenesse is a maine cause of theft, it is consequently more prone to this manuell transgression. This light-fingered hand being called by *Isidor*, *Lava quod aptior sit ad levandum*, to wit, to beguile, elude, lessen and diminish anothers goods. And *Theocritus* following herein the opinion of antiquity, having noted the particular quality and behaviour of this hand, and the private vice to which it is propense, concludes from the pitchy temper thereof, that the left hand signifies the captivity of unlawfull desire and rapacity; so that it hath for this cause been consecrated to *Laverna* the goddess of theeves, as being by reason of its wily genius more fit and convenient for couzenage and clandestine theevery; for being commonly hid and involved in the bosome of a gown or cloake and waiting in obscurity, it comes to passe for the most part (men suspecting no such thing) that doing nothing and devored to rest, yet being at liberty and ready to handle, it will be doing, and somewhat of other mens suffers

Hesychius

Isidor.

Theocritus in charitibus.

for it, while this purloining hand thinkes it selfe the proprietary of anothers goods. Hence that elegant recorder of the ancient fictions, with a Poeticall touch of his pen, sets a glosse upon this businesse thus,

— *Nataq̄ ad furta sinistra.*

Ovid. l. 13
Metamor.
Plautus.

And that quaint Comcedian long before him pointing out as it were with his finger the genuine deceitfulness of this hand, called it, *Furtificam levam*, the close and cunning pilferer:

Euphor.
Satyr. 8.

And *Euphormio* alluding to the same properties of this hand, saith, *Turgentes oculos furtiva manu exfrico.* And (indeed) *Leva* or *sinistra* according to the ancient manner of speaking used

Hadrian
Card. de
Serm. La-
ripo.

with the Ancients, notes one to be a thiefe. That subtill knave *Asinius* who was experienced in the crafty handling of things, and drawing them to his owne private advantage, used this hand as least suspected, when he had watched an opportunity at a feast to steale away some of the

Catullus
Epigr. 12.

linnen; against whom *Catullus* in his stinging stile slings these words out of his crisped pen:

*Maruccine Ajini manu sinistra,
Non belle uteris, sed in ioco atq̄ vino
Tollis lintea negligentiorum.*

Plautus
Perfa Act.
2. Sc. 21

Hence also when *Sophiclodisca* the baud in *Plautus*, upon suspition of felony demanded to see the Hand of *Pæginum*, and the lad like a crafty wag had put forth his *Right Hand*; she replied to him, *ubi illa altera furtifica leva*, where is that other close and cunning pilferer the left hand. *Autolicus* was expert in the slie feats of this hand, of whom *Martial*,

Martial
Epigr.

Non erat Autolici tam piceata manus.

Catullus.

And we read in *Catullus* of *Porcius* and *Socratio*,

duæ

duæ sinistra Pisonis the two left hands of *Piso*, that is instruments of his by whose private conveyance he received bribes; for although in regard of their employments under him, they might be said to be his *Right Hands*, yet in this sense of bribery, and close conveyance they were properly called his left hands. The Ægyptians in Hieroglyphique painted justice by an open left hand, as the colder, weaker and slower hand, and therefore lesse prone or able to apply it selfe to offer or doe any injury. But it is better for the Common-wealth that Judges should be without *Hands*, as the Theban Statues of Judges were, then in this sense to have a left hand.

Pier. Hieroglyph. lib. 35.

Idem.

THE IMPOSITION OF THE HAND, is a naturall gesture significantly used in condemnation, absolution, pardon and forgiveness, benediction, adoption, initiation, confirmation, consecration, ordination, sanation, and in gracing our meales. That this gesture is of importance in condemnation is apparent by the commands of the old Law in case of temptation to Ethnicisme and practicall Idolatry. *So when the sonne of Shelomith the daughter of *Dibri* of the Tribe of *Dan* which she had by an Ægyptian) had blasphemed, the Lord by the hand of *Moses* commanded him to be brought forth without the campe, and all that heard him were to LAY HIS HAND ON HIS HEAD. And the laying of the *Hand* on the sacrifices head that was condemned in the offerers. stead, so often commanded in the Leviticall Law, points to the signification of this gesture. ¶ In absolution, pardon and forgiveness, notwithstanding the identity of gesture,

Benedico. Gestus LXIV.

Deut. 13. 9. 17. 7.

Levit. 24. 14.

Levit. 1. 4. 8. 22.

2 Chron. 27. 23

sture, there is a proper contrariety of expression, and this seems to be a naturall and paraphrastical gesture, very sutable to that petition in the Lords prayer, *Forgive us our trespasses, AS we forgive them their trespasses against us.* For, AS Nature teacheth us to raise our *Hands* to beg pardon and forgiveness at the *Hand* of God; so she likewise moves us to the same expression of gesture, as most proper and significant to seale our pardons to others; implying, that who forgives shall be forgiven; and neither Nature nor Grace doth move us to aske pardon on any other terms. The phrase of this gesture is significantly tooke into the formes of the Civill Law; and hath been practised in Ecclesiasticall absolution. *Parisensis* for this reason would have it a sacrament, because it hath a sacring and sanctifying signe, to wit, a sign having a naturall resemblance with inward sanctification it self, which is the *Hand*. To this gesture as it is cunningly made an Appenage to the Papall policie of auricular confession, I have nothing to say, only I finde that the ancient form of absolution was to hold both the *Hands* conjoynd over the parties head which was to be absolved; which may be also exhibited by one *Hand* laid in sequence of the other; or both conjoynd and held above the head, so appearing in the aire without any residence at all upon the head. The manner of performance at this day (it seems) is, to lay on both the extended *Hands* upon the head, so that they touch the crowne, and rest and settle downe thereon. ¶ As this gesture is significant in benediction, it was used by *Isaac* upon his death-bed when he blessed his sonne *Jacob* who supplanted *Esau* of his blessing by

Alpian
 Pand. l. 42
 tit. de re
 judic.
 Guliel.
 Paris de
 Sac. Poen.

Francif.
 Coriol.
 de Sac.
 poen.

Gen. 27. 4

by counterfeiting the rough *Hands* of his elder brother : And thus *Jacob* about to dye blessed his twelve sonnes, every one of them with a severall blessing. Our Blessed Saviour who with the sacred gestures of his *Hand*, hath sanctified the expressions of ours, and made them a holy language, was often seen to use this expression of the *Hand*; whence the Church commenting upon his action, saith, He by his outward gesture and deed declared his good will to little children, in that He embraced them in His Armes, LAID HIS HANDS UPON THEM and blessed them. And the very last expression that flowed from His sacred *Hand* was blessing: for at the time of His ascension He LIFTED UP HIS HANDS and blessed His Apostles, and while they beheld Him in this posture blessing them, He departed bodily from them ascending up into Heaven. Hence in all tacit poesies of His ascension, this figure of the sacred property of His *Hand* is most emphatically significant. ¶ That in conferring the blessings of primogeniture and adoption, this gesture of the Right *Hand* is more peculiarly significant, is excellently illustrated by the adoption of *Ephraim* unto the birthright of *Manasseh* by *Jacob* when he blessed *Joseph* sons: For, *Joseph* bringing his sonnes to be blessed of his father, tooke *Ephraim* in his Right *Hand* towards *Israels* left hand; and *Manasseh* in his left hand, towards *Israels* Right *Hand*, so he brought them unto him: But *Israel* STRETCHED OUT HIS RIGHT HAND, and laid it on *Ephraims* head which was the younger, and his left hand upon *Manasseh* head (directing his *Hands* on purpose) for *Manasseh* was the elder. But when *Joseph* saw that

Gen. 49.

28.

Matth. 10.

13.

Luke 24.

50.

Gen. 48.8.

that his father laid his *Right Hand* on the head of *Ephraim*, it displeas'd him, and he staid his fathers *Hand* to remove it from *Ephraims* head to *Manasses* head. And *Joseph* said unto his father, not so my father, for this is the eldest, put thy *Right Hand* upon his head: But his father refused and said, I know well my sonne, I know well; he shall be also a people, and shall be great likewise: But his younger brother shall be greater then he, and his seed shall be full of Nations: So he blessed them that day, and said, In thee *Israel* shall blesse and say, God make thee as *Ephraim* and *Manasseth*: And he set *Ephraim* before *Manasseth*. For the Historicall sense of this expression, see *Tiraquel* and *Dr. Field*. *Pererius*, *Rupertus*, and *Isidorus* affirme, that in a mysticall sense this cancelling or crossing of the Patriarchs *Hands* in exhibiting his blessing and transferring the right of primogeniture to the younger, was representatively done to prefigure a mystery of the calling of the Gentiles, and the preferring of them before the Jewes: and that this was the first type or prefiguration of the manner of the promised Messiahs passion in the decreed way of redemption. ¶ The same gesture we use in grating our meals, an expression very proper and significant: For, the *Hands* reverently erected; without any other forme of speech annexed, seem naturally to pronounce this Grace.

Tiraquel.
de jure
primog.
Dr. F. of
the Ch.
l. 5. csp. 2.
Pererius
in Gen.

☉ Thou supreme Power, the giver of all good things, who openest with thy Hand, and fillest every living thing with thy blessings, vouch safe, O Lord, benedicendo, benedicere, to let thy
Right

Right Hand blesse, sanctifie, and confirme unto us the blessings of thy left.

And it is a brand of prophane unmannerlines in the rough Hand of *Esau* that he was readier to strike Hand with a chapman to sell Gods blessing for his meat, then with his Hand to invite it to his meate. Whereas our Blessed Saviour thought blessing (bid by this reverend invitation of the *Hand*) a considerable guest at a feast, who to shew that man liveth not by bread only, upon all such occasions used the signification of this gesture. Thus He blessed the five loaves and two fishes wherewith he wrought his feeding miracle. Mark. 6.
41. And from this Chireulogia or act of blessing and giving thanks the Sacrament used at His last supper, is called the Eucharist. And in the tearmes and stile of School-men or naturall Divines to speake to the fundamentall point of this gesture now in *Hand*. The *Hands* and *Blessing* seem to be conjugates in the Schoole both of Nature and Grace. Benediction being a naturall rite neare allied unto the *Hand*, and of spirituall affinity with prayer. For, Religion and Grace disanull not the powers of naturall expressions, but advance them to a full and purer perfection, improving the corporeall sense of those manifestations to a more spirituall and sanctified signification. That inexhaustible fountaine (therefore) of Blessing, our Blessed Saviour having ordained himselfe a *Hand*, and having taken upon Him the corporeall nature of man was constantly pleased to honour the nature He had so taken, and to enforce by the precept and authority of His owne example, the significant

cant convenience, religious use and decent importance of this property of blessing annexed to the *Hand*. ¶ In consecration this gesture hath the like congruity of signification; for there was never any thing by the expresse command of any legislator to be hallowed by a dedication, but the *Hand* was called to, and injoynd to attend as a proper addition to confirm and sanctifie all other rites; not that there is any inherent holinesse in the *Hand*, or solemne forme of expression, but an adherent only. The very heathens have acknowledged a significant vertue in this expression of the *Hand*; for we read that *Numa* was consecrated upon mount Tarpeian by the chiefe of the southlayers, called *Augures*, laying his *Right Hand* upon his head; a piece of superstitious apishnesse they learned from the grand spirituall Impostor. *Moses* a man skilfull in all the learning of the *Aegyptians*, among which some secrets of our *Chirosophie* were judiciously veyled; by inspiration commanded the *Right Hand* of the high Priest, to wit, the thumbe thereof, or vice-hand to be hallowed with the oyle in his left palme, from thence called the Holy Finger, (a forme also observed in the Inauguration of Kings.) And the finger was used in all dippings and sprinklings of the Leviticall Law. The ground and foundation of this typicall expression seems to be laid in nature; for, the *Hand* is conceived to be as it were a shadow or image of the Trinity; for the arme that proceeds from the body, doth represent the second Person who proceeds from the Eternall Father, who is as it were the body and spring of the Trinity, and the fingers which flow both from the body and

the

Plutarch
in the life
of Numa.

Godwyn
Jewish
Antiq.

Levit. 4.6.
17.25.30.
34.16.14.
9.9.

the arme, doe represent the Holy Ghost, who proceeds both from the Father and the Sonne. Hence *Hierom* upon the passage of *Isaiab*, To whom is the Arme of the Lord revealed, saies that the Arme of the Lord is mystically the Son

Hier.in
Isaiab.
53-1.

proceeding from the Father : To which some refer that of the Psalmist, He made strong his Arme. And the arme shadowes out the second Person in the Trinity in these respects; in coessentiality with the body coequality, Ability, Utility, Agility and Flexibility. The fingers give an umbrage of the Holy Spirit in regard of their procession proceeding from the Arm and Hand, operation, the body working by the Hand and fingers, conjunction, taction, ostention, aspersion, distinction of joynts, equall numeration, &c.

Stump.
Alleg.
post.parr.
vernal.

Idem part
Citata

Hence the Finger of God in Scripture signifies the Holy Spirit, If in the Finger of God I cast out devells; but then the word Finger must be in the singular number, for in the plurall it hath other senses. ¶ It is also their gesture who would solemnly confer some spirituall or temporall honour upon some person. This in the sacred language of Scripture is *Chirothesia*, and is a matriculating gesture, and the formall preposition proper to those who are to be openly installed or inaugurate in some new place of duty or of command; all creations relying on the honorarie touch of the giving Hand, as the enduing ensigne that by evidence ensures the priviledges of investiture. And this manuell expression is so naturally important, that it proves in honorarie initiations, a fitter vestment to cloath the intention in, then the airy texture of words; for it hath ever had a sacred efficacy to move the under-

Goufchel.
lib.3.eloc.
fact. Scrip.

stan-

standing by the sense, and to facilitate the over-
 sure of sacred affaires, as being of good note
 and consequence conducing and inviting to the
 knowledge of things abstruse, there being no
 other part of man that can so lively and emphat-
 ically present by gesture the soleinne images of
 his intention, since by the motion of the *Hand*
 there is wrought in the *illde* of the beholder
 something that is, *ex congruo*, significant unto a
 thought, as that which suggests more unto the
 minde, - then what is expressed unto the outer
 sense; for it hath more solidity and weight then
 appears in the bare ocular relation: And all
 gestures of the *Hand* being known to be of their
 very nature signs of imitation; the mystique pro-
 perty & close intention of this gesture is not alone
 to represent it self, but to conduct and insinuate
 something else into the thought, which being
 (as it must ever be) an intelligible notion, as it
 is a signe or token it falls short and abates of the
 perfection of the thing that is implied by its out-
 ward signification: wherefore a *Hand* is but im-
 properly said to be the shadow of its counterfeit,
 which is wrought by a pencill in imitation of
 the life, although upon sight thereof we know
 and conclude it to have the semblance of a
Hand, & to be a draught or copy of the originall:
 so this gesture is but a manuell vision of the mind
 most conformable to expresse divine notions,
 which else would lose much of their lustre, and
 remaine invisible to the conceit of man. This
 forme of expression in ordination as it is agree-
 able to the canon of Nature, so it hath received
 confirmation by the *Hand* of God since it first
 appeared in the *Hand* of the Patriarchs, the first dif-

dispensers of personall benediction, who used it to betoken the restrained intention of their votes unto them on whom they conferred their blessings: For we finde *Moses* by command Numb. 27. 18. PUTTING HIS HAND UPON *Joshua* the sonne of *Nun* to appoint him governour, who is said to be full of the Spirit; for *Moses* had LAID HIS HANDS UPON him. Deut. 34. 9. And when *Moses* and *Joshua* had prayed, and LAID THEIR HANDS ON the seventy Elders, the Holy Spirit came upon them. Acts 6. 6. In choosing of Deacons this gesture was used by the Apostles. And in the separation of *Barnabas* and *Saul* to be the Apostles of the Gentiles, this gesture is againe used. And *Timothy* is put in minde by *St. Paul* of the gift he received by this IMPOSITION OF HANDS: Act 13. 3. 2 Tim. 1. 6. 1 Tim. 4. 14. for not only the office but the ability were together conferred upon many by this gesture, of which acquit we must not conceive the solemne gesture to be a naturall, but a morall cause, as being the true manner & form of impetration; God assenting, and by successe crowning the prayers of religious Hands; and shewed that what they did was by prayer and blessing in his name, they being, indeed, Gods Hands by which he reacheth Counsell and Religion, which as through their Hands are conveyed unto men, Christ having promised to open and shut them, to stretch them out and draw them in, as the Hand of man is guided by the spirit that is in man. This *Chirothesia* vel *Chirotonia* (for both occur in the new Testament) is used as an Ecclesiasticall gesture at this day in token of elevation or ordination, election, and separation. And χειροτονεσθαι quasi χειροτονειν, id est * manus tendo seu attollo in signum

Bellarm.
 &c. contr.
 1. Tom. 2.

[*suffragiis.*] To which appertains that cautionary symbol of St. Paul, *Lay the Hand suddenly on no man*; which Interpreters expound of the care that is to be used that none should be admitted into rooms of divine calling, but such who are called and are fit, *Tam doctrina quam moribus*: For no man can lay the *Hand* upon himselfe and be as *Basil* tearmes it, *αὐτοχρηστος*, his own ordainer; for that is parallel unto the crime of *Jeroboam* who filled his owne *Hand*; that is, ordained himselfe. ¶ To the signification and externall effects of IMPOSITION OF HANDS in confirmation, *Tertullian* elegantly, *Caro^o manus impositione adumbratur, ut & anima spiritu illuminetur.* ¶ In sanation or conferring a corporall benefit on any, IMPOSITION OF HANDS is very naturall, significant and agreeable to the mysterious intention; for, the *Hand* is the generall salve that is applied, and applies all remedies; for naturally *ubi dolor, ibi digitus*, and necessarily in point of topicall application, whose very approach doth most sensibly import reliefe and ease. Our Blessed Saviour the great Physitian of soule and body, who did most of his miracles for restauration of bodily health, though he were the truth and substance, who gave an end to all legall shadowes, yet he most commonly used the shadow of this naturall gesture to the more visible and significant application of his miraculous cures. He gave sight to the blinde, yet not without touching the eye: Hearing to the deafe, not without thrusting his Finger into the eare; and speech to the dumbe, yet not without wetting the tongue, most with this gesture

of IMPOSITION. Thus by TOUCHING *Simpson* wives

wifes mothers Hand He cured her of her fever:
 Thus by **PUTTING FORTH HIS HAND, AND
 TOUCHING** the leper, He healed him of his
 leprosie. Thus by **LAYING HANDS** on the wo- Mark 1.
 man that was troubled with a spirit of infirmity, ⁴
 he loosed her from her disease, and made straight Luke 13.
 her bowed body. And it is said of Him that he 13.
 could doe no great workes in his owne Coun-
 trey by reason of their unbeleeve, save that He
LAYD HIS HANDS UPON a few sicke folkes,
 and healed them. And (indeed) their fates that Mark 6. 9i
 came unto him for helpe, were commonly ten-
 dered and expressed in such formes of speech as
 shewed that he much used this significant ex-
 pression of gesture. For, although as *Fonseca* truly Fonseca
 observes, the flesh of our Saviour, for that it was
 the flesh of God, gave life and health to all that
 touched it, for a certain vertue went out from all
 parts of Him, and cured all men, (as the woman
 that had the issue of bloud experimentally found)
 yet He was pleased (so to honor the *Hand*) to use
 his *Hand* in the conveyance and application of
 that curative vertue, as that which in nature is the
 most important & significant member of the body:
 he could have said the word only and it had been
 done, but he would speak reliefe with his *Hand*.
 Thus *Jairus* besought him to come and **LAY** Luke 8. 41
THE HANDS UPON his sicke daughter that she
 might be healed and live: And they who brought
 the deafe and stammering man unto Him, be- Marke 7.
 sought Him to **PUT HIS HAND UPON** him, 30. ver. 33
 whose requests were graciously answered in Luke 8.
 this desired and his accustomed forme of ex- 54.
 pression with his healing *Hand*. And Exposit- See Hook.
 tors agree that they required no expression of in Ecclesi.
 polit.

- pity from our Saviours *Hands* then what they had observed him to use, thereby attributing unto him, the honour and right of the chiefe Prophet: For it was an expression used by the ancient Prophets as a holy charme against bodily infirmities: And of the practice of this gesture attended with a visible successe, the Heathens were not ignorant, apparent by the speech of
- 1 Kings 5. 21. *Naaman* who was halfe wroth with *Elisha* for omitting this expression or pledge of health, for he thought with himselfe that the Prophet would have come out and stood, and called upon the name of the Lord his God, and PUT HIS HAND UPON the place and heale the leprosie.
- Mark 16. 17. After the ascention of our Saviour, his promise was fulfilled, that they should LAY THEIR HANDS ON the sicke, and they should be cured.
- Act. 9. 17. Thus *Paul* received his sight by the LAYING ON OF *Ananias* Hands. And thus *Paul* healed
- Act. 28. the father of *Publius* Governour of the Isle of Melita, now Malta. Thus *Peter* TAKING the Cripple that sat at the gate of the Temple called Beautifull BY THE RIGHT HAND, recovered him of his lamencesse. But of all the curetozie miracles wrought by the vertue of this expression of the Apostles, the casting out of Divells, and freeing the possessed, most astonished the people, especially after those sons of one *Scæva* (a Jewish exorcist) had took in Hand to counterfeit that powerfull gift by an unwarrantable imitation, and were soundly beaten for their apish and vain attempt: After the Apostles times, the exorcists (an order in the Primitive Church) used this curatozie adjunct in commending those to God who were disquieted with Divells. ¶ The curative adjunct
- Dr Field of the Church 1.5.

The naturall Language of the Hand.

adjunct, with a *tanget* to *Deo, sana te Deus*, is used in consequence of that Charisime or miraculous gift of healing, which derived from the infancy of the Church, the inaugur'd monarchs of this Land so happily enjoy: in which ex-pression of their sensitive virtue, they not only surpass the fabulous cures of Pyrrhus or Cæspasian, of which Pliny and others make mention, but the pretended virtues of other Christian monarchs.

See Dr. Tooker's Charisma, seu Dona Sanationis

Plinii Hist. Nat.

And indeed it is a maxime Ecclesiastike, that no miracle is wrought out of the church. And this miracu-
-lous imposition of the Hand in curing the disease called *Struma*, which from the constant effect of that so-
-vereign salve is call'd the King's will, his sacred majesty that now is hath practis'd with as good suc-
-cess as any of his royall progeni-
-tours.

CHIROLOGIA : OR,

An Index of reference to the following Table or Alphabet of natural expressions; which Gestures, besides their typical significations, are so ordered to serve for privy cyphers for any secret intimation.

A B C D

Figured I Gesture II Gest. III Gest. IV Gest.

on the E F G H

V Gest. VI Gest. VII Gest. VIII Gest.

I K L M

IX Gest. X Gest. XI Gest. XII Gest.

N O P Q

XIII Ge. XIV Ge. XV Gest. XVI Gest.

R S T V

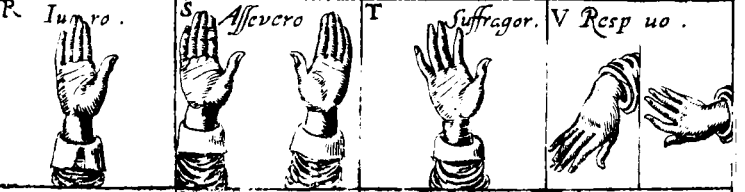
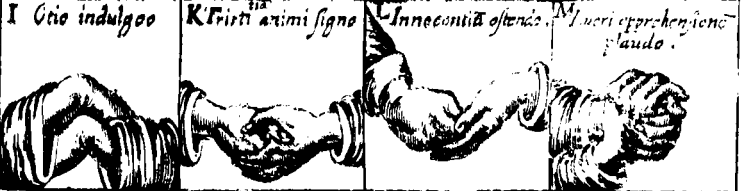
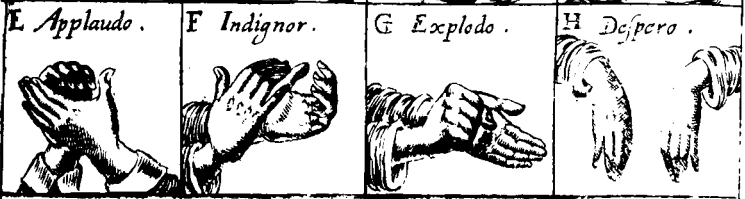
XVII G. XVIII G. XIX Gest. XX Gest.

W X Y Z

XXI G. XXII G. XXIII G. XXIV Gest.

The natural Language of the Hand.

The necessary defect of these chi-
-ograms in point of motion and
-percussion, which it cannot ex-
-press, must be supplied with
-imagination, and a topical refer-
-ence to the order and number of
-their gestures.



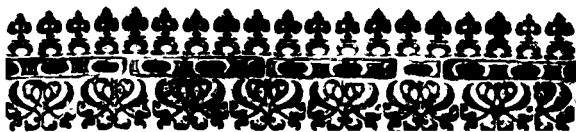


An Index to the following Alphabet of naturall Gestures of the H A N D.

Which Gestures, besides their typicall significations, are lo ordered to serve for privy cyphers for any secret intimation.

A	B		
<i>Figures out the</i> XXV <i>Gesturs.</i>	XXVI <i>Gest.</i>		
C	D	E	
XXVIII <i>Gest.</i>	XXXIII <i>Gest.</i>	XXXIV <i>Gest.</i>	
F	G	H	
XXXV <i>Gest.</i>	XLII <i>Gest.</i>	XLIII <i>Gest.</i>	
I	K	L	M
XLV <i>Gest.</i>	XLVI <i>Gest.</i>	XLVII <i>Gest.</i>	XLVIII <i>Gest.</i>
N	O	P	Q
XLIX <i>Gest.</i>	L <i>Gest.</i>	LII <i>Gest.</i>	LIII <i>Gest.</i>
R	S	T	V
LV <i>Gest.</i>	LVI <i>Gest.</i>	LVII <i>Gest.</i>	LIX <i>Gest.</i>
W	X	Y	Z
LX <i>Gest.</i>	LXI <i>Gest.</i>	LXII <i>Gest.</i>	LXIII <i>Gest.</i>





DACTYLOGIA

OR THE

DIALECTS

OF THE

FINGERS.



He Hand the great Artificer and active Contriver, of most corporall conceits, receiving good intelligence of the patheticall motions of the minde, proves a *Summarie* or *Index*, wherein the speaking habits thereof significantly appear, representing in their appearance the present posture of the phansie. And as we can translate a thought into discoursing signes; so the conceptions of our minde are seen to abound in severall *Dialects* while the *articulated Fingers* supply the office of a voyce.



COROLLARIE
OF THE
Discoursing gesture of the *Fingers.*
WITH AN
Historicall Manifesto, exempli-
fying their naturall significations.

Inventio-
ne laboro.
Gestus I.



THE FINGER IN THE MOUTH
GNAWN AND SUCKT, is a ge-
sture of serious and deep medita-
tion, repentance, envy, anger,
and threated revenge. The
signification of inventive medi-
tation, Poets the most accurate observers of Na-
ture, have elegantly acknowledged. Thus *Pro-
pertius* in the emendation of a verse:

Propert. l.
3. eleg.
Perf. Sat.
5.
Horac. l. 1.
Satyr. 10.

*Et saepe * immeritos corrumpas dentibus unguas.*

Thus *Perfius* of an ill verse:

*Nec Pluteum cadit nec * demorsos sapit unguas.*

And *Horace* of the sweating and solicitous Poet.

*Sape caput scaberet, * vivos & roderet unguas:*
who in another place describing the earnest po-
sture of *Canidia*, brings her in gnawing her long
nailes:

Idem
Epod. 5,

*His inreselutum seua dente livido
Canidia rodens pollicem.*

Inreselutum aiunt, valde seclum, aut non reselutum, Torrentius in Hor.
id enim venifica magis convenit, longos curvosq; gestare unguis quos incantationes suas [meditando]
** arrodant, quod [summam animi attentionem] demonstrat:* As *Torrentius* upon the place. And to this signification belongs that of the same Poet:

*De * tenero [meditetur.] ungui.*

And therefore in the *Areopagetique School* and *Syndon:* Council-house, they painted among others, *Apoll. 1. 9.*
Cleanthes for the signification of his earnest study epist. 9.
in *Arithmeticke* and *Geometric*, with HIS FINGERS GNAWN about, as *Sydonius Apollinaris* reports. *Goropius* very wittily fetcheth the reason of this gesture from the Etimologie of the word *Finger* thus: *Digitus manus significant inveniendi desiderium, nam in prima lingua dicuntur Vinger, qua vox denotat [invenire desidero] nam omnis inveniendi facultas numeratione absolvitur, & ad numerandi artem digiti maxime sunt comparati, numeros enim omnes digitis indicamus; quo fit ut merito nomen habent ab inveniendi desiderio.* Goropius in Hierog.
¶ To the signification of repentance, *Propertius* alludes:

** Ungue meam morsu saepe querere fidem.*

To the intention of envy, that of *Marcial* is referred:

*Ecce iterum * nigros corrudit [lividus] unguis.*

*Id est pro [invidia anxias] * corrudit unguis nigros*
As *Ramirez* upon the place. ¶ This gesture is also a wilde expression of fierce anger and cruell revenge, as *Aristotle* advertiseth us, who when he had reckoned up those actions which are done by reason of some disease or evil customs,

Propert. 1. 3. eleg. Marcial. 1. 4. epig. 27

Arist. 1. 7. Ethic. c. 6.

he

As Zuinger in Eth. Arist. he puts downe this arrosion of the nailes, which the Interpreters of that place declare to be the property of men intraged with cholera, and silently threatning revenge. And the Italians, a revengefull Nation, doe most usually declare by this gesture their greedy cobeting to be at Hand with revenge; and therefore that awfull Satyrist of the angry Potet:

Perseus
Satyr. 5.

— *Crudum charesstratus unguem*

Abrodens ait hac —

Pausanias

So they report of *Orestes* raging and transported with the furious appetite of revenge to have BITTEN HIS FINGER in *Arcadia*, where a monument representing that expression of anger was built, as *Pausanias* hath left it recorded to posterity. And the masters of the Hieroglyphiques pourtray out this gesture to the same significations: And if we see one BITE HIS THUMBE at us we soone infer he meanes us no good.

Fleo.
Gest. II.

TOPUT FINGER IN THE EYE, is their expression who trie, and would by that endeavour of nature ease themselves and give vent to their conceived heavinesse. The reason of PUTTING FINGER IN THE EYE IN WEEPING, is, because teares falling from the EYE, with their saltnesse procureth a kinde of itching about the carnell of teares, which requireth aid of the *Finger* to be expressed at their first fall; afterward the parts affected with that quality, and one teare drawing on another, such expression is not so necessary. Besides this cause of rubbing the WEEPING EYE, a strange matter therein requireth wiping, which also moveth the

the *Finger* to haste to the *EYE* watered with teares; but this is after a while. the other almost before any teare fall, as though they were expressed with rubbing. Thus *Moagetes* the Tyrant of *Cibyra*, when he was greatly affrighted at the minatory words of the Roman Consul, *Cn. Livie* l. 38 *Manlius*, imposing the sum of five hundred talents in ready money to be laid down upon the raile, counterfeiting and pretending his needinesse, after much base huckling, and rising by little and little, one while hasting and wrankling, another while praying and intreating (and that with whining and PUTTING FINGER IN THE *EYE*) he was fetcht over at length, and came off to pay a good 100. talents of silver, and deliver ten medimnes of corne besides.

TO HOLD UP THE THUMBE, is the gesture *Approbo.*
of one giving his voice or suffrage, of one *Gest. III.*
that helpeth with his word at the time of election, and of one shewing his assent or approbation as *Flavius Vopiscus* writeth. The putting forth of *Flavius Vopiscus.*
the *Finger* also signifies an allowance of opinion, advice and judgement of others wisely uttered in our presence.

TO HOLD UP BOTH THE THUMBS, is an ex-*Extollo.*
pression importing a transcendency of praise. *Gest. IV.*
Hence *Horace* * *Utroq; pollice, dixit, pro [summo favore.]*

Fantor * *utroq; tuam [laudabit] pollice ludum:* *Horace*
Of which proverbiall speech, *Porphyrius* conceit *Serm.*
runs thus: *Utroq; pollice, id est, utraq; manu, synecdoche à parte ad totum. An qui [vehementius laudat] * manus jungens, * jungit pollicem cum proxi-* *Etasim.*

mo? *Acron* another way * *Utroq₃ pollice, synecdoche, manu utraq₃ sublataq₃ pariter, ac sapius mota, hic enim gestus valde laudantis est: Sane utraq₃ sicut ex iis concijci licet, proverbij origo fuit, inquit Erasmus.*

Collateraliter
monstro.
Gestus V.

TO POINT WITH THE TURNED OUT THUMB is a note of demonstration; for as by divers gestures of the *Thumb* wee signifie the various motions of our minde, so by the same we are wont to point out, and shew those wee love, and such who deserve our commendations by PUTTING FORTH THIS FINGER, making it many times to usurpe the office of the Index, as may be collected out

Claud. de of *Claudian*:

6. Hon.

Consulat.

—*Gaudet metuens & pollice [monstrat.]*

Indico.

Gest. VI.

Beckman
de orig.
lat. ling.

THE FORE-FINGER PUT FORTH, THE REST CONTRACTED TO A FIST, is an expresse of command and direction; a gesture of the *Hand* most demonstrative. This *Finger* being called *Index ab indicando*, *Deiiticos* by the Greeks, *id est Demonstrator*. *Hinc [indigitare] verbum pro resatus idoneum, hoc est digito ostendere, vel digitum intendere*: And hence some of the Heathen gods were called *Dii indigiti*, because it was unlawfull to name them, or point them out as it were with this *Finger*. The force of this *Finger* in pointing out men of note and quality, Poets and Historians the accurate observers of the naturall expressions of the *Fingers*, doe every where acknowledge in their writings, alluding thereunto. Thus the sinewie Epigrammatist:

Martial
Epigram.

Rumpitur invidia quod turba semper ab omni

[*Mon-*

[*Monstratur*] * digito —

Thus Horace :

*Quod [monstror] * digito prateriuntium.*

Thus the Schoole-Amorist :

*Sape aliquis * digito vatem [designat] euntem*

Atq; ait, hic hic est quem ferus urit amor.

Ov. d. A.
mor. l. 3.

Thus that obscure Satyrist :

*At pulchrum est * digito [monstrari] dicier hic est:*

Perleus
Satyr. 16

Where the Satyrist (as *Lubentius* comments upon the place) taking an argument from the adjunct, seems to have respect unto the History of *Demosthenes* which *Cicero* toucheth at, who was much affected with the mute encomium of this *Finger*, directed towards him by certaine women that were drawing water, and saying *this is Demosthenes*; yet this is the same man *Diogenes* the Cinique pointed out in way of derision, not with the *Index*, but the middle *Finger*. To parallel this with another example drawne out of Historicall antiquity. The first time that *The-Plutarch*
mistocles came to the Olympique games, after the in the life
victory obtained over *Xerxes* navie at Sea, he was of *The-*
mistocles
no sooner come into the shew-place, but the people looked no more at them that fought, but all cast their eyes on him, shewing him unto the strangers that knew him not, with their *Fingers*, and by clapping of their *Hands*, did witness how much they esteemed him; who being a man ambitious by nature, and covetous of honour, was so much tickled with this publick demonstration of their loves, that he confessed to his familiar friends, he then did begin to reap the fruit and benefit of his sundry and painfull services he had taken for the preservation of Greece. The natu-

Cicero
Tusc. 7.

Laert. l. 6.

Plutarch
in the life
of *The-*
mistocles

pronominal vertue of this *Finger*, when accentively put forth, appeared in the malipert demonstration of *Diphilus* the Tragedian, when he acted in the Playes dedicated to the praise of *Appollo*, who when he came to that verse in his part, *Miseria nostra Magnus est*, directing his Hand and pointing to *Pompey* surnamed the *Great*, he gave it a remarkable pronounciation; and being constrained by the people (*who with their Hands loud applausse encouraged him*) to repeat the same divers times; continuing in that demonstrative gesture, he drove out him that was guilty of too great and intollerable a power. But *Pylades* for such a speaking pranke of his *Finger*, came not off so well; for, *Octavius Augustus Caesar* banished him out of the City of Rome and Italy, because he had POINTED WITH HIS FINGER at a Spectatour who hissed him of the Stage, and so made him to be known. The valiant *Boucicant* instead of speech used such a POINT OF DECLARATION with his *Finger*, and as it is likely shewing some other of his *Fingers* afterwards to signify that he was a kin to him he pointed at, as the *Fingers* of his *Hand* which are brethren. For in that furious battell that *Bajazet* the Turkish Emperour waged against the King of Hungarie, where there were many French-men, and the Count of *Nevers*, the Count of *Ewe* and *March*, and the valiant Marshall *Boucicant*, who the next day being brought before *Bajazet* sitting under a pavilion spread for him in the field; *Bajazet* having heard by his Interpretour that the Count *Nevers*, *Ewe* and *March*, were neare kinsmen to the King of France, caused them to be reserved, commanding they should sit on the ground

Cicero ad
Attic. l. 2.
Epist. 19.

Suetonius
Augusto.

Causin
Soldier.

ground at his feet, where they were enforced to behold the lamentable butcherie of their Nobility. The valiant Marshall *Boucicaut* in his turne was produced; he who was wise, and particularly inspired by God in this extremity, made a signe with his *Finger* before *Bajazet*, who understood not his language, as if he would declare himselfe the kinsman of the Count of *Nevers*, who beheld him with an eye so pitifull, that it was of power to rent rocky hearts: *Bajazet* being perswaded by this signe that he was of the blood Royall, caused him to be set apart to remaine a prisoner, where he afterwards by his great prudence endeavoured the liberty of those noble Gentlemen and his owne. ¶ Sometimes this *Fingers* [*ibi*] stands for an *Adverbe* of place. And it was the custome of the Romans in the meetings of divers waies to erect a statue of *Mercurie* with the *Fore-Finger* pointing out the maine road, in imitation whereof, in this Kingdome we have in such places notes of direction; such is the *Hand* of *St. Albans*. And the demonstrative force of this *Finger* is such, that we use to forewarne and rebuke children for pointing at the Pallaces of Princes as a kinde of petty treason. The Roman Histories afford us a notable example of the practice of this moving *Adverbe* of place in *Marcus Manlius Capitolinus*; for when he was accused for moving sedition, and his matter came to pleading, the sight of the *Capitoll* troubled his accusers much, for the very place it selfe where *Manlius* had repulsed the *Gaules* by night, and defended the *Capitoll*, was easily seen from the *Market-place* where the matter was a hearing; and he himselfe

Plurarch
in the life
of *Camillus*.

shewed the place unto the gods, and weeping tenderly, he laid before them the remembrance of the hazard of his life in fighting for their safety: This did move the Judges hearts to pity, so as they knew not what to doe, neither could they use the severity of the Law upon him, because the place of his notable good service was ever still before their eyes; wherefore *Camillus* finding the cause of delay of Justice, did make the place of judgement to be removed without the City into a place called the Wood *Petelian*, from whence he could not shew them the Capitoll, and having deprived him of this advantage, he was condemned. ¶ As it is a gesture of command and direction, imperious masters with a stately kinde of arrogancie often use it to their *meniall* servants who stand ready expecting but the signall of their commands, when they call them, not without a taunt, to execute the tacit pleasure of their lordly will; an expression flowing into their *Hand* from the hautinesse of spirit, and an insolent humour of *domineering*: And the signe of pride is the greater when men affect to have their mindes thus discried, and put others to guesse at their meaning by what their talking *Fingers* exhibit, as if their high raised spirits disdained to descend so low as to explaine their minde in words, but thought it more then enough to signe out their intent with their *Fingers*.

Ferrorem
incutio.
Gest. VII.

THE HOLDING UP OF THE FORE-FINGER, is a gesture of threatening and upbraiding. Hence this *Finger* is called [*minax*] or [*minitans*] by the Latines, *quod eo* [*minas inferimus*]

& in [*exprobrando*] *utimur*. The force of this *Finger* in denouncing threatenings when it is brandished in way of terrour, *Seneca* acknowledgeth, where he saith that of old in children, *Solebat ciere lachrymas * digitorum motus*. Hence also *Plutarch* borrowed his *ἡ σφραῖς ἡ δεξιῶν ἐκτείναι*, de eo qui [*alteri terrorem denunciat.*] To this may be referred the relation of a worthy and right elegant Country-man of ours in his voyage into the Levant, who being in the Isle Rhodes, and one morning prying up and down, a Turke met him, and threatenng him for an English man and a spie, with a kinde of malicious posture, laying his *Fore-Finger* under his eye, he seemed to have the looke of a designe.

Seneca de Constant.

Sir. Hen. Blunt in his voyage to the Levant.

THE FORE-FINGER KISSED in the naturall greetings of the *Hand*, hath been ever tooke for a complementall salutation, and is used by those who adore, worship, give honor, thanks, or a faire respect. Hence called, *Digitus [salutaris] vel [saluatorius]* because this *Finger* as designed by nature to that office of respect, hath been thought most convenient to performe the ceremony of a salutation. And [*Adoro*] (saith learned *Selden*) hath its derivation from this gesture, *quod ad ora sive os digitum [salutare].* And the Hebrewes use the phrase of this gesture for veneration. As concerning the signification of thanks implied by this gesture, *Sir Francis Bacon* covertly acknowledgeth where he feignes a most proper and significant expression of the people of *Bensalem*, who lift their *Right Hand* towards heaven, and draw it softly to their mouth, which is the gesture they use when they thanke God.

Veneratione saluto Gestus VIII.

Selden Tir. of Honour.

Franc. Bacon in his new Atlantis.

- Silentium
indico.
Gest. IX.
- T**HE LAYING OF THE FORE-FINGER UP-
ON THE MOUTH, is their habit who would
expresse their silence, conviction, shame, igno-
rance, reverence, servile feare, modesty, a rebel-
ling meditation, admiration and amazement,
After which manner also we crave and promise
secrete. To the signification of silence apper-
taines the proverbiall phrase taken from this
gesture, * *Digitum ori imponere pro [silere.]*
Whence the Poet,
—*Digito compeſce labellum.*
- Judges 18
19.
Pierius
Hierogly.
l. 37.
- Hence the five spies of *Dan* unto the Priest of
Micha, Hold thy peace, LAY THINE HAND
UPON THY MOUTH. Hence also the coyner of
the Hieroglyphiques introduce this gesture to
note *Taciturnitas*. ¶ To the signification of
conviction or a modest ignorance, belongs that
of the sonne of *Syrach*, If thou hast understand-
ing answer thy neighbour, if not, LAY THINE
HAND ON THY MOUTH. ¶ To the significa-
tion of admiration and amazement appertains
that of *Job*, Marke me, and be astonished, and
LAY YOUR HAND UPON YOUR MOUTH. And
to this note of admiration that of *Apuleius* may
be referred, *At ille * digitum à pollice proximum*
ori suo admovent, & [in stuporem attonitus] Tace,
Tace inquit. ¶ This gesture of the *Index* is like-
wise important in craving silence. For after this
sort was the effigies of *Harpocrates*, framed a-
mong the *Aegyptians*, as a monument of silence.
And the Ancients were wont to weare in their
rings the seale of *Harpocrates*, for this cause (saith
Plinie) that they might declare silence and secre-
te of the businesse in *Hand*. *Hinc redde Harpo-*
crateris
- Ecclesia
sticus 5. 12
- Job 21. 5.
- Apul Me-
tam. l. 1.
- Plinie in
his Nat.
Hist.

cratem id est [tace.] Hence *Alciat* took his Em- Alciat?
Embl. 11.
bleme.

*Cum tacit haud quisquam differt sapientibus amens,
Stultitia est index linguaꝝ, voxꝝ sua.*

*Ergo * premet labias, digitoque [silentia suadet,]
& sese Pharium vertit in Harpocratem.*

In this posture the image of *Titus Livius* of Pa- Pierius
Hierogl.
l.36.
dua was placed over the doore of the *Prætorium*
of that City, for that he had comprised so much
in his writings that he seemed to have denoun-
ced silence to all other Writers. Hence *Martianus*
Capella, *Verum quidem redemitus puer ad* os* Martian.
Capell. l. 1.
compresso digito salutari [silentium commonebat.]

And in allusion to this gesture, *Ovid*:

*Quiqꝫ premet vocem * digitoqꝫ [silentia suadet.]* Ovid Me-
tam. l. 9.

The *Ægyptian* Priests, *Indian* Brachmans, the
Persian Magi and the *French* *Druides*, and all
the old Philosophers and wise men, very poli-
tickly caused to mould and pourtrait their gods
with their *Fingers* upon their lips, to teach men
(their adorers) not to be too curious enquirers
after their nature, or rashly fable forth what ever
they imagine of them, lest that being discovered,
they should have been found in the end to have
been but men, either worthy in their time for
warre or peace, and after their death deified.

Heraiscus is reported to have come out of his mo- Suidas.
thers wombe with this *Finger*, the index of silence
fixed upon his lips, in the same manner as the *Æ-*
gyptians feigne *Orus* to have been borne, and
before him *Sol*; whereupon because this *Finger*
clave to his mouth, it was faine to be removed
by incision, and the scar remained alwayes in his
lip, a conspicuous signe of his close and mysti-
call nativity. ¶ As concerning the use of this
ge-

gesture to intimate we know somewhat, which nevertheless we will not utter: or this way of promising secrecie when we are required, they are expressions that many times occur in the actions of common life.

Redarguo
Gestus X.

THE BOWING DOWNE OF THE FORE-FINGER FOR A checke of silence, and to redargue, is an action often found in the *Hands* of men. This gesture if objected with a more frequent motitation, obtaines the force of an ironickall expression; and with the Ancients it was called *Ciconia* or the *Storke*, from the forme of a *Storks* bill pecking, which it seemes to imitate. That darke Satyrist the obscure richnesse of whose stile doth much depend upon such adjuncts of expression, alluding to this gesture:

Perseus
Satyr. 1.

*O Jane, à tergo quem nulla * Ciconia pinxit.*

Hierom
in præf.
ad Sopho-
niam.

And St. *Hierom* whose workes are very curiously garnished with such criticall observations, very elegantly alludes to the same expression, *Qui si scirent Holdam viris tacentibus prophetasse, nunquam post tergum meum * manum incurvarent in Ciconiam.* The Greeks in this matter call it the

Causabon
upon Perf.
Satyr. 1.

Crow, as *Causabon* gathers out of *Hesiod*, thus interpreted, *Cave inquit domum linguas imperfectam ne caput tibi tundat garrula Cornix.*

Compello
Gest. XI.

THE LIFTING UP AND BOWING OF THE INDEX TOWARDS THE FACE, is a usuall gesture of invitation as naturally significant to that intent, as the inward waving of the whole *Hand*; and is a naturall *Synechdoche* of gesture, whereby we use a part for the whole *Hand*: he that shall set himselfe to observe the manners and

and discoursing gestures of men shall soone finde this observation to be true and valid.

THE RAISING UP AND BOWING THE FORE-FINGER FROM US, is a gesture naturall to those who becke a retreat or forbid, and is a Synecdoche of gesture whereby we significantly use the *Index* for the whole *Hand*. Though I annex no example of this gesture, yet the validity thereof is not much the lesse; and when all is done, somewhat must be left to observation; and if it be matter of oversight in the cursory reading over of some Histories, then my Reader hath an opportunity to oblige me by a more happy invention and application; yet prudent omissions have their places, and an universall forestalment of a Readers fancie or memory, is one of the foure and twenty properties of a moyling Pedant.

Veto.
Gest. XII.

TO FEEL WITH THE FINGERS ENDS, is their scepticall expression who endeavour to satisfie themselves by information of the *Tact*, in the qualities of a thing. A gesture that proceeds from the instinct of nature, whereby we know our *Hand* to be the judge and discerner of the touch, for although this touching vertue or tactive quality be diffused through the whole body within and without, as being the foundation of the animal being, which may be called *Animalitas*, yet the first and second qualities which strike the sense, we doe more curiously and exquisitely feele in the *Hand*, then in the other parts, and more exactly where the *Epidermis* or immediate organ of the outer touch is thin-

Diffidentiam noto.
Gestus XIII.

Dr. Crook
in his Anatomy.

thinnest, but most subtilly in the *grape* of the *Index*, which being the only part of the body that hath *temperamentum ad pondus*, is by good right chiefe Touch-warden to the King of the five senses. The satisfaction the *Hand* gives the minde by this gesture, made *Alciat* (taking his hint from *Plantus*, who seems to me to have called this expression *manum oculatam*) to represent in Embleme the certainty of things by an eye in a *Hand*. Hence *mannus oculata* the Adage; and verily we may well beleeeve this ocular test or feeling eye of the *Hand*. *Thomas Dydimus* as diffident as he was, received a palpable satisfaction by this way of silent information.

Alciat
Embl. 16.
ex Plauto
sumpt.

Erasm.
Adage.

John 20.
27.

Mollicie
prodo.
Gestus
XIV.

Plutarch
in the life
of Pompey.

TO SCRATCH THE HEAD WITH ONE FINGER, is a kinde of nice and effeminate gesture, bewraying a close inclination to vice; observed in many by cunning Motists who have found the way to prie into the manners of men. A gesture so remarkable that it grew into an Adage, **Digito uno caput scalpere*, by a metonymie of the adjunct signifying impudence & effeminacy, taken by Critiques out of *Juvenal*, who hath given a satyricall lash at this gesture. *Pompey* was publickly upbraided to his face with this note of effeminacy by *Clodius* the Tribune, asking aloud these questions; who is the licenciousest Capitaine in all the City? what man is he that seeks for a man? what is he that SCRATCHETH HIS HEAD WITH ONE FINGER? some that hee had brought into the market-place for that purpose, like a company of dancers or singers, when he spake and clapped his *Hands* on his gowne, answered him strait aloud to every question,

tion, that it was *Pompey*. As concerning the phrase of seeking for a man, that Prince of the Senate of Critiques, sayes that he hath read in an old manuscript of an Interpreter of *Lucan* never published, this distich :

Joseph Scal.

Magnus quem metunt homines, digito caput uno scalpit, quid credas hunc sibi velle? virum.*

Molles enim solent virum querere. Cicero also observed in *Cæsar* the same genuine fashion of his *Hand*, as appears by the opinion he once had of *Cæsar* : when (saith he) I consider how fairly he combeth his fine bush of haire, and how smooth it lyeth, and that I see him SCRATCH HIS HEAD WITH ONE FINGER ONLY, my minde gives me that such a kinde of man, should not have so wicked a thought in his Head, as to overthrow the state of the Common-wealth. By the way, I cannot but note, that two of the greatest Commanders Rome could ever boast of, concurrents intime, and competitors for the Empire of the World, should be both branded with one and the selfe-same note of effeminacie.

Plutarch in the life of Cæsar.

THE PUTTING FORTH OF THE MIDDLE-FINGER, THE REST DRAWN INTO A FIST on each side, which is then called *lang* by the Greeks, vulgarly *Higa*, in the ancient Tongue, *pugner à πυγῆ*, is a naturall expression of scoyne and contempt. This gesture is called *Catapygon* by the Athenians, *id est, Cinædus & scortum, quia pronus ad obscœnitatem & quod [infamiam concuteret] & [convicium faceret]* which is well noted by that elegant Epigrammatist :

Convici-um facio. Gest. XV. Pareus in electis.

Cælius.

*Rideto multum qui te Sextile Cinædum
Dixerit, & * digitum porrigito medium.*

Martial Epigram.

As Ramirez upon the place. *Id est, si te Sextile Cynedum vocaveret, tu eandem contumeliam ei objice, & repende,* sublato medio digito, quæ nota Cynedi est, non solum enim ad [irrisionem] sed etiam ad [infamiam & molliciem alicujus denotandum valet.* [To which that of *Plantus* may be referred :

*In hunc *intende digitum hic leno est.*

Martial Epigram. Hence also *Martial* calls this Finger, *Digitum [impudicum.]*

** Ostendit digitum sed [impudicum.]*

Derides quoq; fur & [impudicum.]

** Ostendis digitum mihi minanti ?*

Perseus Satyr. 2. *Perseus* calls it [*infamum.*]

Infami digiti —

With *Acron* and *Porphyrus* it is [*famosus.*] *Euphormio* calls it [*improbum.*] *Et hic quidem * intendebat improbum reclusa digito dextra;* describing the posture of reprobatation in some images.

In another place the Epethite is *flagitiosus*, *Calion* [*flagitioso*] *digito superiorem explicans barbam.* With *Plantus* it is [*manus pullaria*] à *palpandis tentandis q; pullis, &c.* (as *Turnebus* thinks.)

[*Petulans*] and [*lascivus*] by others. Hence

Cælius. with the Athenians, οὐκ αὖτις ἔειπεν, id est (*cimaliffare est presentare digito ubi quemquam [floci facere] ostendunt; nam etsi proprie Græcis sit cum digito pertemptamus ecquid gallinam ova conceperit. tamen verbo eodem utantur cum protensum [contumeliosè] * ostendunt medium digitum,* concerning which expression *Juvenal* :

— *Cum fortuna ipse minaci*

Juvenal
Satyr.

*Mandaret laqueum * medium q; ostenderet unguem, nam * medio digito aliquid monstrare per [ignominiam] fiebat, ob ejus [infamiam]* as *Lubinus* upon the place. This pointing out with the Finger

in way of mockerie, *Tertullian* calls *digito destina-* Terrul. de
re. That the scoffing motion of this Finger Pallio c.4.
 moves an apprehension of what we intend, may
 plainly be gathered out of the Propheſie of the
 Prophet *Iſaiah*, where he ſaith, If thou take a- Iſaiah 58.
 way from the miſt of thee the yoke, the PUT-
 TING FORTH OF THE FINGER, and evill ſpea-
 king, which by the moſt of Expositors is con-
 ceived to be meant of this very geſture, although See Flac-
 Divines have variously deſcanted upon the cius in cla-
 place. In this ſenſe alſo that of the Wiſe man vi ſcript.
 may be underſtood, The wicked man ſpeaketh Salomon
 with his Finger, that is, his Finger by geſtures Prov.6.13
 and ſigns ſpeaks ſcoffes. As Doctor *ſermin* in his
 paraphraſtical comment upon the place. *Lam-* Lampri-
pridius ſpeaking of the notorious effeminacie, dius in
 and luxurious impudencie of that ſottilh Empe- Helioga-
 rour *Heliogabalus* among other expreſſions of his balo.
 corrupted minde reports him to have uſed this,
Nec enim unquam verbis pepercit infamibus, cum &
** digitis [impudicitiam] ostentaret, nec ullus in con-*
ventu, & audiente populo eſſet pudor. Thus *Caligula*
 was wont to ſhout and frump *Cassius Cherea*
 Tribune of the *Prætorian* cohort in moſt oppro- Sueton in
 bious tearmes as a wanton and effeminate Caligula.
 perſon. And one while when he came unto him
 for a watch-word to give him *Priapus* or *Venus*;
 another while if upon any occaſion he rendered
 thanks, to reach out unto him his *Hand*, not only
 faſhioned, but wagging alſo after an obſcene and
 filthy manner. *Q. Cassius* a right valiant man,
 and one that diſtaſted the corrupted manners of
 thoſe times, tooke this reproach of effeminacie ſo
 ill at *Caligula's Hand*, that he bore him a parti-
 cular grudge for this very cauſe, and was the
 man

man that conspiring with *Cornelius Sabinus* his fellow Tribune, deprived him of life and Empire. Thus *Diogenes* when certain strangers in a great assembly were very inquisitive to know which was *Demosthenes*, *Diogenes* in derision PUTTING FORTH THIS FINGER instead of the *Index*, pointed him out and shewed him unto them, covertly thereby noting the impudent nature and effeminacie of the man. And it may be the envie and despite of *Josephs* brethren towards him shewed it selfe in the contumelious gesture of this *Finger*, which pointed out unto him their contempt of him when he was afar off, and making towards them, when they said one unto another, Behold this dreamer commeth!

Laert. in
Diogen.

Gen. 37.
19.

Contem-
no.
Gestus
XVI.

Martial
Epigram.

TO COMPRESSE THE MIDDLE-FINGER WITH THE THUMBE BY THEIR COMPLESION PRODUCING A SOUND AND SO CASTING OUT OUR HAND, is a gesture we use to signifie our contempt of unprofitable things, & to shew by gesture how we sleight, contemne, insult, and undervalue any thing. This KNACKING with the *Fingers* was called by the ancient Romans * *Crepitus*, or *Percussio digitorum*. Hence that illustrious Poet expounding the sense of this expression makes mention of the Thumb, which he therefore calls *argutum*, *id est*, *resonantem*, whose verses very cleare for this businesse run thus:

Cum peteret seram media jam nocte matellam

* *Arguto madidus pollice Panaretus.*

Arguto pollice, that is, as he hath it in another place * *crepitu digitorum*. And *Propertius* to the like purpose,

— At illi

Pollicibus fragiles increpauere manus.

The posture of the same expression prepared to create a sound; The statue of stone at Tharvis which *Plutarch* speaks of to have been made for *Sardanapalus* after his death, and set over his grave, did significantly retain, which statue was formed dancing after the Barbarian fashion, and **KNACKING** as it were with his *Fingers* over his head like an Anticke: the inscription was, *Sardanapalus* the son of *Anacynderaxa* built *Anchialus* and *Tarsus* in one day, but thou my friend,

Plutarchi in moralibus

Arrian l. 2 de exped. Alex.

Eat, drinke the wanton Leacher play,
For nothing else is ought I say:

signifying the undervaluing sound produced by such a **KNACKING** of the *Fingers*, *edo, bibe &c. nam cetera omnia sunt illius sonitus quem efficere manus solet*, as *Athenens* hath it.

TO BEND THE MIDDLE-FINGER WHILE IT STIFFLY RESTETH UPON THE THUMB, AND SO IN IESTING-WISE TO LET IT OFF, is a trivall expression whereby we with a **FIL-LIP** inflict a trivall punishment, or a scotte. This **FILLI** with the *Finger* or naile; some thinke is so called à *sono siltitio, qui cum Talitrum alicui impingitur, datur*; and *Talitrum à talione, est enim ludi genus inter pueros quo par pari refertur, vel recurvi digiti impressio, unde forte melior denominatio Latine vocis à talo, convolutio digitorum quem emulatur, κενδάλιστος Græcis*. That this gesture was called *Talitrum* by the ancient Latines appears by *Suetonius*, who speaking of *Tiberius*, and the native vigour of his left Hand, *Arliculus ita firmis fuit, ut vapant pueri vel etiam adolescentis*

Ironiam infligo Gestus XVII.

Jun.

Sueton. Tib. c. 6. 8.

Czilius. *Talistro vulneraret.* Sometimes they were said *scimaliffare* who in mockery used this gesture: A kinde of punishment we usually inflict upon unhappy wags. Hence that of *Petronius*, *Ego durante adhuc iracundia, non continui manum, sed caput miserantis strillo acutoq; articulo percussi. Percussit τὸ κορυδαλον pueri Gitonis caput.* This slighting expression of the *Fingers* gives such a slur of disgrace if used to men, that it hath been thought such a disparagement as wounded a tender reputation. **Sir Francis Bacon** in his charge in the Star-Chamber touching Duells, being then His Majesties Attorney Generall, informes against the hot spirited Gallants of those times, who pretended a defect in our Law that it hath provided no remedy for **FILLIPS**. A strange thing that every touch or light blow of the person, (though they are not in themselves considerable save that they have got upon them the stampe of a disgrace,) should make these light things passe for such great matters. The Law of England, and all Laws hold these degrees of injury to the person, slander, battery, maim, and death; but for the apprehension of disgrace, that a **FILLIP** to the person should be a mortall wound to the reputation, he saith it were good that men would hearken to the saying of *Gonsalvo* the great and famous Commander, that was wont to say, a Gentlemans honor should be *de tela crassiore* of a good strong warpe or web that every little thing should not catch in it, when as now it seems they are but of copweb-lawne, or such light stiffe, which certainly is weaknesse and not true greatnesse of minde, but like a sicke mans body, that is so tender that it feels every thing.

TO BECKEN WITH THE BARE-FINGER, is their usuall concise expression, who are advanced by confidence to relie upon the strength of their ability, and would by a provoking signall dare, chalenge, desie, and bid one prepare for an encounter, implying a strong presumption of the victory, as if they esteemed him as nothing in their Hand. To this expression *Horace* alludes, *Crispinus* * *minimo me [provocat] accipe si vis* *Accipe jam tabulas* —

Contem-
ptuose
provoco.
G. Rufus
XVIII.

Horace
l. 1. Serm. 4

TO GRIP THE LEFT HAND THE THUMBE CLUTCHED IN WITH ALL, is the hold-fast gesture of tenacious avarice, and significant to discover the miserable and penurious condition of a close-fisted niggard, a parcell of the character of an old pinch-penny. This catching and restrained gesture, is an expression often seen in the Hands of penny-fathers, and men of a terepe complexion, and is parallel to the Thumbe under the girdle. The *Aegyptian* Mythologists who were very quaint in their occult devices, used to paint out Avarice by this posture of the left hand: And they who allegorically interpret dreames make this hand the symbol of lucre, profit, gaine and increase, as the hand more fitting to retaine: for though it want the diligence and insinuating labour peculiar to the *Right Hand*, and hath not the faculty to scrape and get by such dexterious endeavours, notwithstanding being more dull and sluggish, the retentive appetite thereof is thereby increased, and it is the *Misers maxime*, and as it were the signet on his wretched hand:

Avaritiam
prodo.
G. Rufus
XIX.

Pierius
Hierogl.
l. 35.

Artemi-
dorus de
Somn. inter-
p.

Non minor est virtus quam querere parta tueri.

Solinus
cap. 5.
Camera-
rius in
Hor. Suc.
Judges 5.

This hand^d by the grave testimony of *Solinus*, which *Cammerarius* also affirms, to doe any thing is lesse agile; but to beare burdens, and to comprehend any thing strongly is more fit; for *Jael* tooke the hammer in her *Right Hand*, but the naile in her left, which she smote through the temples of *Sisera*; and the three hundred Souldiers of *Gedeon* held their lamps in their left hands, and the trumpets in their *Right Hand*, which *Marius* hath drawne into an allegorie of other significations.

Judges 7.
Marius in
Bibl.

Offensi-
unculam
resentio.
Gest. XX.

TO GIVE ONE A RAP WITH THE FINGERS HALF BENT, OR KNUCKLES, is their expression who would vent their sleight anger or dislike upon others; or would softly and modestly knocke at some doore. This posture of the *Hand* was called by the Ancients *Condylus*, *Scilicet digiti articulus, aut nodus in curvatura qua digitis flectitur*. The stroake inflicted with the *Hand* thus composed, hath from antiquity retained the name of *Condyl*; this the Greeks call *κονδυλιζειν*. We read of a boy who attended at the banquet of *Aeneas* slaine by *Hercules* with a stroake of his *Condyl*, called *Archinus* as *Hellenicus* writes, other *Eunomius*, the sonne of *Architeles*, but in *Phoronidos* 2. he is named *Cherius*, who dyed of that blow in *Calydon*, although *Hercules* intended not his death, but chastisement. The Greeks also write that *Thersites* was slaine by the *Condyles* of *Achilles*, because he had stricken out the eye of *Penthesilea* slaine by him with his speare. This gesture is sometimes used by those who would signifie their desire of being

Cælius
Rhod. var.
lect.

let in at a doze, and in this sense it was modestly used by *Baron* the Eunuch at the tent doore of *Holofernes* his master, whom he supposed to have slept with *Judith*. *Dorleans* upon *Tacitus* saith, he did *placsum facere manibus* to awaken his master, but it is most likely he used the sound of this gesture as a mannerly watchword to intimate his attendance without, and a desire to come in and speake with him; an expression that hath been ever used by such who came to salute or speake with great persons in a morning, to intimate their modest and obsequious attendance, which they seemed by that low knock to desire their patrons to take notice of.

Judith 14.

See Dorleans upon Tacit.

TO PUT THE FINGERS INTO A GRIFE OR CLAW-LIKE ASPECT, and to SCRATCH OR CLAW another therewith, is the impotent expression of a curst heart that eagerly desires to set a marke of its displeasure upon those that have provoked it to a splentique use of its pouncers. But this is no manly expression of the Hand; is more properly appertaining to children and vixens, who are prone upon any provocation to wreak their despite upon others with the talons of their indignation. Fury that hath furnished all men with weapons, left the tongue & the nail to the impotent part of humanity, two venomous weapons, and apt to wranckle where they fasten. And if we see this nail-rubricke in the face of any, we are apt to infer that it is the marke of some such impotent creature.

Irām impotentem prodo. Gestus XXI.

TO PRESENT THE INDEX AND EARE-FINGER WAGGING, WITH THE THUMB

Stultitiae notam infigo. Gestus

APPLIED UNTO THE TEMPLES, is their expreſſion who would ſcornfully reprove any for failing, in any exerciſe of wit, or for ſome abſurd ſtumble of a tripping and inconfiderate lip, or for ſome error in manners and behaviour: For, this moſt ridiculous affront implies ſuch men to be Aſſes. The reaſon is, for that man only by nature's provident donation hath received eares fixt and immoveable, whereas that which appears moſt moveable and ſtirring in that dull animall is his eares; and the WAGGING OF THE FINGERS goes for the WAGGING OF THE EARES, which cannot be done otherwiſe by reaſon of this naturall prohibition. *Perſeus* alludes to this ironical ſignification of the *Fingers*,

Nec manus auriculas imitata eſt mobilis albas.

Perſeus
Satyr. 4.
Erasm.
Adag.

Hence *Manum addere*. the Adage, a metaphor taken from this geſture. The ſame geſture if you take away the motion, is uſed in our ringle-fingered times to call one Cuckold, & to preſent the badge of Cuckoldry, that mentall and imaginary horn; ſeeming to cry, O man of happy note, whom fortune meaning highly to promote, hath ſtucke on thy fore-head the earneſt-penny of ſucceeding good lucke; all which upbraiding tearmes many underſtand by this geſture only of the *Fingers*; for in this ſenſe the common uſe hath made it the known ſignall of diſparagement, ſo naturally apt are the *Fingers* to ſpeake ſcoffes: For, lacivious diſdaine masked by ſcorn under the diſguiſe of a facetious wit, out of an itching diſpoſition hath been ever very prone to deviſe and happen upon waies to vent her conceited bitterneſſe, it being the guiſe of overweening wit to deſpiſe and undervalue others:
Hence

Hence comes your scornfull frumpe and drie scoffe, keen jeers that wit hath turned up trump, wherein the dealer rubbeth with a gibe, making another his laughing stocke; which cunning game is received into Rhetoricke, and called an Ironie, a Trope, which gives a man leave closely to carpe at the manners of men, wherein what which is expressed by words, the contrary is shewn by the gesture: nay we may make a witty board without the helpe and concurrence of an unhappy word, and your broad verball jest is nothing neare so piquant as these foule habits of reproach by gesture, which broch men as it were with a spit, and having once entred into the quicke like shafts with barbed heads a long time gaule with a sticking mischiefe: and to this feat of mockery the *Fingers* have been proclive to fashion out contempt, provoked forward by a naturall dicacity.

TO LOCKE THE THUMBE BETWEENE THE NEXT TWO FINGERS, is an ironitall vulgarrisme of the *Hand* used by Plebeians when they are contumeliously provoked thereunto, and see that they cannot prevaile by vieing words, their spleene appealing to their *Fingers* for aid, who thus armed for a dumbe resort, by this taunting gesture seem to say abant. This position of the *Fingers* with the Ancients was called *Higa*, and the moderne Spaniards by objecting the *Hand* formed to this reproachfull expression, imply as much as if they should say *pedicavi te*, with us it is usually their garbe who mocke little children.

Improbri-
tatem ob-
i cio.
Gestus
XXIII.

Ramirez
upon Mart

Parce do.
Gest.
XXIV.

TO GIVE VVITH TWO FINGERS, is a parcimonious expression of the Hand often seen in *clutch-fists niggards*, and *pinch-pennies*, from whose gesture the Adage came, *Dare contracta manu, id est* [*parce & frigide, aliquid dare.*] Hence the Spaniards in the propriety of their Tongue, expresse covetousnesse by a *short Hand*, and bounty by a long and *large Hand*. These phrases do often occur in *Guzman*, which I take for a subtile contexture of the proverbiall riches and gravity of the Spanish Tongue. *Salomon* dislikes this gesture, where he saith, *Let not thy Hand be open to take, and closed when thou shouldst give.* And *Artaxerxes* the son of *Xerxes*, who was named *Long Hand*, because he had one Hand longer then another, was wont to say, that as a Prince (who was Gods image upon earth) he had a Hand to give, to wit, a *right Hand* very long; the other to with-hold and take away, to wit, a *left Hand*, contracted and very short; adding that it was a more Princely and Royall property, to give, then to take away.

Pluzarch
Apotheg.

Numero
Gestus
XXV.

TO BEGIN WITH THE FIRST FINGER OF THE LEFT HAND, AND TO TELL ON TO THE LAST FINGER OF THE RIGHT, is the naturall and simple way of numbering & computation: for, all men use to count forwards till they come to that number of their *Fingers*, and being come to that number, prompted as it were by nature to returne at this bound or But of numericall immensity, (about which all numbers are reflected and driven round,) they repeat againe the same numbers returning unto unity from whence

whence their account began, which we must not account as an accident, but a thing propagated from the fountaine of nature, since it is ever done and that by all Nations. For the *Fingers* by an ordinance of nature, and the unrepealable statute of the great Arithmetician, were appointed to serve for casting counters, as quick and native digits, alwaies ready at *Hand* to assist us in our computations. Hence some have called man a naturall Arithmetician, and the only creature that could reckon and understand the mystique laws of numbers, because he alone hath reason, which is the spring of arithmetically account; nay that divine Philosopher doth draw the line of mans understanding from this computing faculty of his soule, affirming that therefore he excells all creatures in wisdom, because he can account: and indeed not the least of the more subtile part of reason doth depend upon this Arithmetically infused quality. Hence we account such for idiots and halfe-sould men who cannot tell to the native number of their *Fingers*. And if we count the dole of nature, and those numbers that were borne with us and cast up in our *Hand* from our mothers wombe, by Him who made all things in number, weight & measure, we shall finde that there are five *Fingers* ranged upon either *Hand*, which quinary construction of the *Fingers*, as being of a mysticall perfection is much canvased by the Pythagoran Philosophers, and called marriage, because it is a compound of the first numerall male and female; it is also fitly termed nature, because being multiplied it determines and rebounds upon it selfe, for five-times five makes twenty five, and multiplied, by an old number

Plato.

Plutarch
Moral.

number it still representeth it selfe, for if you take five unto five by doubling the Cinque you make the Decade; and there is in it a naturall vertue or faculty to divide, as appears in the *Fingers* of each *Hand*, so that nature seems to have tooke more delight to order and compose things according to the number of five, then to fall upon any other forme that might have proved spheri- call. Hence *Plutarch* observes that the Anci- ents were wont to use the verbe *pempaseshai* when they would signifie to number or to reckon. And the *Memphian* Priests in their Hierogly- phiques, by a *Hand*, the *Fingers* set upright, used to figure out Arithmeticke. Great is the perfe- ction of the totall summe of our *Fingers*, for Ten is the fount and head of all numbers, for this is compounded of 1. 2. 3. and 4. which united, summe up Ten; the most compleat of numbers, as posselt of the formes of all the others, for both the eaven and odde, the square, cubique, plaine, the linear, the monade, and compound, with all the rest, are comprised in the Decade; which therefore *Pythagoras* the Samian, who was thought to be the first Author of the name Phi- losophie, as *Plutarch* affirms, concludes the De- narie to be the most absolute perfection of num- bers, because as the Poet saith we have,

Ovid, l. 1.

Tot digitos per quos [numerare] solemus.

Faltorum.

Hadrianus Junius by an elegant and neat discrip- tion, seems to allude to the intention of nature in devising the *Hand* so fit for all accounts, that it may serve for a counting table;

Hadrian

Porrigor in ramos quinos, & quilibet horum

Jun. in

Diditur in triplices nodos, nisi quintus egeret

Ænigmat.

Uno, qui solus respondet robore cunctis

Undiq;

Undiq̄, colligulis surge, in vallumq̄, reside

At Abaci desit si forte, ego omnia praeſto.

Abacus being a counting-table, such as Arithmeticians use.



An Index to the following Alphabet of naturall Gestures of the F I N G E R S.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any lecret intimation.

	A	B	C	D
	<i>I Gest.</i>	<i>II Gest.</i>	<i>III Gest.</i>	<i>IV Gest.</i>
E	F	G	H	
<i>V Gest.</i>	<i>VI Gest.</i>	<i>VII Gest.</i>	<i>IX Gest.</i>	
I	K	L	M	
<i>X Gest.</i>	<i>XI Gest.</i>	<i>XII Gest.</i>	<i>XIII Gest.</i>	
N	O	P	Q	
<i>XIII Gest.</i>	<i>XV Gest.</i>	<i>XVI Gest.</i>	<i>XVII Gest.</i>	
R	S	T	V	
<i>XVIII Gest.</i>	<i>XIX Gest.</i>	<i>XX Gest.</i>	<i>XXI Gest.</i>	
W	X	Y	Z	
<i>XXII Gest.</i>	<i>XXIII Gest.</i>	<i>XXIV Gest.</i>	<i>XXV Gest.</i>	

A *Inventionem laboriosa.*

B *Flo.*

C *Approbo.*

D. *Extollo.*

E *Collateraliter monstr.*

F. *Indico.*

G *Terrorem incutio.*

H *Silentium indicio.*

I. *Redarguo.*

K *Compello.*

L *Veto.*

M *Diffidentiam noto.*

N *Motum prolatum.*

O *Conviciu facio.*

P *Contemno.*

Q *Ironiam infligo.*

R *Contemptuose provoco.*

S *Avariciam prodo.*

T *Offensivam resentio.*

V *Iram impotentem prodo.*

W *Stultitiam notam infligo.*

X *Improbam obijcio.*

Y *Parce Do.*

Z *Numero.*



Courteous Reader, in some copies thou shalt find these mistakes, hereafter mentioned, which I pray thee charitably to amend, or not to censure.

Page 3. line 18. for an read in, p.22.l.6. r.all good things, p.43.l.20.the paragraph indicative belongs to the last paragraph of that gesture in p.44. p.62.l.26 r.Rabbin, p.76.l.17. r. *deivest*, p.73.l.r.manners, p.76.34. leave out of, p.83.l.7. r.the, f.90. in the margin r. *Pulcherie* with a Capitall, p.94.l.6. r. *utra/qz*, ibid.l.30. r. affection, ibid.l.32. r. *impressam*, p.96.l.30. r. STRETCHED, p.112.l.33.r.*dextramqz*, p.17.l.34 r. *Chirothlipfia*, p.141.l.15.r.instituted, p.143.l.10. r.coequality, p.149.l.1.r.*sanat*, p.161.l.16.r.1000. p.167.l.19. r.thanks, ibid.p.l.14.malicious, p.17 and 64. a marginall quotation superfluous.



Grandiloquentia

Cleon

Cicero

CHI
RONC
MIA

Andronicus

Deliciae

Fere ad labios ferrunt

Omnia perinde ut aguntur

Demosthenes

MM sculp.

Roscius

Cicero

Peruchio, la Chiromance, Physionomie et la Geomance, *curious plates*, FINE COPY, *gilt leaves*, 18s. Paris, 1663

CHIRONOMIA:

Or,

The Art of Manuall Rhetorique.

WITH THE
Canons, Lawes, Rites, Ordina-
nces, and Institutes of RHETOR-
IC I A N S, both Ancient and
Moderne, Touching the artificiall
managing of the *H A N D*
in Speaking.

Whereby the Naturall *G E S T U R E S* of the
H A N D, are made the Regulated Ac-
cessories or faire-spoken Adjuncts of
RHETORICALL Utterance.

With *T Y P E S*, or *C H I R O G R A M S* :
A new illustration of this Argument.

By *J. B. Philochirosophus.*

*Ratio est Manus Intellectus ; Rationis Oratio ;
Orationis Manus. Scal.*


L O N D O N :

Printed by *Tho: Harper*, and are to be sold by
Richard Whitaker, at his shop in Pauls
Church-yard. 1644.



T O H I S
HONOVRED FRIEND
WILLIAM DICONSON
ESQUIRE.

SIR,

fter I had once well
relished the sweet-
ness of your con-
versation; having calculated
your temper and disposition
according to the meridian of
Friendship, I soone proposed
you to my selfe as an Idea and
patterne of all Humanity. This

apprehension I have of your virtues, is so deeply settled in my understanding, that I finde it difficult to restraine affection from dilating upon this Argument, even to a Panegyrique: Yet I confesse I doe not more truly honour and revere you under any one notion, as I doe in that relation you stand in to my worthy Friend your Son, a relation which you have made more reverend and amiable, by the felicity of your comportment. There, Nature and Education are in their Zeniths. This is the *Achma* of worldly Beatitudes, when by a reciprocal invention, without the confusion

fusion of distance and proximity, reverence and affection; there results by converse, *Idem Alter, & Alter Idem*: were not this a truth that hath oft bene visible to discerning eyes, I might be thought a little to play the Poet, and this assertion taken for an Allegory. Sir, the congruity of this Art, with your Nature, in gaining upon the affections of men, hath made me pitch upon you as a competent Iudge and Patron: To you therefore I consecrate this Fruit of my *Hand*, as to one well read in the prudentiall Laws of Civill Conversation, and by consequence knowing, to man-

age the *Hand* of your Intellect
and Reason (your reason and
speech) to the best advantage
and utterance of discretion and
honesty. Be pleased in returne
of those expresse of your affe-
ction and respect I have recei-
ved from you, to accept of this
demonstration of respect from
him,

who is

Your faithfull friend to command,

I O. BULVER.



To his affectionate Friend the Authour,
ON HIS
CHIRONOMIA.

THE *Hand* of Nature plac'd the Eye and Eare
As Parallels within *Minerva's* Sphere:
Th'ast set the Understandings Optique line
Above the common sense of Discipline,
By Thy life-speaking Types, engraven by
A keen beame borrow'd from Thy Mules eye.
The sprucer Arts of Speech will grow more neat
And rich in utterance, by Thy conceit.
Demosthenes might here his garbe refine,
And *Cicero* out-act his *Cateline* :
Nay, in Thy Glasses typicall Expressse,
Commanding *Rhetorique* may mend her dresse.
Th'ast drawn all bookes *de Oratore*, dry :
And *Polychronicons* but few will buy,
While they may have Thy *Hand* to draw and mend
All Action by, their Mindes can well intend.
Alcides Chaine is Thine by just surprize,
Plac'd in Thy *Hand*, fix'd to the peoples eyes;
Who may't with greater sway by this *Hand's* tongue
The Wise command, then he his long-ear'd throng.

Singularis amicitia ergo,
THO. DICONSON, *Med. Templ.*



To his loving friend the Author,

On HIS

CHRONOMIA.

(high!

WHat dream last night I had! how sweet! how
And when I wak'd, how I desir'd to die!
If death such sleep had been: *Minerva's* Phanc
Me thought wide open flew to entertaine
Thy faire *Chronomie*, which there install'd
Was by *Wits* Hand the new *Palladium* call'd.
The *Graces* Hand in Hand appear'd, in signe
Of honour, acting with the Triple Trine,
The new perswasive gestures of thy Art;
But when I saw Thy active *Muses* part
So well perform'd, I lost my ravish'd sense,
Orecome by her *Hands* silent Eloquence.
May this good Omen strike Thee luck, and force
The Worlds dull eye to like Thy *Hands* discourse,
Untill the Honours on Thy Front that stick,
We count with the Right *Hands* Arithmetique.

J. D.



Ad summum GESTUUM Artificem, &
Chiromysten, in
C H I R O N O M I A M.

C*um Venerem spectas blandam mirare figuram
Omnia concinno membra decore nitent.
Omnia sint formosa, tamen superantur ab Vno;
Non habuit talem vel Cytherea Manum:*

Ad eundem.

H*oc si sit verum, senior quod prodidit olim
* Scaliger, haud poterit pulchrior esse liber.
[* Pulcher quod πολύχειρ, ex sententia Julii Scaligeri.]*

Ad eundem.

A*ltera jam teritur Bellis Civilibus ætas,
Luxuriatque novo sanguine tristis humus:
Tu tamen in tuto es, nec terreat hosticus ensis;
Defendit Manuum Te numerosa MANUS.*

Ad eundem.

G*uthing's commended, so is Martin too,
For Hands of any sort: but their Pens doe
Fall short of thy Quills worth; th'are at a stand,
Admiring You that write a better Hand.*

J O. H A R M A R U S,
Oxonienſis φιλίατρος.



Amico suo ingeniosissimo, in
CHIRONOMIAM.

CHIRONOMON, gestus Naturæ legibus effers,
Commensuratos, Rhetoricosq; facis.
Articulis, Digitis, Abacum rationis adornas,
Calcula et in Digitos mittere viva doces.
Sculpturæ secreta typis manifesta renident,
Adventu lucis splendidiora nova.
Tunc fugienda notas, sed novos primus Agentis,
Chirosolecismos prævaricantis, habes.
Rhetoris invadis gravido comprehensa maniplo,
Omnia puncta, gravi suavis ubique MANU:
Dulce decus Charitum! Manuali semper ab ore
Verbula commenso gesta decore sonant.

R. G. Nomenclator Chiro-musæ.



Of the necessitie and dignitie of this Art
of MANUALL RHETORICK.

PRÆLUDIUM.



OW prevalent Gestures accommodated to perswade, have ever been in the *Hand*; both the Ancient Worthies, as also Use and daily Experience make good, it being a thing of greater moment then the vulgar thinke, or are able to judge of: which is not onely confined to Schooles, Theaters, and the Mansions of the Muses; but doe appertaine to Churches, Courts of Common pleas, and the Councill-Table; where we daily see many admirable things done by those, who in the course of Humanitie and profitable studies, have been well instructed and inform'd in this facultie of the *Hand*. And the wisdom of the Ancients is in good part placed in this care and diligence, That they who were nourished to the hopes of great dignities, should have
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composed and comely motions, which might signifie an ingenious Minde, and adorne their very Eloquence. Some may perchance imagine, that this *Manuall* Rhetorique is a vaine and unnecessary Art, because they see little writ by the Greekes, who were the Doctors of Eloquence; and but few things thereof by the Latines: when yet these men of excellent wits of both Nations, have with great artifice beautified all the sublime kindes of Eloquence, to heighten the Grandieure of a majestique Utterance. *Cresollus* alleadgeth many causes why this one part of most noble Science seemes (though not as neglected, yet) passed by and omitted by those great lights of Antiquitie. For, the Greekes borne in a region, which by reason of the thinnesse and puritie of the aire, was more fertile of good wits then any other productions; had naturally both motions of the Minde and Body to explaine and unfold their cogitations and recondite senses with an incredible facilitie: by reason whereof they lesse needed the precepts of this Art. For since they had two Palæstra's, wherein a double *Chironomia* was practised, one of Armes, another of Peace, and proper to the pacifique temper of Humanitie: a domesticall Theater, Doctors and Rhetorique Professors, and publique Declamations; having in common among them, such
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Illustrious aides of Pronunciation; no marvell
 that so few Rhetoricians have left any Manu-
 scripts of the Conformation of gesture; this
 artifice of the *Hand* being a thing so common,
 and as it were naturall unto them. Which vo-
 lubility of a prompt & easie nature, wonder-
 fully accommodating it selfe to all things,
 made the Satyrist say, that the whole Nation Juvenal.
Satyr. 3.
 of the Greekes were Comœdians: for in the
 Scene and Theater, and in graphicall assimi-
 lating and imitating the affections, there were
 few of any Nation could match them, and
 none that could out-act them. And as they
 were very studious in all kinds of literature;
 when they apply'd their minds to eloquence,
 it cannot be said how they excel'd in gesture,
 by the force and guide of Nature; which per-
 chance was the cause why the Stagerite said,
 τὸ ὑποκριτικὸν τοῦ ἑφύσεως, That Rhetorique was Arist. L. 3.
Rhet.
 naturall, and that any one, without the instru-
 ctions of a Teacher, seems to be of himself
 & by a Naturall ingenie, fit to raise motions in
 himselfe and others. But the Romans come-
 ing out to speake, not from under the Cano-
 pic of *Minerva*, but the Pavilion of *Mars*, be-
 ing not of so ready & polished a wit, thought
 it convenient and necessary to have books of
 Institutions for the Conformation of these
 Rhetoricall expressions: of which, *Plotius*
 and *Nigidius*, two great Doctōrs in these E-
le-

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legancies, (to omit others) published their beauteous Commentaries. They that follow *Aristotle* in his mistaken opinion of *Action*, esteeming these Chironomicall Notions as things of no great matter, are much deceived: for that great Doctor of the * *Lyceum* (as *Cressolius* well observes) spake rather of himselfe, then of all men in generall: who being of a most excellent wit, and by Nature furnished with all ornaments, he contemned Rhetoricians, as seeing himself to have little need of those petty Rules which were carried about for the conformation of Manuall gestures. For else, he had *Demosthenes* in his eyes, man wholly composed of this Artifice, and turn'd after a manner, upon the wheele of Rhetorique: who at first, by reason of his naturall imperfection herein, was much discouraged: by which it appeares, that an Orator is not borne, but made: and to speak well and laudably, there is need of studie and striving, before the facultie can be attained. For as for this opinion of ignorant men, who thinke that Gestures are perfect enough by Nature, and that the climate avales nothing, it being not materiall whether the *Hand* be moved hither or thither: that every one may please himselfe, observing no rule or admonition of Rhetoricians: The daily Example of speakers refute. For we see many both in sacred

* *Aristot.*
Schoole
neere *A.*
thens.

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cred and prophane places, so preposterously & ilfavoredly expressing their minds, that tis a wonder how any eye can behold them with attention. Certainly, men polished with Humanitie, cannot without loathing, behold the prævarications of such durty and slovenly Oratours, and with a just indignation distaste their inconsiderate action. If the Naturall motions were absolutely compleat, & sufficiently fit to open & unfold the sense of the Mind; or were accommodated to gaine good will, or opportune for the incredible force and varietie of the affections; would these goodly Orators and lovers of faire speech so bewray themselves, and wallow in the dirt? But this is enough, to prove that the actions of the *Hand* are not perfect by Nature. Therefore let these upstart and tumultuarie Oratours bragge as much as they will, of the force of Nature, and facilitie of Gestures. Reason, and the sayings of the learned Ancients doe not onely gainsay them, but prove these Cosmetique gestures of the *Hand* to be things of great moment, & the very *Palme* and *Crown* of Eloquence. Had the ancient pieces of this Art (which ingenious Oratours writ of old, more for the benefit of after-times then their own) come to our *Hands*, men might have beene more ready in speaking then they are, and not so prone in these points, to offend
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PRÆLUDIUM.

the discreeter part of their Auditory; but since those helps are lost, I cannot see how an Oratour can be perfect and absolutely compleat, that hath not consulted with the Oracle of *Quintilian*, about this Manuall pronunciation; whose institutions contain all those ancient subtleties that escaped the injurious *Hand* of Time. Things which of old, they were wont to learne with their Grammar, as *Sidonius Apollinaris* witnesseth, which perchance, was the reason why *Polibymnia*, whom that learned Senatour affirmes to have taught the Elegancie of Gesture, the same by the Greeks is said to have taught Grammar and Letters. And indeed *Decencie* of expression doth so depend upon this Art, that (as Grammarians observe) *Decencie* is properly spoken of *Gesture*; and motions of the *Hand* and *Body*, and it so exalts Beauty from the concrete into the abstract, that Nature and the tacit voice, and assent of all men, allow of it as a thing very materiall in commerce, and is so look'd for at the *Hand* of an Orator, that the defects of extemporarie and jejune Orations, have been covered by the Elegancies of this Artifice; and those that have come off unhandſomly with their expressions, for want of these comely and palliating graces of Elocution, were ever laughed at, and justly derided.



CHIRONOMIA: OR, THE ART OF Manuall Rhetoricke.

THE Clazomenian Sage (as *Plutarch* reports of him) upon a curious speculation of the properties and motions of the *Hand*, as it were in an extasie of *Anaxagoras* admiration, concluded Man to be the wisest of all creatures, because he had *Hands*, as if they were the spring and fountaine of all intellectuall and artificiall elegancies: which opinion of *Anaxagoras*, *Galen* with great elegancie and humanity, by way of inversion corrects, That because Man was the wisest of all creatures, therefore he had *Hands* given him, the *Hands* being added, that as he was the most intelligent, so he might have fit organs to do and explain what his knowledge did inlight him unto; *Art* in the *Hand* being the same with *Science* in the *Intellect*; nor is the *Genius* of Nature silent herein. *Plutarch* endeavours to give an Allegoricall interpretation of this saying of

Anaxagoras cap. 10.

Anaxagoras ras.

Galen de uiu partu lib. 1.

Arist. de part. Ani- mal lib. 4

Plutarch in moral. *Anaxagoras, Manus est causa sapientie. Manus id est experientia, est causa sapientie*: But in regard of the Rhetoricall properties of the *Hand*, Man may well be called *Chirosophus, id est, Manus sapiens, Hand-wise*. Galen excellently observes Man to be armed by Nature with three weapons, Reason, the loud weapon of the *Tongue*, and the *Hand*, which may be gave the hint to the President of the Colledge of Critiques to make them all three *Hands*, in that golden saying of his, wherein he subtilly sets forth the Rhetoricall force and dignity of the *Hand*, *Ratio est manus intellectus, rationis oratio, orationis manus*. Hence the *Hand*, the famous companion of Reason hath ever obtained the preheminance in gesture, and been the *Dominus fac totum* in all matters of corporeall eloquence, as appeares by the cleare testimony of the learned Sages, and the *Chirographie* of elder Time. Hippocrates calls the *Hand*, *Optimum dicendi magistrum*. The brother of *Basil* very copiously sets out the Rhetoricall worth of this goodly *Scepter and Caduceus of ingenuity*. *Rectè statuitur, manus esse proprium quoddam natura loquendi facultate pradita instrumentum, hunc potissimum ad finem effectas ut earum opere expeditior in nobis sermonis esset usus*. *Cassiodorus* saw also the force of this *Hand-maid of wisdom*, and living implement of elocution, *Manus singulariter data ad multas cogitationes nostras communitur explicandas*. The younger *Plinie* would have this saying marked and registred, *Recitantium propria pronuntiationis adjuncta esse manus*. And one taking his hint out of the *Poesie of Homer*, makes this honourable mention thereof,

Desectis manibus pereunt quoq; Palladis artes.

Hence

Hence the Latines significantly call the *Hand*, *Manum à manando quod hoc instrumento potissimum actiones è nobis emanent.* Therefore the Greeks for good cause seem to have called the *Hands*, *ἄεργα ἂντὸ τῆς χρῆσεως ἀβουλιαν* *ab utilitate*, for that they are not only assistant to eloquence, but doe incredibly conduce to all the offices of Reason and Humanity. For it is the choicest Friend of Art, the Artificer of Elocution, the Brother of the phansie, and Remembrancer to her that dwells backwards in the high Towre of Pallas, the Bodies will and Intellect, the Gift, the wit, and ingenuity of the outer man, and the better Genius of the Microcosme: In which *Minerva's* darlings, the Phalanx of the Muses, and the Pierian Band, are trained & exercited as in a convenient *Palestra* or *Gymnasium*. The Logicalall motions that appear in the *Hands* of Disputants, as they demonstrate the large command of the signifying faculty of the Body which flows not only into the vocall organs, but proceeds so far, as to the *Hands*: so they significantly argue the *Hand* to be a peculiar instrument of reasonable nature, especially ordeined to let a glosse upon the vocal expressions of the mind. The *Hand* being a part so prompt & officious to afford the Tongue necessary aid, so powerfully inclined by its naturall gifts and abilities to bring reliefe to reason, so apt and fit on all essayes to deale in matters of expression, and to affect the hearers mindes, that whereas Man by a happy endowment of nature is allowed two instruments, *Speech* and a *Hand*, to bring his concealed thoughts unto light; the *Tongue* without the *Hand* can utter nothing but what will come forth

Chiron.

Meletius

de nat.

Hom.

Philostratus in vita
Apollonii

lame and impotent, whereas the *Hand* without the discourse of the *Tongue*, is of admirable and energetical efficacy, and hath atchieved many notable things. All Histories abound with the exploits of the *Hand*, which hath performed and brought to passe more things by a significant silence, then the *Tongue* hath ever done by an audible demonstration. *Apollonius Tyanicus* by his most famous example, alone, shall serve to cleare this point, who when he had with an incredible religion observed the Pythagorean silence, neither had suffered any word to fall from him during the space of five whole yeares; yet when he came into Cities labouring of sedition, *ἢ χειρὶ τὸ τῷ προσώπῳ manu atq; vultu sedabat discordias*: After which manner hee travelled through Pamphylia, Cilicia, and other regions of the earth: For whatsoever is exprest by the *Hand* is so manifestly spoken, that men of the most obtuse understanding that are not able to conceive of the words pronounced in an unknown *Tongue*, to whom an Orators *speech* is meerly lost, because their rich and elegant expressions in conceits transcend the pitch of their capacity: yet these may see and perceive the intention of the *Hand*, which by gestures maketh the inward motions of the minde most evident: for, all men (a thing nature hath so appointed) are stirred & moved by the same motives of the mind, and doe in others understand and take notice of the same moving demonstrations, by experience judging and approving in themselves those affections that outwardly appeare to worke upon others. Hence the ingenious are forced to confesse that all things are more expressive in the
Hand

Hand, as that which doth garnish the sense of words, and gives the shape, figure, and winning glory unto eloquence. This strengthens *Speech* with nerves, and the sinewed cords of twilted Reason. *Speech* divided from the *Hand* is un-
lound, and brought into a poore and low condition, flags and creeps upon the ground. The babling Tongue (indeed) may have a long and spacious walke, and the full mouth may prate and run ore with large and loud impertinencies, but without the concurrence of the *Hand*, the mouth is but a running sore and hollow fistula of the minde, and all such ayery trash but the cracks of an unprofitable lip that wants the assistance of those native Orators which were designed to attend the perfect issue of a well delivered cogitation: for what can we expect from that eloquence that neglects the motions of the *Hand*? or what can we conceive can be wrought out of that which is maimed and deformed, that should bee able to worke upon the affections? Whence a grave Father, an Author of Classicall authority (the high pitch of whose fancie some may chance to admire) borne on the rapture of his thought, run so high in his expressions, that he denies that man could have enjoyed the honour of an articulate voice, had not nature planted this magazine of *Speech* in the body, and stored it with native ammunition for the defence and arming of *orall reason*. And verily if Man were disarmed of this native weapon, or organ intended for the speciall advancement of utterance, wanting the subtile force of his *Hand* and *Fingers*, the expression of his Tongue would be very weake and unhewed; for the motions of

Greg.
Nyctin
lib. Hom.
opific.

the *Hand* in pronuuciation, doe much enrich and endear the expressions of the Tongue, which without them would many times appeare very meane : And if we consider the orations yet remaining among the ruines of former ages which were publickly pronounced, wee may cease to admire the advantages they have had over others, or themselves only penned; so that we may not so much wonder how they having been armed by discourse and voyce (together with the emphatical assistance of the *Hand*) have produced such prodigious effects : For, these gracefull aids of Speech and advantages are so peculiar to *pronunciation* and the *Hand*, that the Pen or Presse knoweth not what they mean. This is sufficiently confirmed by what *Quintilian* reports of *Hortensius*, a long time Prince of Orators, afterwards Coevall and Competitour with *Cicero*, but alwayes accounted the second, whose writings notwithstanding were so short of that fame of his living eloquence of pronuuciation, that it appeares there was somewhat in those Orations he pronounced which pleased very well, which they who came afterwards to read could not finde; the gifts of speaking and writing well, although compatible, yet not so inteparable that he who pretends to one, must necessarily be posselt of both. That Virgin Monarch, *Queene Elizabeth* of famous memory, whose Apothegmes may passe among the Oracles of Royall Reason, and Civill Prudence, having heard, or rather seen a Sermon that was preached before Her with the advantage of pronuuciation, was much affected and taken therewith, and having the same Sermon afterwards presented unto Her,

Fabius lib
11. cap. 3.
de Inst.
Orat.

Her, when She came to read it, and found not the insinuations of elocution and gesture, gave Her judgement of it, "That it was one of the best Sermons She ever heard, and the worst she ever read. "

Not only prophane, but sacred Authours have taken notice of this solemne bond and Rhetoricall obligation between the *Hand* and the mouth, and have not only allowed the language of the *Fingers* by which the Ancients were wont to speake, but have likewise punctually set downe the office of these sides-men the *Hands*, and gravely noted their necessary imployment and concurrence to the more advantagious setting out of speech. Among the recorded advantages of gesture and Rhetoricall uniformity, the observation of *Noverinus* is not to be passed over in silence, whose ingenious animadversion it is, that the Septuagint in their version of the Proverbs, where *Solomon* bringeth in wisdome speaking; and where *St. Hieroms* translation, or the vulgar Latine hath it, *Extendi manum meam*, in the Septuagint translation it is *ἔτετερον λόγους* & *extendebam sermones*; for that speech may have life and efficacie in it, the *Hands* must goe out, and gesture must appeare to the eye that it may give evidence to both senses: And *Solomon* where he accuseth the sloathfull man for not bringing his *Hand* to his mouth, seems to have cast an eye upon the old *Ægyptian* symboll, and to have said, his *Hands* touch not his lips, his action agrees not with his voyce: For to this sense the Expotition of *Saint Gregory* may with little wresting be drawn, *Manum ad os porrigere, est voci sua opera concordare*; a good dependance &

Noverinus in elect. sacr. Cap. i. v. 24.

Proverb. 19. 14.

necessary relation, the *Hand* is joyned to the *lips*, and the *lips* must be so knit and held with the *Hands*, that sometimes our very words and speeches are turned into *Hands*, as the *Septuagint* in this place insinuate. And it is observable that the Spirit that is called the *Finger* of God, appeared under the form of fiery *Tongues*, a most excellent connexion and it may be not without a *Rhetorick* call myltery of divine and powerfull elocution, the gift of speaking being granted hereby as well to the *Hand* as the *Tongue*, and a doore of utterance opened by the Spirit in both; no marvell therefore that they of *Listra* seeing the chiefe Speaker of the Apostles speaking in the power of these *Tongues*, as this *Finger* gave him utterance, tooke *Paul* for *Mercury* their imaginary god of eloquence. Since (therefore) the *Tongue* is obliged to the *Hand*, it will become elegant Divines to be good at Action, bring thy *Hand* to thy Mouth, and tye thy *Tongue* to thy *Finger*, and thou hast a most perfect symbol of *Rhetoricall* heat and divine expression.

For the *Hand* of the Artificer the worke shall be commended; and the wise ruler of the people for his speech, saith the son of *Syrach*. It stands him in *Hand* therefore who would emblazon the armes of the Queen of the affections Eloquence, to use her owne pencill the *Hand*, of a most secret property to quicken speech, for where Eloquence swayes the Scepter, the graces of utterance forsake their place and the feebleness of the proper forces of the *Tongue* are perceived, if they be not this way relieved by the *Hand*, by whose armes and allurements (as it were by main force) the ancient Orators have so often extorted appro-

approbation from their auditors, and by this third supply of elegant deppartment, invading the minde through the eye, with easie accessles put themselves into the possession of the people: And questionlesse those brave generous formes of discourse wherein Art hath bene married to abundance, and richnesse of speech mixed with sweetnesse and majetty of action, wherewith those great and strange conceptions of the Ancients have been so curiously limbed and plentifully adorned and graced, are but too slenderly taken notice of in these times, the perfections whereof can be of no meane importance, when without the helpe of this great secret, neither ornament of Art, nor grace of Nature can be but in part pleasing, nor (as one well observes) shall all the reasons the Tongue can alledge, persuade a very woman, resolving to resist: For, the *Hands* are those common places and Topiques of nature, which receive most of those extraordinary motions which appeare in Oration, the high excesse, Enthusiasmes, raptures, and commanding beauty of expressions are here found: For, although gesture naturally floweth out with the voyce, yet comelineffe and beauty are the decent issues of apt motion, which appeare in a sweet delivery, anticipating the eare by the eye. And to speake seriously this artifice of the *Hand* is no lesse necessary to excellent discourses and conceits, then discipline among Souldiers, without which courage is of no effect, and valour most commonly proveth unprofitable: They therefore, who in publicke, and before those who are versed in the Art of well-speaking fall short in Manuall performance,

Balzack.
fut-

suffering the glory of Eloquence to receive diminution in their *Hands*; do no lesse then cast an aspersiō upon the Art they professe, and abuse their hearers; since no speech ought to be publique if you intend to performe it negligently, and not to allow it all the ornaments whereof it is capable; for the polishing whereof wee need not go far, since the *Hand* is able to accommodate the *Tongue* in such occasions, as that which hath a greater variety of Synonymous expressions, and is able to outvie it in equivalent variations. This is sufficiently proved by the old emulation between that famous Oratour *Cicero* and *Roscins* the great Master in the Art of Action; for it is certaine that most eminent Oratour would often contend and strive avie with *Roscins* whether he should more often expresse the same sentence in gesture; or whether he himselfe by the copiousnesse of his eloquence in a differing speech and variety of expression pronounce the same; which raised *Roscins* to that height and perfection of knowledge, that he wrote a booke, wherein he compared Eloquence with the Art or Science of Stage-players: And indeed the fame and estimation of *Roscins* grew hereupon so great, that learned *Caro* made a question whether *Cicero* could write better then *Roscins* could speake and act; or *Roscins* speake and act better then *Cicero* write. Hence a certaine moderne Authour reckoning up nine kinde of wits usuall at this day, makes up his account thus: *Imprimis*, a Simian or Apish wit; an Arcadian wit, an Autolican or embezled wit, a chance-medley wit, a smirke, quick and dexterickall wit, and a Roseian wit, which is only in gesture, when

In Speculo Humo-
rum.

one can farre more wittily expresse a thing by a dumbe externall action, then by a lively internall invention, more by gestures then jests. This was in that Pantomimicall *Roscius*, who could vary a thing more by gestures then either *Tully* could by phrase, or he by his witty speeches. And as concerning such men wee may say of them as once *Cicero* said of *Piso*, They are wise only by signes. These Actors, the cunning counterfeiter of mens manners, were called *Pantomimi* from their multivariou imitation, their faculty, *Ars gesticulatoria* by the Romans, which one *Teletes* is said to have found out, or at least to have much amplified, who is reported to have been so excellent in this subtile artifice of his Hands, that he could expresse by them whatsoever could be spoken by word of mouth. And we read of a certaine Philosopher, one *Memphis* by name, a master in this faculty, whose excellencie therein when the same Authour would signifie, *Tacens* (saith he) *gestu omnia nobis manifestius indicabat, quam qui artem dicendi se docere profitentur*, in the reigne of *Domitian*, *Bathillus* was famous for these measures of the Hand, concerning whom the Satyrist:

Athæneus
l. i.

Idem.

Chironomon Ledam molli saltante Batillo.

Saltationem manibus gesticulantis Leda representante mimo, as *Farnaby* upon the place. We read also of one *Mnestor* a famous Pantomime, much affected by *Caligula*.

Juvenal l.
i. Satyr. 6.

Sueton.
Calig. cap.

Cassiodorus elegantly describing one of these Pantomimes, *Tunc illa sensuum manus oculis canorum carmen exponit, & per signa composita quasi quibusdam literis, edocet intuentis aspectum, in illaq; leguntur apices rerum, & non scribendo facit quod*

§ 5. lib. 4.
Cassiodor
var. Epist.
ult.

Script-

- Monstra-
let. in
Chron.
Carol. 7.
Franc
- Scriptura declaravit. Monstraletus* in his Chronicle makes mention of a company of these *Chironomons*, who before Trinity house in Paris represented the passion of our Saviour without any words at all, but by the mystery of gesticulations of his *Hands*, all things being very exactly and graphically acted by them. These *Chironomons* of old being sent for from the Theater to banquets, carved up foules and other viands to their Symphonies: To which *Juvenal* alludes,
- Juvenal,
Satyr. 8.
- Nec minimo sane discrimine refert
Quo gestu lepores & quo gallina secetur.*
- Hence *Petronius*, *Ad symphoniam gesticulatus lace-*
rebat obsonia. And *Juvenal*:
- Idem Sat.
5.
- Structorem interea nequa indignatio desit
Saltantem videas & Chironomanta volanti
Cultello.*
- Cælius
l. 5. Antiq.
lect. c. 9.
- Lipsius* confounds these *structores* or carvers; with the *Chironomons*. The scene of this Art (as is thought) lay first in *Syracusa*, and that these *Chironomicall* expressions sprang from the immane cruelty of *Hieron*, the Tyrant of that City, who among other his barbarous edicts, prohibited the *Syracusians* all commerce of speech, and the vocall liberty of communication, commanding them to call for their necessaries by nods and significant motions of their *Hands*, eye and feete, which soone necessitated them to fall into these dancing conferences and declarations of their mindes. The first man that usurped the name of *Chironomon* or *Pantomime* among the Romans, was *Pylades* when he came out of Asia: an Art which about the time of *Nero* was brought to that authority and perfection, that many Writers both Greeke and La-

time as a thing most wonderfull cried it up to the skies. Hence *Demetrius* the Cynique who lived in the time of *Nero*, seeing one of these *Pantomimi* dancing the masque of *Mars* and *Venus* :

Videris ipsis manibus loqui :

Oras *Lucian* hath it, *Non agere, sed arguta manu*

Lucian de saltatione.

effari.

And wee read of a certaine Prince who coming out of *Pontus* about businesse to *Nero*, then resident at the head of the Roman Empire, when he together with others had seen this *Chironomon* dancing so conspicuously, that although he could not heare nor understand what was sung (for they were all semi-Grecians for language) yet they understood all things very perfectly : This Prince when he was to returne home, and *Nero* had invited him with much courtesie and love, and liberally bad him aske what he would at his *Hands*, promising him readily to grant his desire; Give me, quoth he, Royall Sir, this *Chironomer*, and with this gift you shall highly pleasure me : *Nero* demanding what that fellow might advantage him in his affaires at home, I have quoth he (most sacred Emperour) many barbarous neighbours differing in language, to understand whom, I need a great number of Interpreters, which are not easie to be had; therefore when I shall stand in need of an Interpretour, this man by significant motions of his *Hands* shall interpret all things unto me. And concerning these artfull gestures of the *Hand*, and loquacity of the *Fingers*, we must understand many passages of the ancient Poets, and Philosophers. Thus is that of *Claudian* to be understood :

Cælius
l. 5. Antiq.
lc & cap. 3.

Qui nutu manibusq; loquax.

Lib. de
consulat.
Manl.
Theodor.

And

And that of *Sydouins Apollinaris* :

Clausis faucibus & loquente gestu.

Petron in
Analectis. To this also belongs that of *Petronius* :

Puer manu loquaci.

Anony-
mus lib. 4. And what another speaking of this Art hath :

Epigr. *Egressus scenam populum Saltator adorat*

Solerti pendet prodere verba manu.

Pugnat, ludit, amat, bacchatur, vertitur, adstat,

Illustrat verum cuncta decore replet.

Tot lingue quot membra viro, mirabilis est ars

Quæ facit articulos voce silente loqui.

The Poet here saith very aptly, *Articulos loqui*, for that these Pantomimi did not only delight in gestures of the Hand, but more especially in motions of the *Fingers*. *Theoricus* King of Italy

Cassiodo-
rus l. 1. var called this, *Muscam mutam*, still musicke, *quæ ore*

Epist. 20. *clauso manibus loquitur, & quibusdam gesticulationibus facit id intelligi, quod vix narrante lingua, aut*

S. Cyprian
de spectacu- that of St. *Cyprian*, *Vir ultra mulierum mollicioribus*

culis. *dissolutus, cui ars sit verba manibus expedire.* And that of *Seneca*, *Mirare solemus scenæ peritos, quod*

Seneca
Epist. 121. *in omnem significationem rerum & affectuum parata illorum est manus, & verborum velocitatem gestus*

Cassiodo-
rus lib. 6. *assequitur.* But of all that have touched at this Art, most wittily *Cassiodorus*, *Hic sunt addita Or-*

Epist. ult. *chestarum loquacissima manus, linguosi digiti, silentium clamosum, expositio tacita, quam musa polyhymnia reperisse narratur, ostendens homines posse, & sine oris*

Virg. in
Epig. *assatu, suum velle declarare.* And indeed the Prince of Roman Poets where he handles the names & inventions of the nine Muses, ascribes the finding out of this kind of utterance to *Polyhymnia*.

Signat cuncta manu loquitur Polyhymnia gestu.

The learned observation of these premises made the

the ancient Masters of the Hieroglyphiques who used to decypher a distinct and articulate voyce by a Tongue, adde a Hand comprehending the same, to note out eloquence, by that conceit implying, that speech stood in need of that moist organ the Tongue, but pronunciation required a Hand, to wit, an artificiall helpe to set it off, and make it beautifull to the eye. And the first inventor of the Art of Logique, to note the moods and brevity of argumentation, exhibited Logique by a Hand comprest into a Fist, and Rhetoricke by an open and dilated Hand, which is but *pug-nus expansus*. Analogicall to this, is that symboll of the Cynique, *Manus non sunt proferenda complicata confusis digitis*, which insinuates that speech should not be perplext in the delivery, but should be open plaine and free, for then speech labours of a blinde crampe, when it is too concise, confused or obscure. Hence Physiognomers according to their rule *ad apparentiam*, infer such men to be full of words whose minners and common use it is to hold the Hand spread out with the Fingers. These Hand Critiques observing the apparent manners of men, say, That he who customarily useth much action of his Hand, in his talke, is a faire speaker, and neat in his language. And that ancient Interpretour of dreames, in his Allegoricall inferences, makes the Hand to signifie reason, understanding, speech and languages, which as it were by the conduct of letters, or rather an opportune speech, declares the tacit affections of the minde. Ribera observes, that the Hand in Scripture doth not only signifie the divine suggestions of Prophecie, but also all kinde of speech, especially wherein there

Pier.Hier.
lib.35.

Zeno E-
leates.
As Arist.
writeth.

Diogenes.



Artemid.
de Som.
interp.l.2.
cap.44.

Ribera
Comment
in proph.
minor.

Pierius in
Hierogl.

is any thing commanded: and he addes the reason, *Quia sicut manus movet, ita movet locutio precipiens.* The reasons why grave Antiquity did render and understand all kinde of speech and language (as *Pierius* notes) by a *Hand*, are, for that the moving and significant extention of the *Hand* is knowne to be so absolutely pertinent to speech, that we together with a speech expect the due motion of the *Hand* to explaine, direct, enforce, apply, apparrell, & to beautifie the words men utter, which would prove naked, unlesse the cloathing *Hands* doe neatly move to adorne and hide their nakednesse, with their comely and ministeriall parts of speech: And words would have but a cold lodging in the eares of the auditors, if the *Hand* should not be the Harbinger of the Tongue, to provide and prepare the eye for their better entertainment; for as words paint out the image of the minde: So these suffragans of speech by a lively sense afford that shadow which is the excellencie of the vocall pourtraiture. Since as these gestures of the *Hand* alone, and by themselves doe speak and shew the mental springs from whence they naturally arise; so invited by Art to the aid of Eloquence, they become the Accessories and faire spoken Adjuncts of speech. Hence the first Artificers of Manuall Rhetoricke, hit on the right veine of Oratorie, when conducted by a learned curiosity of wit they tooke in hand that polite device, and elegant design of reducing the usuall gestures of Nature into strict rules of Art, preparing the undigested motions of Nature, and making them more formall, and fit for the intention of Rhetoricke, whose life and force they made much to con-

consist in the just demeanour of the *Hand*, whose motions appeare as emphaticall to the eye, as speech doth to the eare; two ports of sense, through which all passions finde an entrance to ceaze upon the minde. And hence such Orators have ever won the prise, and have had their *Hands* crowned with the Olympique palme of Eloquence, who have excelled in the subtil notions of this Art; who conceiving Rhetoricke to consist most in a decent motion of the body, bestowed well neare as much paines to adapt their gestures to Rhetoricall significations, as in the elegant disposing of their choise flowers; the *Hands* so surpassing in dignity all the other corporall adjunctants of mans wit; that there can bee no eloquence without them. And they perceiving that action bore most sway with the people, who most commonly are led by sense, which is moved by some adequate object; that without the true knowledge of this secret of Art, none could be accounted in the number of good Oratours, & that a mean Oratour instructed in this knacke of action, did oft excell the most eminent; they bent their whole endeavours for the attaining this quality. *Demosthenes* who deserves the surname of *Chirocrates* for his active judgement in these Rhetoricall endeavours, he was wont to compote the action and gesture of his body by a great looking-glasse; and for further acquaintance with this faculty, he entertained *Andronicus* the Stage-player, by whom being instructed in this Art after he had reformed the defect that was before in his Orations for want of Action, he grew very famous for Eloquence; insomuch that *Eschines* the Oratour

Plutarch
in the life
of *Æschines* the Orator.

who in a discontent left *Athens*, and came to keep a Schoole at *Rhodes*, and begun to teach the Art of Rhetorique, when he otherwhiles read unto the *Rhodians* (and that with action and gesture) the Oration he had pronounced against *Ctesiphon*: when all the hearers marveled thereat, and namely, how possibly he could be cast, if he acted such an Oration: You would never wonder at the matter (quoth he) my Masters of *Rhodes*, if you had been in place, and heard *Demosthenes*, and seen the vigorous sharpnesse of his eyes, the terrible weight of his countenance, a sweet voyce accommodated to every word, and the efficacious motions of his *Hand* and body. This Art was generally practised by all the eminent Oratours of *Athens*, unlesse perchance in that sad and solemne Session of the *Areopagites*, where when they were to speak without affection, in an obscure and darke place, there was no cause why they should use the motions of the hand.

Valer.
Max. lib. 8
cap. 10. de
pronunc.
& apto
motu corp.

Among the Romane Oratours, *Cicero* to this intent made use of *Roscius* the Comcedian, and *Æsop* the Tragædian, in his time the Masters of this kind of learning, who was wont to call *Roscius* for his great skill in these subtleties of the *Hand*, *Delicias suas*, his Darling: and upon a time, in a most eloquent Oration, he rebuked the people of *Rome*, because while *Roscius* was acting, they made a noyse. What an apt Scholler he proved, and what his opinion was of this Art, appears by his book *de Oratore*, wherein he so highly extolls Action, the practice whereof help'd to intitle him to the principality of Eloquence. *Plutarch* relating the force of *Cicero's* eloquence, by reason of the sweet grace of

of his pronounciation, reports him in his Oration *pro Ligario*, so marveilously to have moved *Cæsar*, [one that could well skill in Manuall Rhetorique] that he changed divers colours, and shewed plainly by his countenance, that there was a marveilous alteration in all the parts of him. For, in the end, when he came to touch the battaile of *Pharsalia*, then was *Cæsar* so troubled, that his body shooke withall, and besides, certaine bookes which he had, fell out of his hands, and he was driven against his will to set *Ligarius* at libertie. Therefore the malice of *Antonie* forced teares and lamentations into the eyes of the Romans, when they saw *Cisero's* Right Hand, the instrumēt of his diuine Eloquence, with which he penn'd and pronounced the *Phillippiques*, nail'd fast unto his head, and set upon the *Rostrum* or Pulpit of Common pleas in the *Forum*. *Cn. Lentulus* also, for his excellencie in this Art, was more famous then for his vocall eloquence. *C. Lentulus*, *P. Lentulus*, *C. Gracchus*, *L. Apuleius Saturnius*, *Crassus*, and *C. Julius Cæsar*, were men expert in this mysterie: *Antonius*, he used the Asiaticque phrase in his pleadings, which carried the best grace and estimation at that time, full of ostentation and bravery of gesture. As for *Q. Pompeius*, surnamed *Bithynicus*, *C. Macer*, *Manilius Sura*, &c. they lost the estimation of good Oratours, for their deficiencie in this Art. But above all, most actively eloquent was *Q. Hortensius* the Oratour; one could not tell whether they should most desire to run to heare, or see him speake: his presence and aspect did so adorne and become his words, and assist his periods to accomplish all their

Plutarch
in the life
of C. Cæsar

Item ibid

numbers; and againe, his verball expressions
 were so conformable to his gesture, and so ele-
 gantly administred unto his *hand*, that for cer-
 taine, *Aesop* and *Roscins*, two famous Actors of
 those times, were often observ'd to croud into
 the Assembly when he was pleading, that they
 might by imitation transerre some of his expres-
 sive gestures from the Forum to the Theater.
 Some Lawyers and Divines I have observed to
 have been very prevalent by virtue of this arti-
 fice of the *Hand*, even in these times: among
 whom, most eminent was that much lamented
Dr. Donne; of whom an ingenious friend thus
 in his Elegiack knell:

Aul. Gell.
lib. 1. cap. 5

Val. Max.
lib. 8. de
apto motu
corp.

Mr. Mayne
of Christ
Church
Oxford.

*Yet have I seen thee in the Pulpit stand,
 Where one might take notes from thy look & hand;
 And from thy speaking action beare away
 More Sermon then some Teachers use to say.
 Such was thy carriage, and thy gesture such,
 As could divide the heart, and conscience touch:
 Thy motion did confute, and one might see
 An error vanquish'd by deliverie.*

Such (as *Sconerus* notes) was the action of the Prophets and Ecclesiasticall Oratours in the Primitive times, plainly Heroique, as may be collected out of Sacred Writ, and some Commentators thereon, in whom the Eloquence of the Prophets is graphically described.

Nature exhorts all men to Action consentaneous to the stile of their Elocution: which inbred and commodious propensitie, unlesse illustrated by Art, and confirmed by exercitation, is, as *Trappuntius* notes, but as a field untill'd, which runs wild

wild with disorder'd productions. Art being the Imitator which perfects Nature, makes her actios more dilucid, illustrious and sweet, by her positive accommodations. For whatsoever Nature doth institute in the individuals worthy observation, reduced into one exact idea, built upon generall precepts, by a perpetuall order, Art doth expose under one aspect of the Understanding: And Nature againe placed by Art, beholds the excellent actions of eminent men, and expresses them by a happy exercitation. Wherefore the ancient Rhetoricians, who cast their eyes upon Nature, and insisted in her steps, whose Art was principally bent to imitate the severall actions of the Mind with a decent and comely grace; admitted no gesture to the *hand*, but what they did find by an accurate collation to have some similitude with the truth of Nature. That which *Philostratus Junior* requires of a Painter, who would be eminent by his *Hand*, is more necessary to an Orator. He would have him that would seeme to manage that Art skilfully, to be a man endued with a good fancy and a sound judgement, actively apt to every thing, and industrious in the observing of mens natures, and assimilating their manners, and counterfeiting of all things which in the gesture and composition of the body, are the signes and notes of the tacite mind and affections. And indeed, then shall the hand of an eloquent man move aptly, and as to the purpose applyed to expresse what he takes in hand, when he hath conversed with Nature, and insinuated himselfe into all the veines of the affections of the *Hand*, & by diligent study hath attained to an exquisite experience in the properties

Philost.
jun. de I-
comb.

ties of the fingers, and what the naturall motions of the *Hand* are wont to be. Hence Philosophers, who can discern of the naturall causes of things, have a notable advantage: for he shall most elegantly & judiciously manage his *Hand*, & moderate the gestures thereof, who by the discipline of Philofophie shall apply and conforme himselfe neereft to the nature & varietie of the affections.

Platarch
in the life
of Demost.

Hence *Demosthenes*, being demanded the question, Which was the first point of Eloquence? he answered, Action: Which the second? He answered, Action: and which was the third, he said, Action, still. Wherefore in the Olympian Games, at that famous assembly of *Greece*, that Theater of Honour, where the Arts, wisdom, and the illustrious Vertues were recompenced with publique honours; there, in the sight of the people of *Greece*, after the sound of a Trumpet, wherewith the mindes of the standers by were rowzed up to attend the solemne commendation of the publique Cryer; the *Hands* were first crowned, before the Head, as S. *Chrysofome* advertiseth us. For when the *Brabunia*, which were most skilfull Judges, would declare, that all the glory of the Victors did proceed from the Hand or Action; and that in the first place, Industry, labour, and skill were crowned by them; not the shoulders of the triumphant Olympianiceans, but their *Hands* were decked and praised with the glorious Palm. Skilfully therefore S. *Ambrose*: *Palma manus victricis ornatus est*. And Victorie is called, *Dea palmaris*: and *victoriosus*, with *Isidor*, is *palmosus*. But why the Palme was given to them that overcame, and why the boughes thereof have been proposed as rewards

Cresol. in
Anthologia
sacra.

Chrysof.
Hom. 2. de
Davidis

Ambros.
62 Hexa.
cap. 13.

to such as were victorious in Artes or Armes,
according to that of the Poet :

————— *Palmaq³ nobilis,*
Terrarum dominos evehit ad deos.

Horace
lib. 1. Od.

There are who alleadge this reason: For that the fruit of the Palme doth resemble the Hand and fingers, and are thereof by the Greekes named *daclili*, that is, *digiti*, fingers: for, the great ends of the branches appeare like hands stretch- ed forth, and the dates as fingers. It seemed therefore right, the Palm should be given to them whose Hands were skilfull in Arts, and Fingers cunning in battail; since the chief weight & illustrious honour of all triumphs depend upon the *hand or action*, or as if the fruit of the Palm were peace. And *Tullie*, when he had unfolded all the ornaments of a costly and copious eloquence, he casts up all in the summary of these grave words: *Sed hac omnia perinde sunt ut aguntur*: implying, that without a pleasing and opportune Action, all the other aydes of Speech would become vaine and unprofitable. *Talaus* is in the right, where he saith, that many Infants by the dignity of Action, have often reap'd the fruit of Eloquence; while many eloquent men through the deformity of gesture, have been accounted very babies in Expression. For whereas Nature assigns to each motion of the Minde its proper *gesture*, *countenance*, and *tone*, whereby it is significantly exprest; this grace of Gesture is concei- ved to be the most elegant and expressive virtue of the three; install'd by *Plato* among the Civill virtues, as the speech and native eloquence of the Body; for that those Elegant conceptions that enrich the pregnant Mind, incite the minde

See Sandes
Travailes,
lib. 1.

Tul. de
Orat.

Talaus in
Rhet.

by some stratagem of wit, to finde out apt and fit expressions: and while she labours to be free in powring out her hidden treasures, she imprints upon the body the active hints of her most generous conceits, darting her rayes into the body, as light hath its emanation from the Sun: which eloquent impressions, a kinde of speech most consonant to the minde, are in the moving of the Hand so neatly wrought and emphatically produced, that the *Hand* many times seemes to have conceived the thought. He therefore that would purchase the repute of an accomplish'd Rhetorician, must pursue the knowledge of this Art, which consists in understanding the lawfull garbe and ordered motions of the *Hand*, the most puissant Agent of the soule, and which hath by some been called *Mens corporis*, or the Minde of the Body; the voyce of Philosophie admonishing in *Epictetus*, no lesse to be minded by a Rhetorician then a Philosopher:

Ne digitum quidem temerè extendere.

*Epict.
in chironid.*

Some notions of this Manuall Rhetorique are derived from the Heroique ages of the world, and were approved and allowed of by *Socrates*. Yet in the dayes of *Aristotle* were not delivered by any, as digested into any forme of Art, which had been a Subject worthy of his pen: but, *in Chirologicis dormiuit Aristoteles*. The Art was first formed by Rhetoricians; afterwards amplified by Poets and cunning Motists, skilfull in the pourtraicture of mute poesie: but most strangely enlarged by Actors, the ingenious counterfeiters of mens manners. The first *Romane Oratour* that collected these Rhetoricall motions of the *Hand* into an Art, translating so much from the Theater

Theater to the Forum, as stood with the gravity of an Oratour, was surely *Quintilian*, unto whose curious observation in the *Hand*, I referre those who out of curiositie desire to be more punctually informed in these most subtle and abstruse notions of the *Hand*, which they may also finde recited in *Vascius* his Rhetorique; a myserie in great request with the ancient Sophisters and Rhetoricians, and properly handled by them although some not well advised, would have them confound in the *Ethiques*: for there is distinction to be made between that which Moralists call *Affectionem moratam* or *civilem*, and *Oratoriam*, which the Greekes call *Hypocritism*, and *Quintil. Chironianam*, which are accomodated to move the affections of the Auditors. And indeed the gestures of Rhetoricall utterance doe presuppose the *Ethique* precepts and the lawes of civill conversation. The Ancients, especially the Grecians, who were man eververy inventive of such subtleties, had a *Palæstra*, or place of exercise for this purpose. *Talæus* preferres these Canonick gestures before the artifice of the Voyce, although his Commentator will allow the preheminance of this Art only among Nations of divers tongues; and not where the assembly is of one lip. *Keckerman* gives the voyce the dignity of precedence for our times: but he is no better than a precision in Rhetorique, of whose conceit let the learned judge, since he confesseth the Jesuites (known to be the greatest proficient in Rhetorique of our times) instruct their disciples after this manner. And now wonderfully they have improved and polished this kind of ancient Learning, appears sufficiently

Quintil. in Rhet. inst.

Claudius Mimos in Talæum.

by

Alstedius
in Rhet.

Laert. 12.
in vita
Theodori.

by the Labours of three eminent in this facultie: *Cresollus de gestu Oratoris*, *Voellus de arte dicendi*, and *Causinus de Eloquentia*. *Alstedius* could wish we had some booke of the Pronunciation of the Ancients, that we might take out of it such gestures as did square with our times: such a Booke as *Laertius* praises. And *Schonerus* wishes for Types and Chirograms, whereby this Art might be better illustrated then by words. Which defect in this Art I have here attempted to supply (and as I hope) with reasonable successe. If I have miscarried in any, it is the more pardonable, since in all my search after these subtleties of the *Hand*, I never met with any Rhetorician or other, that had picturd out one of these Rhetoricall expressions of the Hands and fingers; or met with any Philologer that could exactly satisfie me in the ancient Rhetoricall postures of *Quintilian*. *Franciscus Junius* in his late Translation of his *Pictura veterum*, having given the best prooffe of his skill in such Antiquities, by a verball explanation thereof. That which inabled me to advance so farre in this Art, is the insight I have purchased in the ground-work or foundation of all Rhetoricall pronounciation, to wit, the Naturall Expressions of the *Hand*.

CANONS



THE
 CANONS
 OF
 RHETORICIANS
 TOUCHING

The Artificiall managing of
 the H A N D in Speaking.

With an Historicall Manifesto, ex-
 emplifying the Rhetoricall Actions
 thereof.



The *Hand* lightly o-
 pened, timorously
 displayed before the
 breast, and let fall
 by short turnes under the hea-
 ving

Canon
 I.

ving shoulders, is an *humble* and neat action, becomming those who *daunted* and *de maid*, begin to speak as if their tongue were *afraid* to encounter with the publicke care; and such who shunning a profuse excesse of words, would *sparingly* expresse their Mindes, or *assuage* and *mitigate* the censorious expectation of their **A**uditours, by an ingenious insinuation of a *diminutive* **A**ction.

Fabius
Inst. Rhet.
lib. II.

Quintilian thinks that *Demosthenes* in that lowly and fearfull Oration for *Ctesiphon*, began with his *Hand* composed after this manner: And that *Cicero's* *Hand* was formed to this composition of gesture in the beginning of his Oration; for *Archias* the Poet, when he said, *Si quid est in me ingenii (judices) quod sentio quam sit exiguum.*

Canon
II.

THe stretching forth of the *Hand* is the forme of pleading,

ding, and hath a secret helpe
and preparative to ready spea-
king, and commendeth an *A-*
pology or any set speech to the
Auditours.

In the memorials of Antiquity, in the writings
of the old Annales, the lineaments of Pictures,
and ancient Statues, we shall finde this posture
of preparation in the Hands of famous Oratours.
Aristides reports, that Prince of Oratours, *Mil-*
tiades to have been so painted in Grece to the e-
ternall monument of his memory, stretching out
his *Right Hand* only, as he was wont most honou-
rably to speake unto his people. *Phillip* that e-
loquent man, was wont to say, that he did
forise up to speake that hee knew not his first
word, yet he said he used to speake excellently
well, when he had once warmed his Arme. And
Marcellinus observing the demeanour of *Valen-*
tinian about to make a publicke speech, when he
had put forth his Hand (saith he) that he might
speake more readily. That divine Oratour and
chief Speaker of the Apostles, used this Action as
a preparative to his ensuing *Apologie*: for when
Agrippa had permitted *Paul* to speake for him-
selfe, *Paul* stretched out the Hand, and answe-
red for himselfe. This forme of *pleading* is to
be seene in the ancient Statues of Roman Ad-
vocates.

Aristides.

Cœlius
var. lect.
Cicer. de
Orat.

Canon
III.

THE indulgent putting forth of the *Hand* towards the **A**uditours, signifying a kinde of *Humanity* and good will, is a benevolent action, fit for those who *praise* or *congratulate*, and is of great efficacie to move the affections.

This Action had a singular grace and comeliness in *Meletius*, that reverend Bishop of Antioch, a man invironed with a guard of all the Vertues, with which Action of his *Hand*, as with the engine of good will, he seemed to lift up the hearts of his hearers with him; therefore

Greg. Nyff. de St. Melet. *Gregory Nyssen* attributes to him, *Comem dextram & veluti lenocinio orationis perfusam, qua una cum oris facundia digitos commovere soleat.*

Canon
IV.

THe gentle and well-ordered *Hand*, throwne forth by a moderate projection, the *Fingers* unfolding themselves
in

in the motion, and the shoulders a little slackned, affords a familiar force to any *plaine continued speech* or *uniforme discourse*; and much graceth any matter that requires to be handled with a more *lofty stile*, which we would faine fully present in a more gorgeous excessse of words.

The comelineffe of this Action (which best suites with them who remove & shift their standing) appears herein, that by this emanation of the Arm, and delivery of gesture, speech is so well pronounced and powred forth, that it seems to flow out of the *Hand*.

THE *Hand* directed towards the Auditours, with a kinde of *impetuous agitation of the Arme*, maintaining its gravity with a swift recourse,

Canon
V.

is an action *intense* and *full of vehemencie*, fit to threaten, denounce, reprehend, and assevere, and by its extension, implies power, and a prevalent authority.

This Action is not seasonable untill an Oration begin to wax hot and prevalent, and the discouraging appetite of the *Hand* be rowled up, and well heated by a Rhetoricall provocation, and is sufficiently affected to move according to the nimble contention of the *Tongue*. And then this glittering dart of speech, like lightning, or the shaking of *Apollo's* beams, expatiates it selfe into a glorious latitude of elocution: The Oration with this militarie gesture, as it were, pouring out it selfe. The left arme (if any thing is to be done with it) is to be raised, that it may make as it were a right angle.

Canon
VI.

THe *Hand* restrained and kept in, is an argument of *modesty*, and *frugall pronanciati- on*, a *still* and *quiet* action, suitable to a *milde* and *remisse* declamation.

This

This Action with *Tully*, is *Molli brachio agere*: with *Fabius*, *Molli articulo: Gladiatorem vehementis impetus, adversarii mollis articulus exceptit.* And in the Primitive times of elocution, when eloquence began to flowre and bud, and intolencie was rarely entertained, Oratours were wont to keep their *Hands* within their cloaks, for so, as *Eschines* will have it, those ancient Oratours, Princes of Greece, in most account, both for their language and judgement (*Pericles* and *Themistocles*) were wont to declame; as an action most futable to conserve their modesty. And he fetcheth his argument of so laudable a custome from the statue of *Solon*, which the ancient Statuaries, skilfull in the counterfeiting mens maners made for *Solon* at *Salamina*, in this posture to note his moderation and modesty; with which signification there was the like statue long after his time erected at Rome for *Scipio*. And verily *Eschines* who approved of this posture of the *Hand* as an Index of moderation, he observed it himselfe even in the heat of reprehension and reproofe; but this animadversion of *Eschines* who spitefully carped at the important gestures of the *Hand*, the Oratour *Demosthenes* did afterwards most elegantly deride and explode; for that statue of *Solon*, saith he, the Salaminiens say was not dedicated above fifty yeares agoe: But from *Solon* to this present time are two hundred and forty yeares, so that the work-man who expressed that gesture, no not his grandfather, were then alive. But it cannot be denied that such a thing might be with the Ancients, which *Eschines* knew rather by conjecture, then any certaine assurance: For we read of one *Polemon* a

Eschines
in *Timar.*

Valer.
Max.

Plutarch
in Nicia.

Cicero
pro Cœlio

Pierius in
Hierogl.

Fabius
Inst. Rhet.

deboyse young man, who upon hearing of *Xenocrates*, became modest, and drew his *Hand* within his cloake. And the gravest Writers report of *Cleon* that turbulent Oratour of Athens, to have been the first that opened his cloake in speaking. This ratioll conceit prevailed also with the Romans, for although in the ancient Statues of Lawyers in Rome, we finde the *Right Hand* put forth, the forme of pleading: yet the first year they were called to the Bar, they were not to put forth the *Hand*, nor a young Advocate permitted to plead after the same manner as an ancient Practitioner. *Cicero* hath left a certificate of this custome, *Nobis olim annus erat unus ad cohibendum brachium constitutus, ut exercitatione ludog̃ campestri Tunicati uterentur*; which garbe of the restrained *Hand*, as it is an argument of frugall pronounciation, the great Prelates of Rome observe at this day when they speake before the Pope, as that great Master of the Hieroglyphiques testifies. But when wit which lay asleep in those rude and simple times, began to be rowzed up and instructed with Arts, those streights of bashfulnesse were enlarged, the *Hand* released and set at liberty, and a more freer course of pleading brought in, not that modesty should be excluded mens manners, which is a great ornament of life; but that speech might have a greater force to worke upon the affections of men. Now, to use this fearfull demeanour of the *Hand*, were the part of one void of common sense and humanity; against whom that of *Quintilian* might be brought, who reprehended those who in pleading inhibited the *Hand*, as if the businesse were done sluggishly.

THe *Hand* put forth and raised aloft, is an action of congratulatory exclamation and amplification of joy.

Canon VII.

This is drawn from Nature into the Schooles and discipline of Rhetoricians, who prescribe this free and liberall motion of the *Hand*, as a fit *periphrasis* of gesture upon such occasions, and most consonant to the intention of Nature.

Cresol. Vacat. Aut.

THe *Hand* collected, the *Fingers* looking downewards, then turned and resolved, is a setform accommodated to their intention who would openly produce their reasons.

Canon VIII.

The artificiall conceit of this Action is, that it seems as it were indeed to bring forth with it, some hidden matter to make the argument in *Hand* more Rhetorically apparent.

THe hollow *Hand* raised above the shoulder with
D 2 some

Canon IX.

CHIRONOMIA: Or,
 some kinde of grave motion of
 the wrest, doth *cheere*, *exhort*,
embolden and *encourage*.

Canon
 X.

THe palme (the Fingers all
 joyned together) turn'd up,
 and by the return of the wrest,
 in one motion, spread and tur-
 ned about with the *Hand*, is an
 action convenient for *admira-*
tion.

Canon
 XI.

THe *Hand* (the Fingers all
 joyned at their tops) refer-
 red to the vocall passage of the
 minde, doth *lightly admire*; and
 fits their occasion who in the in-
 terim are moved with *sudden*
indignation, and in the end fall to
deprecate, *amazed with fear*.

The

THe turned up *Hand*, (the Thumbe bent in, and the other Fingers remisse) transferred to the Northern side of our body, and then prone to our South side, so, lightly waved to and fro, doth very aptly distinguish contraries, and may shew the variety of numbers.

Canon
XII.

THE *hand* after one sort is not still disposed to *aske a question*; yet commonly when wee *demand*, however it be composed, we use to change or turne our *hand*, raising it a little upwards.

Canon
XIII.

THE *hand* erected, and then so moved, that the inside is tur-

Canon
X. V.

ned out, is a sensible Action that apparently presents *the least disparity or difference.*

Canon
XV.

THE *Hand* that by alternate motions contracts and unfolds it selfe, doth aid them in their pronounciation who are very instant to urge a thing.

Canon
XVI.

THE turning of the *Hand* may serve to signifie an *easie dexterity of performance.*

This is a magistrall notion raised upon this principle, that the *Hand* is so borne to Action, and so prompt to expedite all accounts of significati-
on, that nothing seems more easie then the motion of the *Hand*. Hence the Greeks very ingeniously call that which is proclive and easie to be done *ευμαρής*, as if it were no more difficult then to stir the *Hand*; for the ancient Greeks call the *Hands μαρής*. Hence *Manus non verterim*, the Adage, *pro eo, quod est, nihil omnino laboro*, a forme of speech used by *Apuleius*. The Carthaginian Ambasadour used this adjunct of demon-

stration to *Andromachus* at the City *Tauromenion*, for in his bold speech wherein he threatned in the name of the *Carthaginians*, to make quick dispatch to the overthrow of *Tauromenion*, he shewed first the palme of his *Hand*, then the back of his *Hand*, threatning him that his City should be so turned over-hand, if he did not quickly send away the *Corinthians*: *Andromachus* turning his *Hand* up and downe as the *Ambassadour* had done, bad him be going, and that with speed; out of his City, if he would not see the keele of his *Gally* turned upwards. This Action as it is expressive to the easinesse of performance, is Canonically enough, but as a demonstration of the Cities or Gallies overthrow, it is Apochryphall.

Plutare's
in the life
of Timon-
leon.

THE *Hand* brought to the stomacke, and spread gently thereon, is a gesture of Rhetoricall asseveration.

Canon
XVII.

But whether it be convenient to touch the breast with the *Hand*; the sonnes of Rhetoricians have made enquiry in their learned Disputations: Some would have the *Hand* to be onely turned, and so referred to the Breast: Others say, we may touch the Breast with our Fingers ends; both; in the opinion of *Cresollus* may be done without reprehension, when we speake any thing concerning our selves, and that our speech glydes with a calme and gentle streame. But the touch doth most availe in a sharpe and inflamed

stile, when the motions of the minde are by Action unfolded: As when an Oratour would expresse an incredible ardour of love lodged in his bosome, and cleaving to his very marrow; or griefe deeply settled in his yearning bowells; in signifying these and such like affections, none can rebuke an Oratour if he shall touch his Breast with his *Fingers* ends only. *Cresollius* makes little doubt, but *Tully* used this gesture, when he said, *miserum me, &c.* for in such occasions, the splendour of pronounciation is lacking, neither have words sufficient force to make the minde altogether intelligible, unlesse the *Hand* be brought to the Breast.

M. Tul.
2. in An-
ton. ;

Canon
XVIII.

THE shewing forth of the *Hand*, or beckning with the same, are Rhetorically significant to *speake to, call after, invite, bring in, and warne to come.*

Cicero in
Epilog.
Planc.

Tullie, in the Epilogue of his Oration for *Plancius*, which did abound and overflow with lamentation, very commodiously explain'd himselfe by this Rhetoricall *compellation*; where with most excellent artifice he *call'd Plancius*, and bids him come unto him, that he might touch and embrace him. *Cresollius* rather prefers the first action to the *Hand* of an Oratour, and would have

have *invasions* signified by putting forth the *Hand* onely, without any waving motion; for, that Beckning with the *Hand*, in his judgement, is the propertie of an unskilfull multitude, and of men of small account, who want gravitie and moderation; who doe not onely induce and apply their bent-in-*Hand* to this *perswasive* behaviour, but doe also revoke and bow back their whole body, and wind and wrest about their very sides: Who though he doe not forbid or repudiate this *calling* gesture of the *Hand* alone, yet if the body be drawne in withall, he would have it referr'd to the Stage, and to places of common resort.

THe *Hand* rais'd & stretched
out with the arme, or the *Hand* waved towards the auditors, are advantageous actions for them who would imply a generous confidence, and their *authoritie* and *abilitie* to effect a thing: it serves also to call for, and demand silence, and for the prologue to an act of *pacification*.

Canon
XIX.

This Canon is grounded upon the Axiome in Nature, That there does appear in the *Hand*

as twere a Naturall marke of the *Majestie* and *Authoritie* of Man. Hence *Ovid*, in this Rhetoricall sense, attributing a *Majesticall Gravity* to the *Hand* of *Jupiter*,

Ovid. lib. 1.
Metam.

— qui postquam voce manuq;
Murmura compressit, tenuere silentia cuncti,
Substitit & clamor, pressus gravitate regentis.

And *Statius* speaking of the action of *Jupiters* *Hand* in a Councill of the gods, advanc'd to the same purpose :

Statius l. 1.
Thebaid.

— veniam donec pater ipse sedendi

Tranquilla jubet esse manu —

Hence *Ælian* of *Jul. Aug.*

Ælian
Spartian,
in Jul.

Manu semper eos placare cuperet.

Aug.

Stat. lib. 1.
Syl.

But though the *Hand* onely put forth, and advanced with *authoritie*, is of force to assuage *tumults*, and procure audience, (as *Domitian* in *Statius*) *Dextra* [vetat pugnas] — Yet if a certaine kinde of motion be therewithall exhibited, it will be of more force and dignitie; which

Lib. de anima & resur.

κατασίειν or χατασίειν, words which the Greekes use in this case, doe import. *Herodians* phrase is, νεύμα τῆς χειρὸς, the proper word in this businesse is κατασιγῆν :

the Greekes also say, ἡσυχάζειν τὸν λεῶν τῆ χειρὶ : with *Greg. Nyss.* 'tis κατασίειν τῆ χειρὶ : others κατασίειν, some also, οὐκ εἶναι τῶ χειρῶ, almost in the same sense, although this last seems to signifie something lesse, onely the lifting up of the *Hand*. Verily, *Cornutus* upon *Persens* grants as much : *Magna*

Cornut. ad
Perf. Sat. 4

(saith he) & profutura hominibus locuturi [tacere jubent] moventes manum. See the Naturall gestures, *Gest. XVI.* for examples of Oratours using this Action.

THE *Hand* propellent to the left-ward, the left shoulder brought forward, the Head inclined to the Southward of the Body, is an action accommodated to *averſation*, *execration*, and *negation*.

Canon XX.

TO shake the *Hand*, with bended browes, doth *abborre*, *deny*, *dislike*, *refuſe*, and *diſallow*.

Canon XXI.

The *hand* resilient or leaping back to the * Northward of the Body, whence it did deſcend, makes an action fit to *abominate*, and to accompany words of *refuſall* or *dislike*, and may ſerve alſo in point of *admiration*.

Canon XXII.
* *Platonick*,
the Right Hand is the South of the Microſoſme; the Left, the North.

Canon
XXIII.

THe *Hand* with a gentle percussion, now greater, now lesse; now flat, now sharpe, according to the diversitie of the affections, is fitted to distinguish the *Comma's* & breathing parts of a sentence.

Canon
XXIV.

BY his *Hand* referr'd unto him, an Oratour may shew himselfe, when he speaks any thing concerning himselfe.

Plutarch
in the life
of Brutus.

Caesar used this patheticall demonstration of himselfe, when one accused *Brutus* unto him, and bad him beware of him: What, said he againe, clapping his *Hand* on his breast; Thinke ye that *Brutus* will not tarry till this Body dies?

Canon
XXV.

The *Hand* bent into a fist, and the Pulpit or Barre strooke therewith, is an action of Rhetoricall heate, and very artificially

ally accompanies *Anger*, and a more *vehement contention*.

The *palm* strook upon a book, ^{Canon}
(held usually in the left hand ^{XXVI.}
of an Orator) doth serve to *excite* and *rouze up* the *Auditours*.

This action is commonly used by our *Moderne Oratours*, and hath succeeded in the place of *smiting* upon the thigh, which cannot well be performed in our *deep and little pulpits*.

TO clap the *hand* suddenly ^{Canon}
upon the *breast*, is an acti- ^{XXVII.}
of *increpation*, proper in their hands, who would *arrest* their *speech*, and *non-suit* it by *silence*, and by a carefull stop *restraine* their *tongue*, and call back as it were their *reprehended words*, & put in a *Rhetoricall Demur*,
or

CHIRONOMIA: Or,
or grosse bill against their owne
Declaration.

Homer,
Odis.

To this Action, that of *Homer* appertaines:
Pectore autem percusso, [animum intrepuit]
sermons.

Canon
XXVIII

THE *Hand* brought unto the
stomack, & in a remisse garb
spread thereon, doth *conscienci-*
ously assevere, & becomes them
who *affirme any thing of them-*
selves.

Canon
XXIX.

THE Breast stricken with the
Hand, is an action of *Griefe*,
sorrow, *repentance*, and *indigna-*
tion.

This is a very patheticall motion in Nature, &
Rhetorical in Art; an action in use with the an-
cient Oratours, and with a profitable signification
practised by the Jesuits; who are wont, not only
with a light approach to touch the Breast, but
sometimes also to beat upon it with the *Hand*;
which they doe, for the most part, to testifie
anguish of minde, *repentance*, and matters of
Morti-

Mortification; which they acte and personate with such substantiall abundance of speech, with such motion of the body, and such imminent gesture, that while they beat their Breasts, they raise oftentimes great motions in the minds of their Auditors, and religious teares are drawne from the eyes of many. Which Rhetoricall action of the *Hand* is not alwaies (to an inch) framed by the precepts of Rhetoricians, nor by line and leuell fitted to the rule of Art, nor weighed, as 'twere, in the Goldsmiths balance; for they who assume this gesture, strike their breast with an audible stroake, when they judge it fit for their purpose; although some, who are more studious of eloquence, doe not heartily admit of this loud contact of the Hand; who with a peaceable meeknesse bringing [the quiet Hand unto the breast, by the forcible achievements of that pronounciation, procure a dreadfull influence to fall upon their Auditory. But in a Senate of the Learned, and a solemne Assembly of venerable personages, a vehement percussion of the breast is not convenient; but is to be remitted to the Theater, lest (as my Author saith) some Stripling in Bloquence, should tacitely throw at them that out of the Comædie;

Cresol.

Hic pectus digitis pultat, cor credo evocaturus foras.

Plautus in milit. glorioso.

THE Forehead stricken with the *Hand*, is an action of *dolour, shame, and admiration.*

Canon^o XXX.

Quin-

Fabius lib
2. cap. 22.

Quintilian grants this to have been used by some turbulent Oratours in their pleadings, even in his time, and very avallcable with them, who by a popular ostentation of Eloquence, hunted after the applause of the people. His words are these: *Jam collidere manus, terra pedem incutere; femur, pettus frontem cadere, mirè ad [pullatū circuli] faciunt.* Yet Oratours of very good esteeme, by their practice commended the use and signification of this gesture; but in *Epilogue* onely, and a certaine fiery amplification; when for the moving of passion, these tragicall expressions of the Hand are held comely and convenient. A gesture with the Greekes and Latines of equall use and signification, as farre as our understanding can light us to the knowledge of those Rhetoricall ornaments of Expression, in fashion with the Ancients. And it was wont to attend upon three causes; to *Dolour, Shame, and Admiration.* In great griefe, they thought it of old a very expressive demeanour of the Hand. *Cicero* commendeth it in *Brutus.* *Dionysius Halicarnassensis* acknowledgeth the use of this gesture: *Percontientes frontes, & aspectus tristes pra se ferentes.* *Cicero* insinuates as much to his friend: *Puto te [ingemuisse] ut frontem ferias.* *Livie* calls this affection of the Hand, *Capitis offensationem: [Flere] omnes & offensare capita.* With *Q. Curtius*, it is, *Os conerberare: Is tum [flere] capit, & os conerberare; [moestus] non ob suam vicem, &c.* In *Apuleius* the gesture stands thus, *Dextra savicnte frontem replandere.* The Greeks say *τύπειν κεφαλὰς*, and *πᾶειν, κρούειν, ραπίζειν, παλάσσειν τὸ μέτωπον*, and *κοπιεῖν πῶ κεφαλῶν.* Hence *Heliodorus* of his old man, *Cum ferisset frontem & collacrumasset.* And *Liba-*

Dyonis.

Hal. Rom.

Antiq. l. 10

Cicero ad

Attic. l. 1.

Ep. 1.

Livie, l. 25

Q. Curti-

us, lib. 7.

Apuleius

Metamor.

lib. 1.

Hel. Æth.

Hist. l. 10.

Libanius

in Basilico

nus of the Persian King, *Caput identidem percussus deplorat* : And we read it to have been the forme of lamentation used by the Spartans at their funeralls. But of this *dolorous* adjunct of discontent, and angry symptome of grieved nature, Tullie in a kinde of medley of naturall invasions, and Rhetoricall impressions of the Hand upon the assailed Body, makes this rehearfall : *Muliebres lacerationes genarum Pectoris, femininum, capitibus percussio*. That this gesture was used in signification of *shame*, S. Chrysofome declares, who when he had upon a time, with an incredible force of utterance, rehearsed divers impious and ridiculous superstitions observed by some of the people, he made the whole multitude of his auditors *ashamed*. Of whose *shame* he puts down three visible arguments, in words sounding to this effect : *Vultum opernistis, Frontem percussistis, & ad terram inclinastis*. This $\chi\rho\upsilon\sigma\tau\epsilon\upsilon\ \tau\omicron\ \mu\epsilon\tau\omega\pi\omicron\upsilon$ in another place hee expresseth in his owne language thus : $\tau\omicron\ \mu\epsilon\tau\omega\pi\omicron\upsilon\ \pi\epsilon\gamma\sigma\acute{\omega}\tau\omicron\upsilon$. That it was significant in *wonder* and *admiration*, appears by Nonnus a great Poet, who attributes this gesture to *admiration*, in his paraphrase of the sacred Historie of S. John ; where, of *Nebanael*, *wondring* at the doctrine of our Saviour :

Cicero's
Tul. 3.

Chrysof.
Hom. 24.
ad pop.
Ant.

Idem
Serm. 56.

Nonnus
in Johano
Evangel.
paraph.

$\Theta\alpha\upsilon\mu\alpha\tau\iota\ \mu\epsilon\tau\omega\pi\omicron\upsilon\ \theta\epsilon\omicron\upsilon\delta\epsilon\iota\ \chi\epsilon\tau\epsilon\iota\ \pi\alpha\tau\acute{\epsilon}\rho\alpha\varsigma.$

Præ admiratione Frontem divina manu feriens.

Hannibal used this adjunct of expression as a stratagem, at the battaile of *Cannes* : who when *Gisco*, a man of like state and nobilitie with himselfe, told him that the enemies seemed afar off to be a great number ; *Hannibal* [*rubbing his forehead*] answered him : Yea, said he, but there is another thing more to be *wondred* at then you

Plutarch
in the life
of Fabius.

thinke of, *Giscon*. *Giscon* straight asked, What? *Mary*, saith he, this; That of all the great number of Souldiers you see yonder, there is not a man of them called *Giscon*, as you are. This merry answer, delivered contrary to their expectation that were with him, looking for some great weighty matter [sutable to his gesture] made them all laugh a good.

This gesture, although it was with these senses admitted the hands of the Ancients, yet it appears to *Cresollinus* in the possibilitie of a doubt, whether or no it can now with any advantage be done, it being little used by Advocates, and the more judicious sort of men, that speake in publique; unlesse perchance by such who are of a more hot complexion, and are apt to boyle over with a sudden motion, whose choler in the seething, bubbles into action; for men of this temper, soone moved, as having a naturall inclination to anger, in the vehement fervencie of passion, hastily and swiftly with the Hand touch the forehead or cap: which action, because there manifestly appears in it the virtuall effect and commotion of Nature, it commonly escapes the lash of reprehension. But faintly and childishly apply'd, and favoring more of School-artifice then the intentionall operation of Nature, it is condemned as feigned and adulterate; for which reason, my Author concurs in opinion with *Quintilian*, and adjudgeth it worthy of banishment from the Hand of an Oratour, and to bee confined to the Theater, and the ridiculous Hands of Mimicks. Unlesse it seeme good to any to reserve it as a relique of Divine Courtship, which they report the *Polonians* to doe,

doe, who in their Churches at their holy mysteries, are wont to beat their fore-heads with the Hand.

THe Thigh smitten with the Hand, was the gesture of one pleading more vehemently, of one grieved and fuming with indignation, of one taking notice of an others error, or confessing himsef deceived.

Canon
XXXI.

Tullie believed that action of an Oratour feigned, who in some grievous matter deserving the sharpest hate and heaviest indignation, did not use this expression, for he calls *Callidius* a cold and dull Oratour, and argues his guilt from hence, that in his Oration, *Neg, frons percussa foret nec femur*. The first Oratour that used this gesture, by the testimony of the old Annales, was *Cleon*, who when he pleaded in Athens, that famous mansion of the Muses, transported with a certaine vehemencie, and provocation of spirit, and moved with indignation, smote his thigh, which when he had vented with other such like signes of a fierce and turbulent disposition, many wise men thought him to have thrust all decorum and laudible moderation out of the Pulpit: This, many afterwards did imitate, at the first thought ill of for the novelty, but in the use of common life

Cicero in
Bruto &
advers. M.
Callid.

Plurarch
in Gracch.

Philostratus lib. 1.
de vita
Sophorum

very frequent. This gesture prudently, and with good advice exhibited, hath a cunning force to *amplifie* and *enlarge* a thing, and to *shake* and *astonish* the minds of the Auditours. *Scopelianus* a man of greatest account for eloquence, as *Philostratus* hath delivered it to posterity, that he might *rowze* up himselfe and his Auditours, now and then used this patheticall demeanour of the *Hand*: This, as it was oftentimes necessary in the Forum, so very fecible in those large pewes, where those that were retained in causes did plead: but in our times, and the manner of pleading which we now use, it is neither so frequent, neither can it so commodiously be done: But another thing hath succeeded in the room thereof, which the writings of the Ancients are silent in; for the Advocates eagerly beat the Bar with their *Hands*, and sometimes so madly and importunately, that the standers by heartily wish their *Hands* qualified with some Chiragracall prohibition. This blemish and infirmity of the *Hand*, hath crept also into holy places, and there are many Preachers found, who with an inconsiderate rashnesse shake the innocent Pulpit, while they wax warme, and conceive a vehement action to excell. This action as it is least unseemly when the wicked deceits and notorious dishonesties of men are called in question, so used without judgement, it argues a turbulent and furious motion of a vaine minde, and dulls the Auditours.

Canon
XXXII.

THe left hand thrust forth
with the Palme turned
back-

backward, the left shoulder raised, so that it may aptly consent with the head bearing to the *Right Hand*, agrees with their intention who *refuse, abhor, detest, or abominate* some execrable thing, against which their mindes are bent as a distastefull object, which they would seem to *chase away, and repell.*

With this Action these, and things of the like nature, are to be pronounced:

*Haudequidem tali me dignor honore,
Dii talem terris avertite postem!*

THe left hand explained into a *Palme*, obtaines a forme of *perspicuity.*

Canon
XXXIII.

These two last Canons are exceptions against the generall maxime of *Quintil. Manus sinistra nunquam sola gestum facit.*

CANON
XXXIV

BOth the turned out Palmes bent to the left side, is a more passionate forme of *detestation*, as being a redoubled action.

CANON
XXXV.

BOth *Hands* objected with the Palmes adverse, is a fore-right adjunct of pronunciation, fit to helpe the utterance of words comming out in *detestation*, *despite* and *exprobration*.

CANON
XXXVI

BOth *Hands* extended forth, the Palmes driving out to both sides, doubles the Action to all the same intents and purposes of *averseness*.

Both

BOTH *Hands* clasped and wrung together, is an Action convenient to manifest *griefe* and *Jorrow*. Canon XXXVII

BOTH *Hands* dejected, make *supplication* more *Canon*-call. Canon XXXVIII.

BOTH *Hands* a little or farre dis-joyned, shew the *manner* and *abundance*. Canon XXXIX.

BOTH *Hands* extended out forward together, is an Action commodious for them who *submit*, *invoke*, *doubt*, *speak* to, *accuse*, or *call by name*, *implore* or *attest*. Canon XL.

With this Action are such as these to be set off to the best of utterance, *Vos Albani Tumuli atq;*
E 4
Luci,

Cicer. pro
Milo ne. *Luci, vos, inquam, imploro atq; obtestor ! And that*
Addubitation of Gracchus, Quo me miser conferam ?
quo vertam ? in Capitoliumne ? at fratris sanguine
redundat, an domum ? &c. The same emphasis of
 Idem pro
Milonc. *action is required to that of Cicero, Tu ex edito*
monte latialis Jupiter, cujus ille lucos, nemora, sinusq;
sape omni nefario stupro & scelere macularat.

Canon
XLI.

BOTH *Hands* lightly smitten together, is convenient enough to expresse a certaine *anxious and turbulent heat of cogitation* of an Oratour, that cannot sufficiently explaine his minde, or doe as he would.

Cresollus conceives, that *infringere articulos*, that *Quintillian* speaks of as an elegant and comely action in the *Hands* of the ancient Rhetoricians, and so commendable that they used it as a *Manuall introduction* to their Orations, was no other but this Action.

Canon
XLII.

THE *Hands* gently set together by a sweet approach, causing a low sound by their light

light encounter or compleſion,
make an opportune cadence of
Action, to attend the *close* or *pe-*
riod of a ſentence.

This Action was commended by the practice
of *Proæreſus* that accompliſhed Oratour, of old
time, the Maſter of brave ſpeech, and grace in
ready ſpeaking, who publickly pleaded his cauſe
at Athens to the great admiration of all men, of
whom one of his Auditours, *Eunapius*, thus ſpeaks:
Proæreſus orditur flumen quoddam orationis ſing-
ulos periodos pulſit manum finiens.

BOth *Hands* ſmitten together Canon
XLIII.
with a certaine kinde of gra-
vity, doth *affirme* with a heto-
ricall *aſſeueration.*

BOth the *Palms* held reſpe- Canon
XLIV.
ctive to the body, declare
benevolence.

BOth *Palms* held averse be- Canon
XLV.
fore the *Breaſt*, denote *com-*
miſeration.

Francisc.
Jun. de
pictura
veterum.

This Action, with this signification, I have observed in some ancient painted tables, the *Hands* of cunning Motists. And verily, without the knowledge of the naturall and artificiall properties of the *Hand*, as *Franciscus Junius* well observes, it is impossible for any Painter, or Carver, or Plastique to give right motions to his works or *Hand*; for as the History runnes and ascribes passions to the *Hand*, gestures and motions must come in with their accommodation. The notions (therefore) of this *Hand* may bee of good use for the advancement of those curious Arts.

Canon
XLVI.

THE *Hands* addrest to both sides, are well disposed to *satisfie* or to *request*.

Canon
XLVII.

IF both *Hands* by turnes be-
have themselves with equall
Art, they fitly move to set off
any matter that goes by way of
Antithesis or *oppositiion*.

Canon
XLVIII

WE may use likewise
the advantage of
both *Hands*, when wee would
pre-

present by some ample gesture the immensity of things; some spaces far and wide extent, a great number, almost infinite, large affections, or when the voyce is reiterate by conduplication.

BOTH *Hands* modestly extended and erected unto the shoulder points, is a proper forme of *publicke benediction*, for the *Hands* of an Ecclesiasticall Oratour when hee would dis-
CANON
XLIX.

It was the custome of the Hebrew Divines, to observe this Decorum in elevation of the *Hands* for *solemn* Benediction. And the Romanists who in matter of ceremony much emulate the externall devotion of the Jew, in all their extensions and elevations of the *Hand*, which they use in blessing, keepe them within these prescribed bounds: Not that there is any mystery in this point, only the elevation of the *Hand* declares that we have chosen heavenly things, according
Godwin in his booke of the ancient rites of the Heb.
 to

Origen
 Hom. 11.
 in cap. 17.
 Exod.
 Basil in
 Isaiah.
 Tertul. de
 Orat. cap.
 13.
 Gayantus
 Comment
 in Rubricas
 Rom.

 Hookers
 Eccles.
 polit.

 Godwins
 Jewish
 Antiq.

 Heb. 7. 7.

 Levit. 9.
 22.

to *Origen*, and the extension or spreading out of the *Hands* signifies the effectuall force of prayers, as *Basil* expounds it. *Tertullian* therefore regulating the *Hands* in this rite to a decencie of motion, would have them temperately and modestly erected; whereupon it seems to me, the *Papists* conforming their *Rubrique* to the Jewish *Talmud*, limit the *Priests Hands*, not to overtop, or exceed the distance of the shoulders. This solemn Action, according to some modern *Expositors*, implies the solemnity of a presentation of the *Auditours* to God in prayer, and doth denote unto them Gods favourable goodnesse, protection, and spirituall *Benediction*, desires God to confirme the blessing given, who opens with his *Hands*, and fills all creatures with his blessings, and seems to wish the accomplishment of all that is comprised in their *Manuall* vote. That *Priestly* Blessing or solemn *Benediction*, with which the *Priests* under the *Law* blessed the *People*, was apparantly uttered and pronounced by this advancement of *Gesture*: becaule they could not lay their *Hands* on all the *Congregation*, they lifted them up onely to the *shoulderpoints*: the ordinary forme that was then in use, was to impose the *Hand*, which could not be done with any decent expedition; and this the *Levites* conferred face to face, from the place where they stood. Such a solemn *Benediction* was that where with *Melchisedech* is said to have blessed *Abraham*, when he met him in his returne from the slaughter of the *Kings*, and blessed him. The like was practised by the *Hand* of *Aaron*, when he lift up his *Hands* towards the people, and blessed them. And *Symon* the High Priest,

Priest, the sonne of *Onias*, in finishing the solemne service, lifted up his *Hands* over the whole Congregation of the children of Israel, to give the blessing of the Lord with his lips. The people bowing themselves, that they might receive a blessing from the most High. The forme of which solemne *Benediction* the Psalmist gives us: *Lift up your Hands to the Sanctuary, and praise the Lord. The Lord that hath made heaven and earth, Bless thee out of Zion.* For thus the Levites used to praise the Lord, and blesse the People. Spirituall *Benediction* having been ever accompanied with this sacred Manifesto of the *Hands*. Hence we finde it observed, that among the Hebrewes of old, when the Priest blessed the People, they used to erect three fingers, to wit, the Thumbe, the Index, and middle finger; by which number of their fingers they tacitely implied a Secret of the Trinitie. *Petrus Blessensis* seemes to allude to this action of the Hand. *His Benedictionibus sacerdos alios Benedicens, protrusus ante vultum suum Palmas utrasque tenebat. Cum verò dicebat, Dominus, quod & Hebraico illo trino & uno nomine exprimebatur, Tres digitos priores, id est. Policem, Indicem, & Medium utriusq; manus, relictum & altius erigebat, & dicto ita, Domino, digitos remittebat ut prius. Addit statim: Quid per trium digitorum elevationem melius quam Trinitatis excellentia mysticè intelligi potest? à qua scilicet vera & plena Benedictio.* A Gesture of the Hand, used in the same sense and signification, by the Pope at this day: who when he is carried upon mens shoulders in solemne procession, with the same posture of his Right Hand, and number of his fingers, bestowes his Canonick

Ecclus. 50
20.
Psal. 134.

Petr. Bless.
Tract.
contr. Jud.
perfidiam.

Salomon
Trecensis
Comment
in Script.
idem te-
statur.

Buxtorf.
In Synag.
Jud.

Benedictions upon the people, onely wa-
ving them into a Crosse. *Buxtorfius* sayes,
that the moderne Jews, at the feast of their Pass-
over, when the Priest at the end of their Prayers
Blesseth the people, he extends and spreads a-
broad his *Hands* and *Fingers*, which they call
Chahumim, whereupon *Schechina* or the Glorie
and Majestic of God, doth rest upon the *Hands*
of the Priest: wherefore they give a strict charge
that none of the people presume to looke upon
their *Hands* at that time, unlesse he would be
smitten with blindnesse. And in the Feast of *Re-*
conciliation, when the Priest pronounceth the
Blessing, he extends out his *Hands* towards the
people; the people presently hide their eyes
with their *Hands*, it being unlawfull for any to
behold the *Hands* of the Priest; as it is written:
Behold he stands behind the wall, he looketh forth at
the window, shewing himselfe through the Lattice:
That is, God stands behinde the Priest, and
looketh through the windowes and lattices;
that is, through the spread *Hands*, and dis-
persed *Fingers* of the Priest, which the He-
brewes call the windowes and lattices of the
Hand. The Rubriques of the Romish Rites,
which seeme a little to squint this way, prescribe
three formes of *Benediction* for the *Hands* of
the Priest. The holding up of the *Hands* be-
fore the breast: The crossing of the *Thumbes*:
and the turning the little finger towards the
people. All which have their severall seasons
and significations in their Liturgie. Our blessed
Saviour was a manifest observer of the Naturall
forme of *Benediction*, and hath sanctified the
Gesture to a more divine importance. After
Christ

Cant. 2. 9.

Gavantus
in Com-
ment. in
Rubric.
Rom. Eccl.

See Math.

10. 53.

Luk. 24. 50

Christ

Christs ascension, the Apostles communicating the vertue of his last *Benediction*, to others; in the conveyances thereof used the same expressions by gesture, and were famous for the effectuall force of their prospering *Hands*: their exemplary action was copied out by their successors, the illustrious Fathers of the Primitive Church, whose *Hands* preserved Blessing, as their lips Knowledge. Christians in those ages being devoutly ambitious of such benefits, thought themselves happy when they could receive this spirituall favour at their *Hands*.

There is a story in *Gregorie Nyssen*, of a Deacon of the Bishop of *Neocæsaria*, who in respect of the wonderful strange things which he wrought by his Inspired *Hands*, was surnamed *Thaumaturgus*. Which Deacon being to goe a long and adventurous journey, requested a Blessing at the *Hands* of his Diocesan; who lifting up his *Hands*, most willingly bestowed this *Manuall viaticum* upon him. This comfortable elevation of the *Hand* in *Benediction*, hath a force at this day in the *Hands* of our Reverend Divines: And (verily) there is no Blessing formally confer'd; or authentically administred, unlesse the *Hands* denote their suffrages by their visible attendance, and appeare in a due conformitie to the words directed unto the eare. And I never saw any Grave or Orthodox Divine from the Pulpit, dismissing the People with a Blessing, without this adjunct and formall concurrence of the *Hands*.

Greg.
Nyss. in
vita Thau-
maturgi.



An Index to the following Rhetoricall Alphabet of MA- NUALL Significations.

A	B	C
<i>Figures out the XIX Canon. I Can. II Can. digit.</i>		
D	E	F
III <i>Can. digit.</i>	II <i>Can.</i>	X <i>Can.</i>
H	I	K
VIII <i>Can.</i>	XXVI <i>Can. digit.</i>	XI <i>Can.</i>
M	N	O
XXXII <i>Can.</i>	XXXIII <i>Can.</i>	VII <i>Can.</i>
Q	R	S
VIII <i>Can. Digit.</i>	XLIV <i>Can.</i>	XLV <i>Can.</i>
T	V	W
XLVIII <i>Can.</i>	XXXIV <i>Can.</i>	XXXV <i>Can.</i>
X	Y	Z
XL <i>Canon.</i>	XXXVII <i>Can.</i>	XLIX <i>Can.</i>

The use of this following Table, besides the exhibition of the Manuall Figures of Rhetorick, may be for an Alphabet of Privie cyphers, for any kinde of Secret intimation.

To make up the *Alphabet*, C. D. I. Q. are taken in, out of those supernumerary Gestures, following, under the Title of *Indigitatio*.

A Pacificat



B Auditores mitigabit



C Neotericis orditur



D ad monstrandum valet



E Modus agendi



F Admiratur



G Hortatur



H Rationes profert



I Flacci facit



K Deprecatur



L Sic ostendebit seipsum



M Negabit



N Precipitatem illustrat



O Exclamationem aptat



P Antihoc in exornat



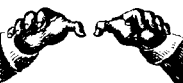
Q Argumenta digerit



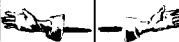
R Benevolentiam ostendit



S Comiserationem denotat



T Imensitatem aperit



V Valdè aversatur



X Reprehensione repellit



X Addubitabit



Y Dolcbit



Z Benedictione dimittit





INDIGITATIO:

Or,

The CANONS of the Fingers.



He two inferior *Fin-* Canons
I.
gers shut in, and the
other three presen-
ted in an eminent
posture in the extended *Hand*,
is a *speaking* Action, significant
to *demand silence*, and *procure*
audience.

The ancient Oratours, when they prepar'd to
speake to the incompesed multitude, used this
F z Action.

Apuleius
lib.2. Me-
tamorph.

action. Of which gesture of the *Fingers*, *Apuleius* hath left a certificate, where *Telephron*, por-
rigit dextram, & instar oratorum conformat articu-
lum, duobusq; infimis conclusis digitis, ceteros emi-
nentes porrigit, & infesto pollice clementer subrigens,
infr. *Fulgentius* expounds this common fashi-
on of the *Hand* after this manner, *Itaq; composi-*
tus in dicendi modum erectisq; in iotam duobus digi-
tis, tertium pollice comprimens, ita verba exorsus est,

Libanius
Curr.
Hieroum.

who differ not much, but that one makes the
Thumbe erect, the other comprest. Many have
made mention of this matter, *Libanius* where he
describes *Nestor* painted in the middest of the
Hero's, *Orationem apud ipsos habere videbatur, idq;*
significare conformatione digitorum, but what that
conformation of the *Fingers* was, he doth not
explaine. But the most usuall garbe of the *Hand*
in way of preparative to speech, was this of *A-*
puleius. Which posture of the *Hand* preparing
the *Auditours* attention, is found in many *Sta-*
tues of the *Ancients*. There is a *Colossus* at
Rome, which in times past stood in the *Baines*
of *Anthony*, the left hand whereof leaneth upon
a club; but the two first *Fingers* of the *Right*
Hand extended out with the Thumbe, such as of
old time was the gesture of *Oratours* speaking,
as *Grutterus* notes, which most authentick cop-
ie of speech they seem to have followed, whose
Hand the golden *History* of the *Crosse* in *Cheap*
was, for there were to be seene two statues
of mitred *Prelates* having their *Hands* figured in
this manner, as if they were speaking to the peo-
ple. And in old hangings, in whose contexture,
most part of the *Historicall* discourse is represen-
ted and insinuated by gestures of the *Hand*: And

Grutterus
in Sylloge
inscript.

in all ancient painted tables where any counterfeit of speech is exhibited, nothing so obvious and remarkable as this Rhetoricall posture of the *Fingers*. And the inventions and painted Histories of our moderne Artists in their representations of speech had in publicke, have a constant relation and respect unto this ancient forme of the *Fingers*. And over the ancient images of the *Prophets*, which polished by the *Hands* of the *Jesuits*, come over to us from the *Mart*, there is usually a *Hand* extended out of Heaven, impail'd about with rayes, the *Fingers* retaining this gesture, as it were the *Index* of God speaking to his *Prophets*, as He was wont to doe of old, when He stirred up their hearts, and suggested His sacred Oracles unto them. For since they could not by any fitting semblance or fancied pourtraiture of inventive wit, describe God as He is in Himselfe; lest impiety should have tainted their imagination, and they should seeme to make the *Prophet* equall to his God, they would not by a grosse discription shadow out God speaking Face to face, because the Face presents the Person, *Nudam Divinam Essentiam*, as *Brixian*; cleerly as he is in Himselfe: but Hee hath never been seen in that manner by dreame or vision of His Seers, nor is it possible any mortall eye should endure the infinite lustre of so great a Majesty: therefore to evade the prophanenesse of that presumptuous error, they only displaid a *Hand* from Heaven, to that intent of signification, as a more lawfull note, and as it were a member more remote from the face; and because the *Hand* is the *Index*, and signe of inspiration, and that Divine power and impulsive ravishment

Richard
Brixian
Symb.

Ribera
 Comment
 in Proph.
 minor.
 So^r 2 King
 3.15.
 2 Chron.
 30.12.
 Isa. 8.11.
 Ezek. 1. 3.
 3 14. & 22
 8. 1. 33. 22
 37. 1. 40. 1
 &c.
 Cornel. à
 Lapide
 Comment
 in 4 Proph
 major.

vishment wherewith the Prophets were raised up to Propheſie. For, Propheſie if it be ſtrong, with the Hebrewes it is called the *Hand*, as *Ribera* obſerves; in which ſenſe the *Hand* of God is taken in divers places of * Scripture; for the Prophets uſed to call that Spirit the *Hand* of God which fell upon them when He did inſpire their diſpoſed ſoules, and heating them with the raviſhing influence of a Propheſique fire, by a terrible illuſtration, filled them ſtrangely full of His revealed will. *Cornelius à Lapide* affirmeth himſelfe to have ſeen the like deſcription of the Prophets in the ancient Bibles of the Vatican Library; and in his Comment upon the four greater Prophets, he hath prefixed to their Propheſies their ſeverall effiges after the ſame manner; which, as it is probable, were copied out of the Vatican Bibles.

Canon
 II.

THe Thumbe erect, the other *Fingers* gently bent in, is a convenient compoſition of the *Hand* for an *exordium*, and to lead to the forming of the other actions of the *Hand*; oft uſed by our modern Chironomers.

IF any thing be to be *shewed*,
the **T**humb must be bent in,
the other foure *Fingers* remisse. Canon
III.

THe *Index* joyned to the
Thumbe, the other *Fin-*
gers remisse, is another forme of
the *Hand*, fit for an *exordium*. Canon
IV.

THe middle *Finger* applied
unto the Thumbe, the o-
ther three let loose, is a fashion
of the *Hand*, most of all com-
modious for a *Proem*. Canon
V.

This Action must be performed with a gentle motion to both sides, the *Hand* a little put forth, the Head together with the shoulders, with a shrinking modesty, regarding that part to which the *Hand* is carried. In *Narration* the same gesture, but a little more produced and certaine; in *Exprobration* and *arguing*, shatpe and instant; for in these parts of an Oration it is put forth longer, and appears in a larger extent. Which should bee the best Rhetoricall figure of the

Hand to frame it to expresse by Art what it cannot so well insinuate by Nature; neither by the use and practice of experienced and eloquent men that now are, nor by any advertisement of the Ancients can be certainly collected, since they differ much about the matter; some pronounce with the unfolded *Hand*, these holding it downwards, others contract it, and make thereof a *Fist*; some frame their action by the fourth Canon, some by the fifth Canon: Which *Quintilian* commends above all other formes allowed to be of any moment, to set a glosse or vernish upon discourse. So many Oratours, so many varying and different formes of speaking.

Cresol. de
gest. orat.
lib. 2.

But *Cresolinus* whose judgement is Oracular in such matters, conceives that posture best observed by an Oratour, that when hee pronounceth with the open *Hand*, held abroad, and set at liberty, he would not hold it wholly down, nor altogether upwards, but in a certaine meane, which as it is (according to the opinion of Physitians) most naturall, as he notes it out of the two grand Patriarchs of Physicke, so it seemes to him most easie and agreeable to modesty, although this ought to be in common use, yet upon occasion the *Hand* may fall into the other postures.

Hippoc. l.
de fractis,
& Galen
de motu
Muscul
orum l. 2.

Canon
VI.

THe two middle *Fingers* brought under the *thumb*, is an Action more *instant* and
im-

importunate, and doth *urge* more then is convenient for an *Exordium* or *Narration*.

THE top of the *Fore-finger* moved to joyne with the naile of the *Thumbe* that's next unto it, the other fingers in remitter, is opportune for those who *relate*, *distinguish*, or *approve*. It is also fit for them that *mildly councell*, and becomes the phrases of *pompous Elocution*, with which *Rhetoricians* polish and enrich their *Orations*. It is seasonable also for *Narrations* and *Panegyriques*, where a soft & pellucid *Oration* flowes with the copious streames of *Eloquence*, and it
availes

Canon
VII.

availes in any painted kinde of speech, and agrees with an *Epidixis*.

Cresellius commends this composition of the *Fingers*, as most comely of all others, and consonant to ingenious dispositions, if the arme be extended out fore-right, which best agrees with a *manly* and *couragious* speech: or the *Arme* a little bent, and the *Hand* lifted up before; a gesture much affected by elegant men.

Canon
VIII.

THE two last *Fingers* drawn to the bottome of *Cytherea's* brawny hill, or the pulpe of the *Thumb*; the *Thumb* apprest unto the middle joynt of the two next: if the *Dexter Hand* so form'd, doe smite with a light percussion on the *sinister Palme*, it doth conspicuously *distribute & digest* the numbers, arguments, and members of an Oration. The

THE top of the *Thumb* joynd to the middle of the naile of the *Right Index*, the other *Fingers* remisse; is fit to *distinguish contraries*.

Canon
IX.

THE left *Thumb* prest downe by the *Index* of the *Right Hand*, doth *urge* and *instantly enforce* an argument.

Canon
X.

THE top or grape of the left *Index* gently apprehended, puts the *Hand* into a *Rhetorical* shape for *disputation*.

Canon
XI.

THE middle joynt of the left *Index* apprehended, intends more *earnestnes*, and *sublimates* the sense of words unto a point of greater *vehemencie*.

Canon
XII.

Canon
XIII.

THE upper joynt of the *Index* apprehended, the two next *Fingers* a little bowed, the *eare-finger* in the meane time scarce bent at all; hath a Rhetoricall force in *Disputations*.

Canon
XIV.

THE *Mid-finger* prest to the *Palm*, and the others at their own behest, makes the *Hand* competently apt for to *upbraid*.

Canon
XV.

THE two *Middle-fingers* bent inward, and their *Extremes* presented in a fork, doth object a *scoffe*, and doth *contumeliously reproach*.

Canon
XVI.

THE *Vice-band*, or *Thumb*, extended out with the *Eare-Finger*, the other *Fingers* drawn in,

in; doth denote *amplitude*.

THE *Thumbe* that presents it selfe upright, out of a Right-hand bent into a *Fist*; is a *grave Masculine* action, fit to advance the sense of *Magnanimitie*. Canon XVII.

THE *Thumbe* turn'd out, by a received custome, is made an act of *Demonstration*. Canon XVIII.

THE three last *Fingers* contracted close to the *Palme*, and compress'd by the *Champion* of the *Hand*, and the *Index* display'd in full length; *upbraides*: is a point of *indigitation*, most *demonstrative*. Canon XIX.

The force in this indicatorie action, *Antonie* Anton, noted *Craſſus* to have skilfully used to his purpose, de Oral

pose, in expressing his earnest griefe, and the vehement affection of his minde : *Quae me hercule, Crasse, cum à te tractantur in causis horrere soleo ; tanta vis animi, tantus dolor, oculis, vultu, gestu, Digito denique isto tuo, significari solet.* Other very excellent Pleaders, imitated this notable gift of Nature, or exquisite endeavour and affection of Art, in that wealthy Oratour ; as we may gather out of the monuments of the Ancients. To whom (saith *Cresollius*) thus speaking, we may cry out ; as *Seneca* reports a false-spoken Oratour once did in a certaine Declamation of his : *O Digitum multa significantem!*

Seneca l. 8
Contro.

Canon
XX.

THe *Index* erected from a *Fist*, doth crave and expect attention ; and, if mov'd, it doth threaten and denounce.

Canon
XXI.

THe *Index* advanced from a *fist*, and inclin'd respective to the shoulder ; hath a great facultie to confirme, collect and refute.

Tertul. ad
Hermog.
cap. 27.

This seemes to be that Action, which *Tertulian* sayes, *Hermogenes* was wont to use ; to wit, *Nutu Digiti accommodato* : and he calls it, *Lenocinium pronuntiacionis*. Indeed, this Action can doe much in gathering together, and reciting the matter

matter to be debated and concluded by reason; to wit, when that, we take up from others, is such, as cannot be denyed, and doth seeke necessarily to follow, especially in *Controversies* and *Disputations*, when the falsitie of erroneous opinions; are with great gravitie of speech and *asseveration* refuted: in which case *Cresollus* dares pronounce that of *Phrynicus* in the *Comædie*;

Stimulum & aculeum quendam habent in Athen. l. 4. Digitis.

THE *Index* (the rest compos'd into a *Fist*) turn'd down perpendicular; doth *urge*, *inculcate* and drive the point into the heads of the *Auditors*.

Canon
XXII.

BOTH the *Indexes* joyn'd, and *pyramidically* advanc'd; doe *exalt the Force that flows from more splendid and glorious Elocution*.

Canon
XXIII.

BOTH the *Indexes*, with a countenance *averse*, directed

Canon
XXIV.

CHIRONOMIA: Or,
 cted to one side, doe point out
 an *ironicall intention*.

This Action although it may with honesty enough be done by an Oratour, yet to doe it often, and to charge them strongly and vehemently against them that are present, as if he would dig out the eyes of his Auditory: *Cresollins* makes a question whether such may be thought lesse out of their wits then that miserable matron *Hecuba*, who with great force and violence flew upon *Polymnestor*:

Ovid. l. 13 — *Et digitos in perfida lumina condit:*

Metamor. Or ever a whit modester then *Cleodemus*, *Qui intento digito Zenobeni oclum effodit in convivio*; for this is rather the garbe of those who rage and rave like mad men, then of those who with understanding and moderation exercise the faculty of the Hand in speaking.

Canon
XXV.

THE *Middle Finger* put forth, and brandish'd in extent, is an action fit to brand and upbraide men with sloth, effeminacie, and notorious vices.

This action is Magistrall in Rhetorique, but grounded upon Nature: for this Finger, as some
 Chiro-

Chiro Critiques was for its sloath and unactive-
 nesse placed in the middest, as seeming to stand
 in need of the defence of the other neighbouring
Fingers, and being longer then the rest, length
 and lazinessse going usually *Hand in Hand*, it may
 helpe to relate in a more open way of expressi-
 on, the notoriousnesse of their vices, who exceed
 others in vildenesse as far as this idle Finger ap-
 pears eminent above the rest.

THe middle *Finger* strong-
 ly comprest by the
Thumbe, and their collision
 producing a flurting sound, and
 the *Hand* so cast out, is an A-
 ction convenient to *slight* and
undervalue, and to expresse the
 vanity of things, in searching
 after which things, and the im-
 moderate care of keeping them,
 the industry and strength of
 most mens wit are imperti-
 nently exercised and spent.

Canon
 XXVI:

Cresollus though he give a tolleration to this knacking adjunct of expression, yet he would have it sparingly used, and adds in an assembly of the people, for in the solemne Session of learned and judicious men, this action, perchance, as taken from the sceane and *Hands* of *Mimiques*, is to be rejected, and left unto the customary levity of men.

CANON
XXVII.

IF the Ring *Finger* by a single Action goe out of the open *Hand*, as it were to serve the Tact, it may much advance their utterance, who in discourse touch and handle a matter lightly.

This is a Magistrall notion of my owne, never thought on by any Ancient or Moderne Rhetorician, for all I can finde, (unlesse *Quintilians Interim Quartus oblique reponitur*, darkely allude unto it) but, grounded upon the same principles of observation as all their precepts of gesture are. *Galen* saies this is the *Finger* we use to put out when we would touch any thing lightly; and the ancient Physitians used gently to stir their cordials; and *Collyriums* with this *Finger*, thence called *Medicus*, upon which ground of Nature, I was induced to cast in my mite into the treasury of this Art.

Inst. Rhet.
lib. 11.

Galen de
usu part.

The

THe *Eare Finger* appearing erect out of a bended *Fist*, doth by that action obtain a force to explaine more subtile things. Canon
XXVIII

THe *Right Index*, if it *Marchal-like* goe from *Finger* to *Finger*, to note them out with a light touch, it doth fit their purpose who would *number their arguments*, and by a visible distinction set them all on a row upon their *Fingers*. Canon
XXIX.

Hortensius the Oratour was wont after this manner to set his arguments all on a row upon his *Fingers*: But although he excelled in this way of numbring, and dividing arguments upon his *Fingers*, yet others used that fashion also, the *Fingers* having been devoted after a certaine manner for the numbring of things by an universall and naturall custome; as we may learne out of *St. Hierom*, for he speaking of a *S. Hierom* cer-
Epist. 5 i.

Tullie
Divin. in
Verrem.

certaine smatterer in learning swollen with a conceit of his owne skill, *Cum capiſſit in digitis partire cauſam, &c.* And Tully ſignificantly to the ſame purpoſe, *Quid? cum accuſationis tuæ membra diuidere caperit, & in digitis ſuis ſingulas partes cauſæ conſtituere?* Quintilian denies this geſture admittance to the Hand in a mournfull cauſe, perchance, becauſe it ſeems to have a certaine ſplendour and elegancie of Artifice, *Anſi de morte filii ſui, vel injuria qua morte ſit grauior dicendum patri fuit, aut argumenta diducet in digitos, aut propoſitionum ac partitionum captauit leporem?* This geſture of the Hand is not to be uſed unleſſe the diſtinctions and diſtributions be ſubſtantiall and weighty, being things of great moment which we deſire, ſhould fix & take deep impreſſion in the mindes of men, and of which we are accurately and ſubtilly to diſpute, for in this caſe it is aduantageous to uſe the *Fingers*. It ſeems probable to *Creſollius* that Tully uſed this geſture when he made mention to the Romans of the honourable Captaine, in whom he did note theſe foure notable things, *Scientiam rei militaris, virtutem, autoritatem & ſalicitatem*, which he afterwards amplified diſtinctly and particularly, with a moſt high and rich variety of utterance. This numeration by the *Fingers*, doth likewise auaile in an Epilogue, and *Anachephalaſis*, as when we reckon up all the chiefe heads and aides of a matter in queſtion, which have been brought in and alledged for the advancement of truth, or which have been evidently refuted or proved. Hence in the Arcopagetique Schooles or Council-houſe at Athens, they painted *Chriſippus* with his *Fingers* in this poſture, for the ſignification

Cicero
pro lege
manil.

of numbers; and our moderne Artists when they would exhibit Arithmeticke counting, observe the same gesture of the *Fingers*. Such a Statue of Arithmeticke there is in the new *Ovall Theater*, lately erected for the dissecting Anatomies in Barber-Surgeons Hall in London.

TO lift up, or put forth some of the *Fingers*, is a plaine way of Rhetoricall Arithmeticke fit to signifie a small number, a simple action serving well enough their occasions who would inculcate two or three chiefe points to an ignorant multitude.

Canon
XXX.

Roscins made use of this Arithmetically intimation instead of speech, when he rose to speake against the Lawes *Gabinus* had propounded for *Pompeys* Authority against the Pyrates: for when he could have no audience, and that hee saw he could not be heard, he made a signe with his *Fingers* that they should not give *Pompey* alone this Authority but joyne another unto him; while he was signifying this by the gesticulation of his *Hand*, the people being offended with him, made such a threatening outcrie upon it, that a

Plutarch
in the life
of *Pompey*

Dion lib.
36. de
Bello
Pyratico.

Crow flying over the Market-place at that instant was stricken blinde, and fell downe among the people. Then *Roscins* held not only his *Tongue*, but his *Hand* also. This is most properly performed by the *Fingers* of the left hand. *Cresollins* commends this way of numeration in the *Hands* of our moderne Divines. So some of the Fathers when they did expound the mystery of the Sacred Trinity, they lifted up three *Fingers* of the *Right Hand*. But this simple way of computation hath been entertained since the ancient manner of account hath growne somewhat out of use. For, the ancient Rhetoricians who lived in that age wherein Wit and Industry were in their prime taking their hint from Nature, by an accommodation of Art reduced all numbers into gestures of the *Hand*, which did represent, as it were the lively images of numbers : And this Art of *Manuall Rhetorick* was so punctually observed by the ancient Rhetoricians, that it was accounted a great absurdity and disparagement to them that erred through a false and indecent gesture of computation, as appeareth plainly by *Quintilian* who gives in this testimony thereof; *In causis Actor si digitorum incerto aut indecoro gestu à computatione dissentit, judicatur indoctus.* And *Apuleius* reprehends this in *Rufinus* the Lawyer, for that by a deceitfull gesture of his *Fingers* he added twenty yeares : Whose words alluding to the same Arithmetically expressions run thus : *Si tringinta annos per decem dixisses, possis videri pro computationis gestu errasse, quos circulares debueris digitos aperuisse. Quin vero quadraginta, quàm facilius ceteris porrecta palmula significantur, ea quadraginta tu dimidio auges ; non potes*

Quintil.
Rhet. Inst.
lib. 1. c. 10

Apul. in
Apolog.
lib. 2.

Idem A-
pologia 1.
2.

potes digitorū gestu errasse, nisi forte triginta annorum Pudentilla ratus, cujusq; anni Consules numerasti. This *Manuall Arithmeticke* was much in use with the Ancients, as appears by the frequent allusions to it in Authenticke Authours, the knowledge whereof will bring much light to many obscure and difficult places which occurre in divers old Writers, which cannot be understood without the knowledge of this *Manuall Arithmetick*. To trace it a little through the gloomie walks of Antiquity. Thus *Seneca*: *Numerare docet me Arithmetica avaricia accommodare digitos.* *Tertullian* thus: *Cum digitorum supputatoris gesticulis assidendum.* *Martian. Capella* thus: *In digitos calculumq; distribuit.* The younger *Plinie* thus: *Componit vultum, intendit oculos, movet labra, agit digitos, nihil computat.* *St. Augustin* thus: *Omnium vero de hac re calculantium digitos resolvit, & quiescere jubet.* *Orontes*, son in law to King *Artaxerxes* was wont to compare Courtiers, *Computatorum digitis*; for like as they make a *Finger* sometimes stand for one, another time for ten thousand; even so those that be about Princes at one time, can do all at once, and another time as little or rather just nothing. And *Quintilian* in disallowing one of those numerical gestures to be used to a Rhetoricall intention, acknowledgeth the Arithmeticall force and validity thereof. To these allusions appertains that of I know not what Poet:

Utile sollicitis computat articulis.

Hence grew the Adage, *Ut in Digitos mittere*: that is, to number in the most accurate and exact way.

Their manner was, to reckon upon the Left Hand, untill they came to 100. and from thence

L. Senec.
Epist. 88.

Tertul.
Apol. c. 90

Mart. Capell. l. 2. de nupr.

Phil. & Merc.

Plin Jun.
Epist. 20.

lib. 2.
Aug. de

Civit. Dei
l. 18. c. 53.

Plutarch
in Apoth.

Quintil.
Inst. Rhet.
lib. 11.

Erasm.
Adage,

began to reckon upon their *Right Hand*. *Salomon* is thought to allude to this, where he saith, *Wisedome commeth with length of dayes upon her Right Hand*: meaning (as some expound that place) that *Wisedome* should make them live a long age, even to an 100 yeares. *Pierius* in a confirmation of this artificiall way of account, brings in a facetious Epigram of one *Nicharchus* a Greeke Poet, jesting at *Cotyttaris*, an old Hagg, who dissembling her true age, began againe to number her yeares upon her *left Hand*.

Salazar
super hoc
multa
ingeniose.
Godwyn
antiq. Jud.
Pier. in
Hierogl.

The epigram rendred by him in latine, runst thus:
*Multum garrula anus, caput omne Cotyttaris alba,
Propter quam Nestor non sit adhuc senior.*

*Qua cervos annis superavit, quaq; sinistra
Vita iterum captet connumerare dies.*

*Vivit adhuc, cernit, pede firma est, virginis instar,
Plutonem ut dubites passum aliquid gravius.*

Satyr.

To this, *Juvenal* speaking of the long life of *Nestor*, doth also allude.

*Rex Pylius magno si quicquam credis Homero,
Exemplum vita fuit à Cornice secunda,*

Felix nimirum, qui tot per secula vitam,

Distulit, atq; suos jam Dextra computat annos.

Chrysol.
in Parab.
centum o-
vium.

Chrysologus upon the Parable of the 100 sheep, hath a most excellent conjecturall meditation, alluding to this artificiall Custome. *Which of you having a 100 sheep, and if he lose one, &c.* Why not 50? why not 200? but 100. Why not 4? why not 5? but 1. And he shewes, that he griev'd more for the number, than the losse; for the losse of one, had broke the century, and brought it back from the *Right hand* to the *left*, shutting up his account in his *Left hand*, and left him nothing in his *Right, &c.* The first posture in the *Right hand*,

hand, wherein the Eare-finger is circularly bent in; by *Bede* is referr'd to Virgins, as that which expresseth, as it were, the Crown of Virginitie. The Gesture [*Thirty*] is referr'd to Mariage; for the very Conjunction of the fingers, as it were, with a soft kisse embracing and coupling themselves, paints out the Husband and Wife. *S. Hierome*, willing to explaine the reason why *S. Paul* would have a widow indeed, chosen not under 60 yeares of age: to shew why this number is so properly referr'd to widowes, very learnedly betakes himselfe unto the Hieroglyphique of this number, wherein the *Thumbe* is deprest by the *upper Finger*, and very streightly girded by the same: It shewes (saith he) in what streights Widowhood is afflicted, which is so restrained in on every side. *Capella* bringing in *Arithmetique*, at the mariage of *Philologie*; and *Mercurie* describing the posture of her *Fingers*: *Digiti verò Virginis recursantes, & quadam incomprehensa mobilitatis scaturigine vermiculati. Quae mox ingressa septingentos decem, & septem numeros complicatis in eo digitis Jovem salutabunda subrexit.* Which made the Numbers 70. and 17. And *Philosophie* standing by, *Tritonides*, enquires of her what *Arithmetique* might meane by those postures of her *Fingers*? To whom *Pallas*: She salutes *Jove* by his proper name. And indeed, the Manuall number, 70. was the ancient posture of adoration; which was, the *saluting Finger* laid over-thwart the *Thumb*; Made more apparent by *Apuleius*, speaking of the adorers of *Venus*, *Et admoventes oribus suis dextram Priore digito in erectum pollicem residente, ut ipsam prorsus deam Venerè religiosè adorationibus venerèbatur.* Many

Beda de Indig. & Scholiaz. J. Novio in ag.

Hier. l. r. in Jovian. in princip.

Mart. Capella, l. 7. de Nupt. Plut. & Merc. in principio.

Apuleius in Metam. lib. 4.

of

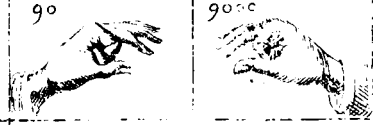
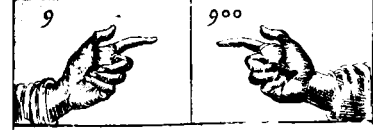
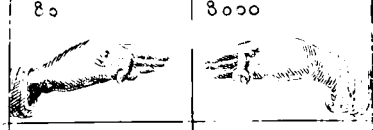
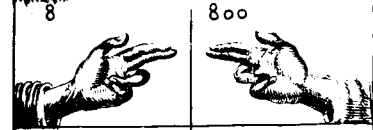
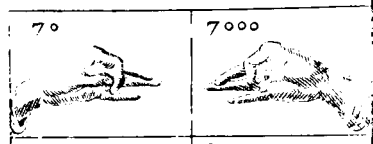
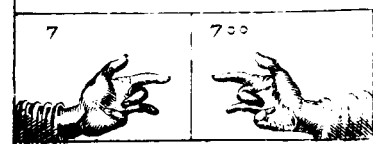
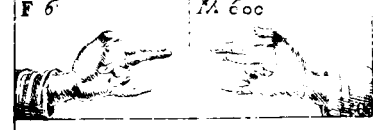
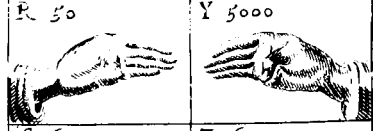
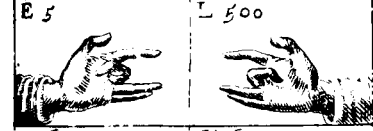
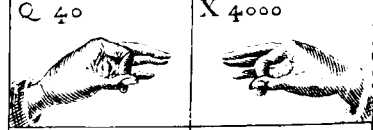
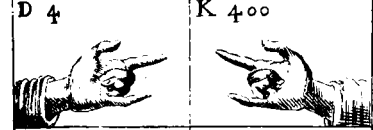
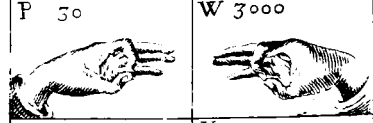
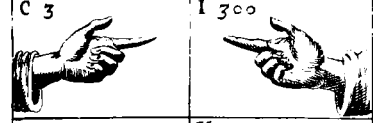
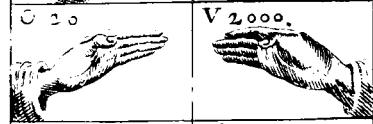
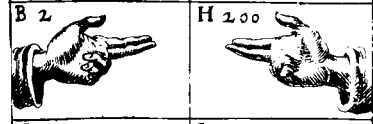
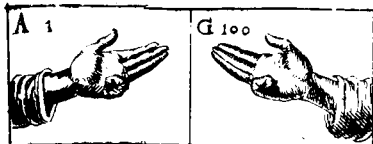
Plinie,
Nat Hist.
& Macr.
in Satur-
nal. lib. i.

of these Numericall postures of the *Fingers*, are found in the statues of the Ancients. Witness that image of *Janus*, with two faces, dedicated in the Capitoll, by King *Numa*; the *Fingers* of whose Hands were in such sort fashioned and formed, that they represented the number, 365. which are the dayes of the whole yeare: by which notification of the yeare, he shewed sufficiently, that he is the god and Patron of times and ages. *Pierius* endeavours to represent the Posture of his *Fingers*, by a verball description. And it was the custome, to place the ensignes of Honour on the more honourable Hand, and to figure the left Hand of Oratours, and other great men, to note out the first, second, or third time of their accessse unto that Office or Dignitie.

Pier. in
Hierogl.
lib. 37.

These postures, devised by a happy dexteritie of wit, were recorded among the *Ægyptian* Letters or Hieroglyphicks, as unfit to be prostituted to the Vulgar, in regard they did allude to all the *Pythagoricall* secrets of Numbers, inso-much as the Caveat of *Pythagoras* might have been placed over the Rhetorique-School-doore of the Ancients: *Nemo Arithmetica [Manualis] ignarus hic ingrediatur*. And the Notions of this Art are not onely necessary to Oratours, but to all men, especially the Sonnes of Art, although by the carelesnesse and negligence of men, it is growne somewhat out of use. In the practice of this Art, some follow *Bede*, others embrace a more probable way of account. Some follow the order of *Ireneus* the Divine, a man of great learning and generall parts, who flourished some ages before *Bede*. But among the modern, *Lucas Minoritanus* is above comparison the best, who hath a most absolute Tract of this argument.

Ireneus.
in Valent.
lib. i. c. 13.



PARALIPOMENON.

They who desire a more compleat account of this Art, so farre forth as this Chirogram may seeme defective; as the continuation of the account from 10 to 19. as the numbers, 11. 12. 13. 14, &c. To satisfie their curiositie, may consult with *Pierius* in his Hieroglyphiques. And if they would know ~~the greater numbers~~ as the manner of computing from a Myriad, to what 10000. unto 100000. may advise with Reverend *Bede*, who hath written a whole Booke *de Indigatione*, or the Ancient manner of computation by gestures of the *Fingers*: and is the man (as it is thought) to whom we owe the preservation of this subtle peece of Hand-learning; which he may find transcrib'd in *Baptista Porta*, in *Furtivis literarum notis*.

Beda
Indigit.

Bapt. Port.
de furt. lit.
not.
Plautus
Milit.
Act 2. Sc. 2

Plautus alludes to the Grand Account thus:

*Pectus Digitis pultat, cor credo evocaturus
foras.*

*Ecte autem avertit nixus, levam in femore
habet manum.*

*Dextra digitis rationem computat, feriens
femur.*



An Index to the following Alphabet of *Action*, or Table of Rhetoricall INDIGITATIONS.

	A		B		C
	<i>Figures out the</i>	I Canon.	IV Canon.	V Canon.	
	D	E	F	G	
VI Canon.	VII Canon.	VIII Canon.	XXX Canon.		
H	I	K	L		
XIII Canon.	XII Canon.	XVIII Canon.	XVII Canon.		
M	N	O	P		
XIX Canon.	XX Canon.	XXI Canon.	XXII Canon.		
Q	R	S			
XXIII Canon.	XXIV Canon.	XXVII Canon.			
T	V	W			
XXVIII Canon.	XV Canon.	X Canon.			
X	Y	Z			
XXIX Canon.	XVI Canon.	IX Canon.			

† The verball periphraſis of the geſture *F*, by accident hath been overlipped: but the *Plate* ſpeakes Canonically for it ſelfe. It is one of *Quintilians* Geſtures, which he obſerves the Greekes much to uſe (even with both Hands) in their Enthymemes, when they chop, as it were, their Logick, and inculcate and knock it down, as with a horne.

This following Table doth not onely ſerve to expreſſe the Rhetoricall poſtures of the *Fingers*; but may be uſed as Cyphers for private wayes of Diſcourſe or Intelligence.

A Audientiam facit .



B Quibus dem orditur .



C Exordium accomodat .



D Instabit .



E Approbabit .



F Enthymemata tundit .



G Distinguet .



H Disputabit .



I Acrius Argumetur .



K Demonstrat .



L Magnanimitatem ostendit .



M Indigitat .



N Attentionem poscit .



O Colligit .



P Urgebit .



Q Splendidiora explicat .



R Ironiam ostendit



S Leviter tangit



T Subtiliora explicat



V Exprobrabit



W Arguebit



X Memb: orati: distribuit



Y Amplitudinem denotat .



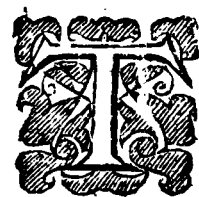
Z Contraria distinguit





THE
APOCHRYPHA
 OF
ACTION:

Or, certaine Prevarications a-
 gainst the Rule of Rhetoricall
 Decorum, noted in the *Hands* of
 the Ancient and Modern
 ORATORS.



Use any Grammaticall gestures *Preva-*
 of compact, or any snapping *rication*
 of the *Fingers*, or amorous in- *tion*
 timations invented by Lovers *Sec. 1.*
 of old, is very unfutable to the
 gravity of an Oratour. The na-
 turall discourses of the *Hand* being so plaine to
 be understood, the Ancients assay'd to finde out in
 the *Hand* a more close & private way, contriving
 by a close compact how men might signifie their
 mindes; a kinde of speaking, used by such who
 would not openly expresse themselves, yet in a
 H dumbe

dumb & wary kinde of signing, intimate their intention, an Art first found out and exercised by Lovers, when with great caution they would present their affections, and make their *Fingers* convey a message from their heart. Of these cautionarie notes of Lovers, *Ovid* that grand Master of love knacks, and amorous expressions, affords us many touches :

Ovid de
Art.
Amand.

Nil opus est digitis per quos arcana loquaris.

And in another place :

— *Et in digitis litera nulla fuit.*

And againe glancing at the same Grammaticall expressions, he saith ;

— *Nec vos*

Lib. 2. de
Art.
Amand.

Excipite arcana verba notata manu.

And instructing his Mrs. in the way of tacit conferences :

Verba legis digitis verba notata mero.

Cum tibi succurrit veneris lascivia nostra

Purpureas tenero pollice tange genas.

Si quid erit de me tacita quod mente loquaris,

Pendeat extrema mollis ab aure manus.

Cum tibi que faciam mea Lux dicamve placebunt,

Versetur digitis annulus usq³ tuis.

Tange manu mensam, tangunt quo more precantes,

Optabis merito cum mala multa viro.

Idem. l. 1.
de Trist. And to this kinde of amorous discourse by speaking signes, that of his refers :

Ut q² refert digitis saepe est natuq³ locutus.

Propert.
l. 3.

To which *Propertius* also alludes :

Aut tua quum digitis scripta silenda notas.

Ennius in
Tarentil.

To this is referred that which *Ennius* speaks of a certaine impudent Companion, who had no part of his body free from some shamelesse office or other, his words are these : *Quasi in choro pila ludens*

Indens datatim dat sese, & communem facit, alium tenet, alius nutat, alibi manus est occupata, alijs per- vellit pedem, alijs dat annulum expectandum à labris, alium invocat, cum alio cantat, at tamen alijs dat digito literas. And Salomon alluding to these kinde of expressions, He winketh with his eyes, he speaketh with his feet, he teacheth with his *Fingers*. Sometimes the Ancients did to this purpose of secrecie and private communication, order an Alphabet upon the joynts of their *Fingers*, which Artifice of Arthrologie obtained a privy force by shewing those letters by a distinct and Grammaticall succession. Amongst which Grammars by gestures, The postures of the *Fingers* which appertaine to the old Manuall Arithmeticke, have been contrived into an Alphabet, of which way of intimation, *Baptista Porta* hath treated at large. To the same intent the Naturall and Rhetorical postures of this *Hand* may be reduced into mystique Alphabets, and be very significantly used for cyphers without any suspicion. Sometimes of old they used for a light watch-word a snapping collision of the *Fingers* called *Crepitus Digitorum*, which imperious way of silent expression, & the phrase whereof is used for a hyperbolicall diminutive of the least signification. *Lyra* in his learned descant upon the Proverbs harping upon this string, The unthrifty and wicked man instructeth with his *Fingers*, saith, *Digito loqui, arrogantiam & superbiam indicat.* And *St. Hierom* in a certaine Epistle, saith, *Superbia est signum cum quis per digitorum crepitum vult intelligi.* The notification and sound of this arrogant gesture, was reckoned among the nocturnall and darke signes of Lovers. Masters

Salom.
Proverb.
6.12.

Bapt. Por-
ta de fut.
lit. uocis.

Lyra in
Prov. 6. 13

also by this snapping of their *Fingers* used to call their servants, upon the hearing of which watchword, they were to be presto and at *Hand* to execute their dumbe commands. To this custome I finde that of *Petronius* referred, *Trimalcio lautissimus homo digitis concrepsit, ad quod signum matellam Spado ludenti supposuit, exonorata ille vesfica, &c.* To this also belongs that of *Tibullus*:

Petron
Arbiter
Satyr.

Tibullus
Eleg.
In Epi-
gram.

Et votet ad digiti me taciturna sonum.

To which *Martial* likewise alludes

*Dum poscor [crepitu digitorū] & verna moratur,
O quotiens pellex culcitra facta me est.*

And in another place:

Digitis crepantis signa novit Eunuchus.

Lib. 2. c. 7.
Pædag.

Which custome the Christian Pedagogue would have excluded from the *Hands* of men piously affected, whose minde *Clemens Alexandrinus* hath expounded thus: *Digitis expressi soni, quibus accersuntur famuli, cum sint rationis expertes significationes, ratione præditis hominibus vitandi sunt.* This kinde of commanding gesture is most common to the Spaniard, whose humour is only a medley of arrogance and imperious pride, whence he is most commonly detested of all Nations, for his naturall odious desire of sovereignty over others. And the Romans, the ancient Lords and Masters of the World growne insolent by the greatnesse of their Empire, could well skill of this proud intimation of their *Fingers*. For, *Tacitus* tells us, that the innocencie of *Pallas* was not so gratefull to the people of Rome, as his insupportable pride was odious. For whē some of his freedmen were said to have been privie to the practice of a conspiracie against *Nero*, he made answer, that in his house he appointed nothing to be done, but

Tacitus
Annal.
lib. 13.

with

with a nod of his *Hand* or head, or by writing, if he had much to say, lest if he should have spoken unto them, he should seem to have made them his fellowes. Some Oratours of old affected this percussio or knocking with the *Fingers*, both to procure audience, to maintaine their authority, and for the signification of gravity; of which custome many Authours make mention, especially *St. Hierom*, for so he hath left it written; *Et audet quidam ex iis adducto supercilio & [concrepantibus digitis] eructare & dicere.* And in another place speaking of that jangling fellow *Grunnius*, he hath this, *Cum mensa posita librorum exposuisset struem, adducto supercilio, contractisq; naribus, & fronte corrugata, [digitulis concrepabat,] hoc signo ad audendum discipulos provocans, &c.* And of this custome, *Velesius Longus* is to be understood, *Digitorum sono pueros ad respondendum ciemus*: So that this gesture hath travelled from the businesse of common and individuall life, into Schooles, Auditories, and Common-Pleas; for, this knacke of the *Fingers* was got in use with many, so that [*Digitis concrepare*] seems to have been used by the Learned, *pro re facilima*. So in the judgement of *Cresollius*, *Tullie* disputing of his Offices, takes it, *Itaq; si vir bonus, habeat hanc vim, ut si [digitis concreperit] possit in locupletum testamenta nomen ejus irrepere.* For, this gesture was performed in entring upon inheritances: they who did desire to trie their title, and take possession of an inheritance, they signified their minde by this percussio of the *Fingers*, which was the usuall symbol as *Cujacius* saith; for this *Percussio digitorum* (as *Cresollius* rightly collects) is altogether the same with [*crepitus digitorum*] or *digiti concrepan-*

D. Hieron
Epiſt. 101.

Idem
Epiſt. ad
Rusticum
Monach.

In Ortho-
graph.

Cicero l. 3
de officiis.

Cujacius
obſervat
lib. 3. c. 18.

Tul. lib.
3. de. offi

tes, which may be very clearly gathered out of *Tullie*, where when he had said, *Si vir bonus habeat hanc vim, ut si digitis concroperit, &c.* a little after touching the same string, he hath it thus: *Quem Paulo ante fingebam digitorum percussione hereditates omnium posse ad se convertere, &c.*

Prævar.
Scæ. 2.

THe gestures of one requiring the Cup, or threatening stripes, or the numerical gesture which with the *Thumb* bended in, and reaching to the mount of *Mercurie*, makes the number 5000. according to the computation of *Manuall Arithmeticke*; are gestures that have been noted by some Writers, but yet so uncomely, that *Quintilian* never observed them in the *Hand* of any *Rustique*.

Quintil.
Instituc.
Rhet. l. 11

Prævar.
Scæ. 3.

TO stretch out the *Hands* in length to a raked extent, or to erect them upward to their utmost elevation, or by a repeated gesture beyond the left shoulder, so To throw back the *Hands*, that it is scarce safe for any man to remaine behind them. To thrust out the *Arm*, so that the side is openly discovered, or To draw sinister circles, or rashly To fling the *Hand* up and downe to endanger the offending of those that are nigh; are all *Prævarications* in *Rhetorick*, noted and condemned by *Quintilian*.

Prævar.
Scæ. 4.

TO throw downe the *Hand* from the *Head*, with the *Fingers* formed into a gripe or scratching posture; or To use the action of one that *Saws* or *Cuts*; or of one dancing the *Pyrrhique Gal-*

lyard; or To throw it upwards with the *Palme* turned up, are actions prevaricant in Rhetorick, and condemned by *Quintilian*.

TO represent a Physitian feeling the pulse of the arteries, which with them is *manum mittere in carpum*; or To shew a Lutenist striking the chords of an instrument, are kind of expressions to be avoided; for an Oratour should bee farre from any light imitation of a Dancer, and is not permitted to shew what hee speakes, but his gesture must more expresse his sense, then his words. Prevar. Sect. 5.

TO denounce with a high *Hand*, or To erect a *Finger* to its utmost possibility of extension, is a blemish in the *Hand* of an Orator; That habit which the peace-makers of old were painted & carved in, wherein the Head inclined to the Right Shoulder, the Arme stretched out from the Eare, the *Hand* extended out with the *Thumb* manifestly apparent, which most pleaseth them, who brag that they speak with a high *Hand* is reckoned by *Quintilian* among the moales of Rhetoricke; an action not far from the usuall pendent posture of Changelings and Idiots. Prevar. Sect. 6. See Pic. in Hierog. lib. 35.

TO bring the *Fingers* ends to the Breast, the *Hand* hollow, when we speake To our selves, or in cohortation, oburgation, or commiseration, is an action that will seldome become the *Hand* of an Oratour; or to strike the Breast with the *Hand*, which is Scenicall. Prevar. Sect. 7.

- Prævar.*
Sect. 8. **T**O apply the *Middle-Finger* to the *Thumb*, is the common way of gracing an *exordium*, yet to direct it as it were towards the left shoulder, and so make it a collaterall action, is nought, but worse, to bring forth the *Arme* transverse, and to pronounce with the elbow.
- Quintil.*
Inst. Rhet.
lib. 11.
- Prævar.*
Sect. 9. **T**O set the *Arms* a gambo or aprank, and to rest the turned in backe of the *Hand* upon the side, is an action of pride and ostentation, unbecoming the *Hand* of an *Oratour*.
- Prævar.*
Sect. 10. **T**He trembling *Hand* is scenicall, and belongs more to the theater, then the forum.
- Prævar.*
Sect. 11. **T**HERE are certaine hidden percussions of speech, as it were a kind of feet, at which the gesture of most of the ancient *Oratours* did fall, which though they were usuall, yet *Quintilian* condemns them for most deceitfull motions, noting it also for a fault in young *Declamers*, that while they write, they first tune their sentences to gestures, and forecast for the cadence of the *Hand*, whence this inconvenience ensues, that gesture which in the last should be Right, doth frequently end in the sinister point. It were better, that whereas there are certaine short members of speech, (at which if there be need we may take breath) to dispose or lay downe our gesture at those pauses.
- Quintil.*
Just Rhet.
lib. 11.
- Prævar.*
Sect. 12. **T**O clap the *Hands* in giving praise and allowance, is a Naturall expression of applause, encouragement, and rejoycing, heard in com-

common assemblies of people, and in publique Theaters; which was at first, according to the simplicitie of those times, plaine and naturall: for *Ovid* speaking of the primitive and ancient Playes of the *Romans*, saith:

— *Plausus tunc arte carebat.*

But afterwards they had an artificiall manner of clapping their *Hands*, to a certaine measure or proportionable tune. Of which, the Poet *Carippus*:

Ingeminantq̄, cavos dulci modulamine plausus.

For, the applause was done with the hollow of both *Hands*; which being smitten together, caused that sound which is called *Popismus*, a word altogether feigned to the similitude of the sound. The posture of this artificiall plaudite of the *Hands*, and the sound also raised from their collision, *Philostratus* most elegantly describes in the image of *Comus* the god of Ebrietic, in these words: *Plausum etiam quendam imitatur pictura, cujus maxime indiget Comus. Nam Dextra, contractis digitis, subjectam sinistram ad cavum plectit, ut Manus cymbalorum more percussa consona fiant.*

The very figure of which gesture is to be seen in the French translation of that Author. How ambitious was *Nero* of this popular approbation, when he entred upon the Theater to contend for the prize of Harpers; and kneeling, shew'd a reverence to the Assembly with his *Hand*: and the Citie-people accustomed also to approve the gesture of the Player, answered him with a certaine measure and artificiall applause. Thou wouldst have thought, saith *Tacitus*, they had rejoyced, and perhaps for the injurie of the publique discredit. But those which

*Naso l. i.
de Arte
Amandi.*

*Philostratus, l. i. de
Iconibus.*

*Tacit.
Annal.
lib. 16.*

from

from townes farre off, and from remote provin-
ces, unacquainted with dissolute behaviour, came
either as Embassadours, or for private busines,
could neither endure that sight, nor applaud
any way so dishonorable a labour: but weary of
their unskilfull clapping of *Hands*, and troubling
the *skilfull*, were often beaten by the Souldiers,
placed in thick array, lest any moment of time
should be lost by an untuned and disproportion-
nable crie, or slothfull silence. The like applause
he expected and had from the *Hands* of his
friends at home; for *Xiphilinus* reports, that *Se-
neca*, and *Burrhus*, though lame of his Hand, when
ever *Nero* spake, they applauded him with their
Hands and Vestments. The ancient Sophisters
were so greedy of this manner of applause in
their Schooles and Auditories, that they purcha-
sed it; having for that purpose a Chorus of do-
mesticall Parasites, who were ready in the assem-
blies, at every Gesture to give them this signe of
approbation. This Applause, which *Nazianzen*
calls, *Canoram Manuum actionem*; and *S. Hierom*,
Theatralc miraculum; and condemned by *Chry-
sostome*, among the trifling and unprofitable
gesticulations of the Hand, and Theatricall
gestures, crept into the Christian Churches,
and was given to the Divine Oratours of the
Primitive times, untill such time as it was
exploded out of the Temples, by their grave and
sharpe reprehensions. But although the ancient
Oratours received this token of *approbation* from
the *hands* of their auditors, yet they never exhibi-
ted upon any occasion, such Manuall plausibilitie
to the people, it being a Gesture too plebeian &
Theatrically light for the *Hands* of any prudent

Xiphil. in
Nerone.

Cresol.
Theat. vct.
Rhet.

Hierom.
cap. ad E-
phes.
Chryf.
Hom. 2. de
verb. Isa.

Rhetorician, who can never decently advance his intentions, by the naturall or artificiall *plaudite* of his Hands.

TO discourse customarily with the Hands *Prevar.* turn'd up, of old said, *supinis Manibus differere*, is an effeminate and ill habit in the Hand of an Oratour. *Dio Prusens*, among the Symbols of Intemperance, reprehends this habituall demeanour of the Hand: for when hee would reckon up those things which signifie a corrupt and naughty custome, which he calls *σὺρβολα ἀργαίας*, he sets downe among the rest, *Supinis Manibus differere*. *Seft. 13.* *Dio Prusens. orat. 33.*

Now they are properly called *Manus supinae*, that are so advanc'd, that the Palmes respect the heavens, *ὑπὲρ τὰς χεῖρας*, with the Atticks. *Cresollus* hath cast in his minde, what should be the cause why so excellent and weighty an Author should seeme justly to have reprehended this gesture: for he could not altogether condemne it, because in things sacred, it hath been so religious, and received with so great content of all Nations, that the most ancient holy mysteries, which vulgarly were called *Orgia*, (as some Grammarians will have it) tooke their denomination from this very gesture of the Hands. But my Authour conjecturing what his meaning should be; Perchance (saith he) his intention is, to reprove the action of some foolish men, who, as *Quintilian* saith, hold out their Hands after the manner of them who carry something; or of those, who as if they crav'd a Salary or Minervall of their Auditors, most unskilfully bear about their Hands upwards: in whom that of the

Cresol. de gestu O rat. lib. 2.

Quinti. l. i. in Rhet.

Roman Poet may be verified;

Tibullus

l. 2. Eleg. 4.

Galen. de

usu part.

Ille cava pratium, flagitat usque Mann.

For *Galen*, when he would expresse the *Hand* to be conveniently dispos'd for the conteining of water that it flow not out, calls this purpose of the *Hand*, *Manum supinam*. But this would be done more unseasonably, and to lesse purpose, if a man by the motions of his *Hands* should use to imitate one taking up water out of some river, as he in *Virgil*;

———*rite cavis undam de flumine palmis*

Sustulit ———

That which seems most probable, and to come neereſt the true ſenſe of that ancient Author, *Cresollus* conceives to be an intended reproofe of a certaine action incident to nice and effeminate men: for in that place, *Dio* proſecutes the finnes of voluptuousneſſe, and a laſcivious habit of the minde. Indeed, tender and delicate minkes, after their right womanish garbe, lay their *Hands* upright, which a wiſe man ſhould not imitate: and therefore in his opinion, that excellent Poet *Æſchylus*, with exquisite judgement, aptly ſaid; *Manus muliebri more ſupinatas*. So that great Emperour of learning, and perpetuall Dictator of the Arts, among the portentous ſignes of Impudence, layes down, *Supinas manuum motus, teneritudine quadam & mollicie diſſolutas*. After which manner *Tatian* paints out *Crescens* a Cynicall Philoſopher, the onely ring-leader to all abominable luſt and beaſtly concupiſcence; whom he therefore calls, *deli-*
cato corpore fractum, & τὸ χεῖρε λυγρὸν.

Æſchylus

in Pro-

meth.

Ariſt. Phy-

ſiog. lib. 3.

Tatian.

Orat. cont.

Græc.

They who cast and throw out the *Hand*, or raise the *Arme* with a shout, if they doe it as of a customary disposition, declare thereby the jovialitie of their natures. To this vapouring expression of the *Hand*, some refer that of the Prophet *Hosea*: *This is the day of our King: the Princes have made him sick with flagons of wine: he stretched out his Hand to scorner.* And *Lipsius* tells us, that in *Westphalia*, where they drinke *super naculum*, as an ordinary elegancie, at every quaffe & carouse, they put forth the *hand*: and this seems naturall to good fellowes, whose sociable disposition makes them very apt to fall upon this joviall exaltation of the *Hand*, which in the Meridian of mirth naturally importeth the elevation of the cheered heart, raised by the promotion of the brisked spirits.

Prævar.
Sect. 14.
Hosea
cap. 7. v. 9.

Lipsius
Epist. ad
Heur.

The wagging and impertinent extension of the *Fingers* in speaking, hath ever been accounted a note of levitie and folly. And such who by a certaine reciprocall motion doe ever and anon lift up one or other of their *Fingers* visibly prolonged, they sceme to trie conclusions with their hearers, and to play with them at that exercise which was in use among the ancient Romans, who had a game or lotterie wherein one held up his *Finger* or *Fingers*, and the other turning away, ghesse how many he held up: Or if you will have it according to *Polidors* relation, the play was after this manner: Two, having first shut their *Hands*, forthwith let out their *Fingers*, naming a certaine number. As for example, I put forth three fingers, you as many; I name foure, you sixe: so you by ghes-

Prævar.
Sect. 15.

Polidor:
lib. 2. c. 13.
de rerum
inventis

sing

finger and naming the right number, winne. And because the *Fingers* thus unfolded, suddenly appeare, by a metaphor they were said in this sport *Micare digitis*. Hence *Varro*; *Micandum erat cum Græco, utrum ego illius numerum, aut ille meum sequatur*. This is well knowne among the Italians at this day, and vulgarly called *Mor*; perhaps (saith *Polydor*) *quòd Maurorum hic sit ludus*. But the more approved opinion is, *quòd μωρῶν, id est, Stultorum ludus*. And perhaps *Nero* had observ'd in *Claudius* his predecessor, some such kinde of indiscreet prevarication with his *Fingers*, who in spightfull and contumelious manner both in word and deed, was wont every way to taunt and twit him with his folly; and among other opprobrious indignities offered to his name and memory, in scoffing wise he would say of him, that he had left now *Morari* any longer among men; using the first syllable of the word, long: in which word there is couched a double sense, which gives the grace unto this pleasant scoffe; for being a meere Latine word, it signifieth to stay or make long abode: and taking it thus, it importeth, that *Claudius* lived no longer among Mortalls. But as *Nero* spake of *Moros* in Greeke, which signifies a foole; and hath the first syllable long, it importeth, that *Claudius* play'd the foole no longer here in the world among men. *Cresollus* condemnes this *Finger-loping* gesture as very uncomely; and unworthy the discreet *Hand* of an Orator, so unadvisedly to counterfeit the common gestures of Buyers of confiscate goods: and he would have the Edict of *Appronianus*, Provost of the Cittie of *Rome*, to be set before them; in
which

Suetonius
& his In-
terpreter.

Cresol. de
de gestu
Orat. l. 2.

which he did desire this up-and-down motion of the *Fingers* to be cast not onely out of the Courts of Justice and the Senate house, but from the Forum, and very entercourse of buying and selling. This Edict is yet to be seen in a marble table at *Rome*, beginning thus.

EX AUCTORITATE
TURCI APRONIANI, V. C.
PRÆFECTI URBIS
RATIO DOCUIT UTILITATE SUA
DENTE CONSUE TUDINE MI-
CANDI SUBMOTA SUB EXAGIO
POTIVS PECORA VENDERE QVAM
DIGITIS CONCLUDENTIBUS
TRADERE, &c.

Gruterus
ex Smetio
in lite-
ris Digi-
talibus, sic
exculpfit.

They that would conserve the qualitie and state of an Oratour, must avoyd this ridiculous custome of wagging the *Fingers*, lest now they doe not seeme to stand in their Pulpits to sell sheep, but to sell them oft, or to brag and boast of their parts.

Such who have Hands too active in discourse, and use to beat the aire with an odious kinde of *Chiromachia*, bewray the cholerique transportation of their individuall natures, a habit of the *Hand* incident to young men, who as a Learned Father saith, are wont to glory that in them, *Su-
pra modum vigeant manus ad motionem*. This habituall imperfection the Ancients called, *Fastare manus*; even as the Satyrist scoffes at those who had

Prævar.
Sect. 16.

Greg. Nyss.
orat. de
Beatitud.
Juvenal
11. Sat. 3.

- Juvenal. had a smacking of the Greeke Tongue, who
lib. 1. Sat. 3 did, *à facie jactare manus* — a gesture it seems Pa-
rasites in their way of admiration, were wont to
use: for, *Martial*,
 — *geminas tendis in ore manus.*
- Martial. S. Hierome very elegantly mocks at this fashi-
Epigram on: *Nam si apploisset pedem, intendisset oculos,*
Hieron. *rugasset frontem, [jactasset manum] verba tonasset,*
Epist. 5. *senbras illico ob oculos effundisset fudicibus: imi-*
tating perchance herein that renowned Stoique,
thus setting it down. *Nec supploderem pedem, nec*
Seneca *[Manum jactarem] nec attollerem vocem.* *Quin-*
Epist. 75. *tilian* affirms this behaviour of the *Hand* be-
Fabius came onely *Demetrius* the Comœdian, famous
Inst. Rhet. in those times; and beside him, none. As for the
Athenian Eagle *Socrates*, so called for his quick
Zopyrus insight of understanding, he was wont to use
Physiogn. this vehemencie of the *Hand*, which was obser-
ved in him as a token of his violent nature
and hot spirit; who, because in his pleadings
he was transported with such heat of action, and
and would often in the eagernesse of disputati-
on, skirmish as it were with his *Fist*, he was
Laertius therefore despis'd and laugh'd at by many, and
lib. 2. not undeservedly: for his immoderate action
was somewhat hot, & mad-man like, arguing an
impotent minde, and an ill temper'd spirit. *Cres-*
sollius reports, he once saw a learned man, a
Cresol. de Rhetorique Professor, make his *Clerum* in a pub-
gest. Orat. lique assembly of learned men: But he with such
lib. 2. a continued swiftnesse moved his *Hand* before
his face, that he could scarce discern his eyes or
countenance while he spake. How other of
his Auditors conceived of his gesture, he knew
not: to him it seemed most odious; for with that
argute

argute and vehement action, his eyes were almost dazled. This my Author would say properly to be that, which *Aristophanes* facetiously call *Muscas abigere*; as if all that labour of his had tended to no other end, then to make his Hand a Flie-flap. *Domitius Afer*, seeing *Manilius Sura* handling a cause, and in his pronunciation running up and down, dancing, *Mannus saltantem*, tossing his Hands, casting back and putting aside his gown, said, that he did not *Agere, sed satagere: Aetio enim Oratoris est; Satagit autem, qui frustra misereq; tonatur.*

Quintil.
lib. 11. de
pronunc.

IN a sewing posture to drive out the Elbowes *Prævar.*
to both sides, as one of the Gentle-craft, is a *sect. 17.*
Prevarication noted and condemned by *Quintilian.* *Cresollus* sayes, A learned and reverent friend of his, once saw a Mushrome Doctor *Cresol. de*
pronounce after this manner; that at every g ft. Orata
comma, he drew out his Elbowes with such *1. b. 2.*
constancie, or rather pertinacie, that he seem'd to know no other gesture. At which sight he tacitely to himselfe: Either I am deceived in my opinion, or this man hath been of some sewing occupation. And it seemes, upon further enquire, his Augurie fail'd him not; for he had been lately a Cobler. This absurd motion of the armes, makes an Oratour seeme rather to have come to speake, from his Last, then his Booke: or as if he newly came from vamping his Oration.

TO shake the armes with a kinde of perpetuall *Prævar.*
motion, as if they would straightway flic but *sect. 18*
of the sight of their Auditours, or were about to
I leave

leave the Earth: is a Prævarication in Rhetorique. Such Oratours have been compared to Ostriches, who goe upon the ground, yet so, that by the agitation of their wings, they seeme to thinke of flight. This happens to some by reason of a certain Plethorique wit and ardor of Nature, which scarce suffers it selfe to be kept down and holden by the body. *Crosotinus* once saw such a Divine, whose habituall mobilitie of his *Hands* was such, that the strongest men could scarce emulate, unlesse by an incredible contention of labour. Some, through a puerile institution, or by a contracted custome doe the same; imitating little birds, which being not yet fledged, nor strong enough for flight, yet in their nests move and shake their wings very swifly. These the Greekes call *μεγυζέειν*, which they use to object against those who by a foolish gesticulation appeare in the posture of little birds. The Polite Comcedian elegantly, *φλυασις*

Aristoph. *καὶ μεγυζέεις, nugaris gesticulando.* This doth usually appeare in many, in the gesturing and skipping motions of joy, when the exultant Minde leaps and lifts up it selfe; and tickling the body with an active sweetnes, shakes those parts most which are more free and prompt to action. *Diphilus* a Greek Poet, pleasantly expresses this in his *Parasite*; whom he brings in, rejoycing, with this exultant motion of his armes. *Atticus Lysias*, in an Oration of his, hath elegantly signified the same; who, when he would prove the Adversarie not onely to be conscious of the injurie, but to be the principall author of it; he brings this perspicuous signe, that he imitated the crowing gesture of a Cock of the game, after his

his victorie; and clapped his sides with the applause of his Armes, as with wings, incircled in a ring of wicked men. This gesture is most proper to Mimiques, and the Theater; and can scarce stand with the gravitie of the Forum, or the reverence of the Church; unlesse some part of it well moderatèd, may be permitted in signification of Gladnes of heart.

Dionys.
Halicarn.

TO use no Action at all in speaking, or a heavy and slow motion of the Hand, is the property of one stupid and sluggish. *Hyperides*, whom *Plutarch* reckons in the Decad of Oratours, was of this temper; for it is said, that in his Orations he shewed no action or gesture at all: his manner was, to set down the Case, and lay open the matter plainly and simply: without troubling the Judges any otherwise then with a naked narration. Which *Aeschines*, as some thinke, did strive to imitate; who in a foolish emulation of *Solon*, and by praising his Hand, strove to countenance his opinion of an unactive pronounciation. But from that time, all Antiquitie hath repudiated those for stupid and brutish Oratours: of whom one may justly say that which *Cassiodorus* of that drunken wise man: *Viram illum prudentissimè differentem, difficile est vivum treading, quam se nec movere posse conspicias.*

Prævar.
Sect. 19.

Cassiodor.
lib. de Anima, cap. 12.

Who may be describ'd, as the miserable woman in the Fable, turned into a stone by *Lætona*:

Ovid. Metamorph.
lib. 5.

*Nec flecti cervix, nec brachia reddere gestus;
Nec pes ire potest, nihil est in imagine vitium.*

There was no kinde of writer, that did not with franke language inveigh and pleasantly scoffe at

Juvenal.
Satyr. 8.

the sluggishness of those Orators. *Juvenal* prettily compares them to the stumpe of *Hermes*, and in one, disgraces them all.

Nullo quippe alio vincis discrimine quam quod Illi marmoreum caput est, tua vivit imago.

Aristides
to. 3.

Aristides was wont to say, that such dull Orators were very unlike *Orpheus*; for he, as the fables report, enticed and drew stones after him: but they, as wood and stones, move no man.

Cresol. in
Vacat.
Autumn.

Cresollus (who hath prepared much of this intelligence to my hand) sticks not to joine together such men who speake without action, to those statues made by the Ancients in the ignorant ages of the world: for they had their eyes shut, their hands hanging down and joined to their sides. *Dadalus*, a cunning and witty man, was the first that formed the eyes, and put forth the Hands, so giving life and motion to all the parts, with singular judgement, teaching thereby the decencie thereof; wherefore he is feigned to have made those statues and pourtraictures of men so excellently, that they moved of themselves. The inconvenience of this cold vacation in the *Hand*, gave being to that Axiome in Rhetorique, *Est maxime vitiosum, si actione manuumq; motu careat*: for such, my Author thinks a wrestling place were necessary; but that of the Ancients, wherein the apt and comely motions of the whole Body, especially *Chironomia*, the eloquent behaviour or Rule of managing the *Hand*, was taught. But since these helps of eloquence now faile, his advice is, they would mark the gestures of famous and excellent men, honestly and freely brought up, and by a certaine diligent imitation, garnish their owne *Hands*

with

with those dumbe figures of Rhetorique.

They who have *Hands* slow, and ponderous, Prevar. Sect. 20. and who without any comelineffe beare and offer about their leaden *Hands*, together with the arme, after a rusticall manner; so lifting it up sometimes, that they seeme to move a great lumpe of trembling flesh, reaching their slow Right hand out so timerously, as if they gave provender to an Elephant. Such are by this customary habit, discovered to be Clownes, and men of a most unfaithfull memorie. Such men we shall sometimes see so faint and idle in their discourse, that they stick in the briers, and demurre in a grosse gesture of pronounciation; and stricken as it were with astonishment, they seeme nailed to that ill behaviour. This in old time, was called, *Agere suspensa manu*. For that Clownes, and men not so well exercised in speaking, or such whose unfaithfull memories faile them, while they are altogether ignorant of the matter, and are not certaine whither they shall be caried, or where they shall at length rest; they hang the *Hand*, and hold it as it were in suspense. Therefore *Plinie* the younger elegantly usurps *Suspensa manu commendare*, for a faint and cold commendation, destitute of that ardent affection which is wont to appeare in those who are moved in matters of great moment. Plin. Se cund. Ep. lib. 6.

The subtle gesticulation, and toying behaviour of the *Hands* and *Fingers*, was called by the Ancients, *Gestiuosa Manus*, *arguta Manus*, and *argutie Digitorum*: and are certaine quick and over-fine delicate motions of the *Fingers*; Prevar. Sect. 21.

such as our Juglers use, who performe tricks by slight of Hand, and by a colourable craft mock the eye. Hence [*Manus arguta*] are spoken of theeves, whose Hands doe quickly leap up, and issue forth, instantly vanishing out of sight: anon they shew themselves, and are called to every part. *Sidonius Apollinaris*, very skilfully; *Scriniaria coniventibus nobis, ac subornantibus, effra-*
Etornum [*Manus arguta*] *populabitur*. This prattling and busie talking of the Hand, and chattering vanitie of the *Fingers*, by the common verdict of all discreet and knowing men, hath been ever condemned for a ridiculous weaknesse in those that use it much: against which the most judicious Rhetoricians have entred their caveats. See that grave precept of the Prince of Eloquence: *Nulla sit mollicia cervicium, nulla* [*argutie digitorum*] *non ad numerum articulus cadens*. That rich Oratour, whose wealth begot a Proverb, very wisely also to this purpose: *Digitus subsequens verba non exprimens*. This genuine blemish and epidemicall disease, takes hold of the Hands of light and unskilfull persons, and young men, who are usually too hot at Hand in their expressions: yet it hath been the noted and deforming propertie of some learned men, who by reason of the lively force of their wit, and vigorous alacritie of their spirits, doe manifest and signifie their mindes with a tumultuous agitation of the whole body, whose Hands are never out of action, but alwayes stirring and kept in play, their words plentifully issuing out on all Hands. 2.
Horsensius, otherwise a man excellent, was taxed with this genuine or contracted affectation of the Hand: concerning whom, let us heare the

Sidonius
 Apollinaris
 l.9.Ep.7.

Cicero in
 Oratore.

Crassus de
 Oratore.
 3.

report of *Agellius*. *Cum manus ejus [forent argute.] admodum & gestuose, maledictis appellatiombusq; probrosis jactatus est, &c.* In which he saith true; for he was upbraided by the Orators of those times, for the gesticulation of his Hands, and called Stage-player; and *Torquatus*, his enemy, nick-nam'd him, *Gesticulariam Dionysiam*: as if he had been but the zanie and ape of *Dionysia*, a tumbling girle, and shee-Mimique of those times. *Tullie* relates the same man to have used such subtle and swift motions of his Hands, that he dazzled the eyes of the beholders. Such a one was *Titius*, who as the same Author reports, was so effeminate and dissolutely active in his gestures, that the *Pantomimi* of those times made a dance of him, and called it by his name, *Titius his Coranto*. *Tyrtaemus* that sweet-mouth'd Sophister, whom *Aristotle* for his divinitie of Elocution, pointing out with his finger, as it were, the man, call'd him *Theophrastum*: yet *Athenæus* reports him, *Nullum gestum & corporis motionem pretermisisse*; and so by consequence guilty of an impertinent vexation of the Hands and Fingers.

Agellius
lib. 1. cap. 5

Cicero
Divinat. in
Verrem.

Idem de
Clar. orat.

Laert 1. 5.
Athenæus
Deipnos.
lib. 1.

TO play & fumble with the *Fingers* in speech, is a simple and foolish habit of the Hand, condemned by the ancient Rhetoricians, as an argument of a childish and ill-temper'd minde. This, with the Ancients, was, [*Vibrare digitis*:] There are, saith *Quintilian*, *Qui sententias vibratis digitis jaculantur*: and the Hebrew Proverbe saith, *Stultus digito loquitur*, The Foole speaketh with his Finger. Wherefore it was the saying of *Chilo* the Lacedemonian; *Inter loquen-*

Prævar.
Sect. 22.

Fabius
in Rhet.
cap. 28.

Laertius
l. 1.

dum manus movere non debere, which he spake not of Rhetoricall motions, since in Sparta there was scarce any man esteemed the copious elegancie of speech worth his study; but his intention was either closely to carpe at this foolish toying with the Fingers, or else to admonish his Citizens to be sparing in speech, and to affect Laconicall brevity, and where one or two words would serve the turne to expresse their minde, there would be no great need of gesturing with the Hand. To this may be referred that which Suetonius reports of *Tiberius Nero, Caesar*, whose speech was exceeding slow, not without a certaine wanton gesticulation, and fumbling with his Fingers, which with other signs were reckoned and observed in him by *Augustus*, as properties odious, and full of arrogancie.

Suetonius
cap. 68.

Prævar.
Sect. 23.

TO use the *Middle-Finger* instead of the *Index* in points of demonstration is much to be condemned in the *Hand* of any man, much more of an Oratour. The ancient Grecians noted and reprov'd such for witlesse dotards. Hence *Diogenes* the Cynique said, *Multos insanire præter digitum*, covertly inferring that they are not (only) mad, who erre in putting forth of their *Finger*. Which gives a notable lustre to that elegant, but darke place of *Persens*, hitherto understood of none, not excepting *Cornutus* the ancient Scholiast, for *Ramirez* marvell's not that *Erasmus* was ignorant thereof, in his Adage; *Tolle digitum*, the place is Satyr 5.

Laertius
lib. 6.

Ramirez
Commet
Epig. 1.
Mut. in
Amphit.
Cæf.

*Nil tibi concessit ratio, digitum exere, peccas,
Et quid tam parvum est?*

Art thou void of reason, and a starke foole : shall

I prove it to you? *exere digitum*, mimically he feignes him to have put forth his *Middle-Finger*, which is the fooles *Index*, according to that vulgar versicle:

Miles, mercator, stultus, maritus, amator.

And he addes *Peccas*, thou erreft in putting forth that *Finger*, and he urges an argument, *à minori*, and what is so small and easie to doe? as if he should say, if you mistake in so small a matter, what would you doe in a case of greater moment? *Lubinus* commenting upon these words, *Digitum exere, peccas*, sayes the Poet speaks according to the opinion of the Stoiques, who did demonstrate, *Ne digitum rectè à stultis exeri posse*; and that a wise man only can doe a thing: which that he might make good, he puts him to an easie triall, in which this foolish *Dama* miscarried, which discovered, he was not able to move the least member of his body without fault and incurring a just reprehension. *Paschalius* alluding to the same misprision of the *Hand* in demonstration faith, *Stultus medium digitum monstrat, & hinc sese denudat*, an action so unnaturall and uncomely, that we will not permit children to be guilty of committing it.

Lubinus
Comment
in Perseu.
Satyr 5.

Paschal.
lib. 26.
virt. & vit.
Charact.

Tomeasure out & distinguish the intervals of an oration by scanning motions of the *hand*, & certain delicate flexions, and light sounding percussions of the *Fingers*, is an action condemned in the *Hand* of an Oratour; called by *Quintilian* in his Prohibition against this action; *Ad numerum articulis cadens*; and explaining himselfe in this matter, he saith, *Soluta oratio non descendit, ad strepitum digitorum*. Indeed *Protagoras* cal'd Man the

Prævan.
Sect. 24.

Fabius l.
9. cap. 4.

the

the measure of all things. The Learned very fitly call Measure the daughter of the *Fingers*, and the *Aegyptians* used to signifie measure by a *Finger* painted. Hence the meeting and scanning of verses upon the *Fingers*, hath been a very ancient custome, and it was the manner of old in the recitation of the verses of Poets, in the measuring and singing them, to note out the intervalls and stroaks by a certain motion of the *Hands*, wherein the *Fingers* exhibited a sound, which *Quintilian* calls [*Digitorum ictum*] for he saies in meter, [*Digitorum ictu*] intervalla signari. *S. Augustin* not obscurely consents to the same, who attributes singing, applause and percussion, to the recitation of verses: hence that sentence of *Seneca's* to be taken notice of, *Quorum Digi- quod inter se carmen metientes semper sonant*, where (as *Cresollus* observes) that great guide of literature, *Lipius*, hath corrected a place which was sound of it selfe; but the *Fingers* (saith he) in that measuring doe scarce sound, therefore for *sonant* hee puts *sunt*; yet *Cresollus* is loath to thinke that the above mentioned place of *Quintilian* had escaped his knowledge, which confirms this [*ictum digitorum*] or founding motion of the *Fingers*, which *Seneca* in this sentence alludes unto: So, a *Dactyl*, one of the Poeticall feet, on which verses run, they wil have to have took denomination from the drawing in length of the *Finger*, which they very cunningly used to expresse the modulation of the instrument. But this *ictus* or muscical cadence of the *Fingers*, which *Cresollus* thinks was not usurped of old by Oratours, when they related the verses of ancient Poets, unlesse perchance of the more effe-

minate

Fabius l.
9. cap. 4.

S. Aug. l. 2
de Mucic.
Senec. de
Brevit.
Vitz, c. 12
Cresol. de
Gest. orat.
l. 2.

Diomedes

minate of them, (who hunted also after delicate flexions of words) though it may be tollerable for the setting off the intervalls of restrained numbers, yet in free prose, which *Fabius* calls *oratio-nem salutarem*, to affect these subtil cadences, deserves the sting of the Stoique, which he put out against it.

Seneca in
sent. citata

TO use the left hand commonly as principall in Action, which should be at most but accessory, is the idle property of one destitute of all Artifice, and common notions; and of one that would seem to speake in despite of the advertisements of the Ancients; a strange error in the *Hand* of an Orator, yet observed & condemned by *Cresollius* in some pretenders to divine Rhetoricke, fit only to preach before such as the children of Nineveh, who cannot discern between their *Right Hand* and their left; for in those things that are done in the sight of honest men, it was never thought the property of an ingenious minde, and one well bred to use the left hand, Neither is there any cause why in the education of Noble-mens children it is diligently given in charge, that they feed themselves with the *Right Hand*, yea, & nurses use to rebuke infants, if happily they put forth their left; which precept is drawne out of honesty it selfe, and nature, and hath ever beene in use with those Nations who have addicted themselves to humanity, and good manners. Hence the *Aegyptians*, because in writing and casting account, they frame their letters, and lay their counters from the *Right Hand* to the left; and the *Grecians* (as *Herodotus* notes) contrariwise, from the left to the *Right*; used to

Prevar.
Sect. 25.

Cresol.
Vac. Aut.

Plutarch
of Fort-
tune, and
the educa-
tion of
children.

Herodot.

gird

gird and trump at the Grecians, saying, that themselves doe all to the *Right Hand*, which is well and honestly; but the Greeks to the left, that is perversely and untowardly. And indeed the Nomenclators seeme to have excluded the left hand from all actions of decencie and importance. The Hebrewes call the *Right Hand* *Zamin*, the South, the light and active Hand; and the left the North, the obscure and darke hand, much inferiour to the South. *Homer*, though hee differ, yet maintaines the dignity of the *Right Hand* above the left, in calling it the *Orient*, and the left the *Occident*. The Hand is so occupied in endeavouring and doing, that the Greeks, who to the advancement of wisdom have flourished in polishing humanity, and inventing names, call it δεξιανάπο τῷ δεχεῖσθαι, quod ut magni Grammatici animadvertunt, δεχεται δὲ αὐτῆς τὰ διδύμενα. *Meletius* saies the left hand is called σκαιὴ χεὶρ ἐκ πρὸς τὸ σκᾶξεν, quod in rebus peragendis, ipsa per se claudicet & oberret: And that is called λαίω λειψάμ, ὡπὸ τῷ λελιάσθῃ, quod ob sui imperfectiōnem ab omni penè functione removetur. Sometimes with the Greeks it is called καταλειφθεὶς ἢ καταλείπω, i. relinquo. Hence with the Latines, Relicta à relinquo, à retrò & linquo, and leua (it may be) for that in most actions we leave it out, for the same reason in the English Nomenclature, the left hand, for that it is most usually left out. With the Germans, it is Die linke hant, quasi leigend hant, id est, quiescens vel cessans manus. With the Italians Mano slánca, Manus lassa, and Mánománca, id est, Manus deficiens. *S. Hierom* so attributes vertue and honesty to the *Right Hand*, that he will not acknowledge a just man to have so much as a left

S. Hierom
in *Mat.* 5.

left

left hand; and the Hebrewes and Greeks ascribe the left hand to vice. Who (saith *Cresollus*) is so great a forrainger and stranger in the nature of man, that he knowes not the *Right Hand* to be naturally more vigorous, and able then the left? If there be any such, I could produce a cloud of witnesses for his information, and the chiefe Authors and Ring-leaders of Antiquity trooping together under this banner, the splendour of whose Armes and Martiall lookes shall put all ignorance to flight. *Aristotle* in his Problems filled with incredible variety of learning, saith, *Dextra partes corporis nostri longe sunt nobiliores sinistris, & multò amplius solent efficere.* They who followed him in the chorus of the Learned, taking their hint from this their renowned principall, adhere to the same opinion; for *Plutarch* *totidem verbis, sinistra est aduersus* to omit what *Apuleius, Censorius, Plinie, Solinus,* and others deliver, who have given their manuall suffrage and assent unto this point. *Philo Judæus* enquiring the reason why the Divine Law in the rite of sacrifices, gave to the Priests the part of the oblation, which they call the Right Shoulder, sayes, there is a symbolicall signification in that myltery: That the Priest ought to be diligent and swift in action, and exceeding strong in all things. We know that commonly in combats the left hand, as it were affixed to the body, manageth the shield, and staying as it were at home quiet; the *Right Hand* shewes it selfe forth, and is occupied in doing and giving the charge. In which we may see a certaine shadow of Rhetoricall motion; for in speaking, motion and action is proper to the *Right Hand* only,

Arist.
Probl. 25.
Sect. 31.

Plutarch
in Rom.
quest. 78.

Philo lib.
de præm.
Sacerd.

Cresol. de
gest. orat.

Cicero ad
Hercenn.
J.3.

Fab. in
Rhet Inst.

only, the left remains quiet, and is scarce openly brought forth. *Tullie* not very obscurely adviseth thus, who disputing of Action, makes mention only of one Hand, which he somewhere calls the *Right Hand*, no where the left, *Si erit sermo cum dignitate, laevi Dextra motu loqui oportebit*. But the most cleare Interpretour of all the Ancients, *Quintilian*, hath brought this Oracle of Rhetoricians from behinde the curtaine, *Manus sinistra nunquam sola gestum facit*, and how should it make of it self a compleat action, since the action thereof is more contracted, infirme, incomposed, and out of order? whereas the actions of the *Right* are free, frequent, continued, composed, and resembling the sweet cadencies of numbers; & therefore hath the prerogative of eloquence in the body, as being nearest the principle of motion, and most apt to move and signifie. And because the left hand of it selfe is of very small dignity in pronounciation, common humanity doth teach us, that as a Virgin shut up in her chamber, it should be modestly concealed; the *Right Hand* on the contrary, as a most goodly Scepter of Reason, with its force and weight, doth much among men.

But although this prævarication of acting with the Left hand in chiefe, be an errour so grosse, that we cannot away with it even in picture, where an imitation of speech is exprest: Yet there might be a *Quære* rais'd, what toleration might be granted to such who are Left-handed or Ambodexters by nature or custome. And I could furnish a *Prævaricator* in Chirosofie, with some notions to advance with, toward an excuse, or Apologie, in the behalfe of those who
are

are *Scavaes* and *Scevolæs* in this point of Rhetoricke. For, many of the ancient Sages, who gave themselves to the speculation of Nature, are of opinion, that both Hands are by nature equally qualified. The great Oracle of Physique, saith, *Utramq; in homine Manum esse consimilem.* And *Plato*, where he speaks of the Hands, with that wit wherewith he comprehended things divine and humane, affirms, *Parem Dextra atq; Sinistra vim à Natura fuisse concessam.* And that it hapned by Custome, that one Hand is better, and the other more infirme: yet Custome is another Nature. But *Goropius* hath a saying to *Plato* for this. *Melotius*, point-blanke, from an exemplar argument proves, *Dextram Lava potiore nentiquam esse.* *Plato*, the Prior of all ancient Philosophers, where he sets forth the education of honourable Childhood, he would have them all in warre and handling their weapons, to be like those Sonnes of Thunder in *Homer*, *πτεροειδεις*, and no lesse then the Scythians in bataille, equally to use both Hands, since it seemes easie to be done. The lawes of which most acute Philosopher, when the Interpreter of Nature briefly sets downe in illustrating his learned Tractate of Politie, he remembers this to be one: *Cives omnes a pari deus esse oportere.* Since there is little reason why one Hand should be idle and quiet. And *Commodus* the Emperor preferred the Left hand for any action, and was wont to boast much that he was Left-handed. We read also, that *Ehud* and *Tiberius* were of this complexion. But although some are found more nimble and active in their left hands, and some Ambodexters, (which *Bartholinus* imputes to a

Hippocrates.
Plato. l. 7.
de legibus.

Goropius
in Hieroglyph.
Melotius
de Nat.
Hom.
Plato l. 7.
de legibus.

Arist. l. 2.
Polit. cap.
ult.

Dion. Cas.

Judg. 3
Suet. in
Tib. c. 28.
Barthol.
Anat. in ff.
fol. 260.

paire

paire of veines, whereas the puissance of the Right Hand proceeds from a veine *sine pari*, (on that side onely) yet the utmost dispensation can be granted, is a connivence in common actions; for in matter of speech or ornamentall gesture, there can be no toleration granted to an Oratour to play the Gibeonite, and to sling words at his Auditors out of the Auke of utterance, though he can doe it at a haire breadth. For the truth is, the Left Hand wants that agilitie, excellence, force and grace in point of action, being made contrary and unhappy by its situation: whereupon 'tis called *Sinistra* in latine, *quia sine astris bonis*. And the lack of grace in doing of a thing, is called *Sinisteritas*, and *sinistre* the adverb sounds unhappily. The best way (therefore) that it can be employed, is in attendance on the *Right*; which by the course of Nature hath the prioritie, as the more proper and propense, and apter to make good its actions by a more handsome diligence, as being planted neerer the fountain of the blood. And verily, the Left Hand seemes to be born to an obsequious compliance with the Right. And therefore when *Quintilian* calls for this accomodation, he seems to have had respect unto the Interpretour of Nature, whose well-grounded Axiome it is, *Ita comparata esse à Natura, ut Lava Dextris obsecundent*. And the Philosopher addes his reason, in another place: *quòd omnia Sinistra Dextris humidiora sunt facilius obsequi, atq; ad nutum alterius fingi & moveri*: which the Hebrew Divines, (as *Cresollins* sayes) seeme to have had respect unto, in their exposition of *Deuteronomie*, about the ceremonie of washing Hands; where they say

Judg. 20,
16.

Arist.

Arist.

probl. 25.

by thus : *Denique opus est, ut in ablutione manuum Sinistra tanquam famula subserviat Dextra.* Meletius de nat. Hom.

Hence some Critiques would have the Left hand called by the Greekes, *ἀεισηγὰς οἶον ἐκ ῥοῦν ἀείστω*, quasi quod egregia optimaq; non sit, sed ad *Dextra obsequium ministeriumq; procreata.* And the ancient Lingones called prosperous things, *Eperistera*; but good and fortunate things, *Dexia.* By the Greekes, indeed, sometimes by way of Antiphrasis, the Left Hand is called *ἀεισηγὰς*, ab *ἀείσος*, i.e. *optimus*. But in all humane affaires, *Sinistrum* signifieth as much as unluckie.

FOR an Ecclesiasticall Orator, to blesse or dis-
 misse his auditors with the Left hand, is a So-
 lecisme in Manuall Divinitie. For the Left hand
 in this businesse, hath onely usurped the office in
 the second place, as being of a lower nature
 then the *Right*; neither is it of that fortune or re-
 putation : whence, in all Naturall devices and
 matter of forme or token of the *Hand*, or any
 utterance implying the freedome of election,
 the introducing of the Left hand doth abate, and
 denotes a subordinate propertie. 'Tis the Right
 Hand (according to *Isidor*) that hath its name
à dando, by which we understand a joyfull a-
 bundance of all good : the extension of that
 Hand therefore, hath been ever of more repute
 in conferring *Benediction*. And *Justin Martyr*
 sayes, it was an institution of the prime Apostles,
 that the *Right Hand* should confer the badge of
 Christianitie in Baptisme, for that it is more ex-
 lent & honorable then the Left; and, as *Cresollius*
 thinks, accompanied with Blessing: Whereas in
 the left hand there is a contrary Genius; certain-
 ly, it is found to be of a very different condition,

Prevar. Sect. 26.

Isidor.

Just Mar- yr. q. 1. 8. id Orth. Cresol. in Antholog. sacr.

and naturally more apt to deteine, then to bestow a Blessing. Yet notwithstanding, the Left Hand, though it contribute little, yet as in some Naturall and civill actions, it is conformable and obsequious to assist the *Right*: so in the more accomplis'd and plenary exhibition of this sacred rite, it hath oft Diaconiz'd unto the *Right*; but of it selfe alone somewhat improper, and ever subordinate unto the *Right*. Hence among other prodigies happening in the time of *Cesar Dictator*, which were thought to prognosticate but small happines. When certaine Infants were borne with their Left Hands upon their Heads, the Sooth-sayer concluded that there was signified thereby, that men of an inferiour condition should rise vp against the more Noble. And the people, who relyed much upon these kinde of Allegoricall inferences, thought as much, and believed it.

Dion. l. 42
C. Jul.
Cæs.



CERTAIN
CAUTIONARY
NOTIONS,

Extracted out of the Ancient
and Moderne RHETORICIANS,
for the compleating of this
Art of *Manuall* Rhetorique, and
the better regulating the im-
portant gēstures of the
Hand & Fingers.



THE ancient Rhetoricians were *Cautio*
very precise in the Doctrine I.
of *Action*, and had many in-
ventions for the forming there-
of, which hapned by reason of
the manners and complexion
of those times: but we are not to tread in their
steps so far, as to revoke the whole Art of their
obsolete Rhetorique, since it is not very appa-
rent, what Action the Ancients used: and if it
were known, the whole and perfect discipline,
cannot be observed so properly now, since the
times

times and dispositions of men, now differ; and Oratorian Action must varie according to the diversitie of people and Nations, In the meane time, their universall precepts, which may be drawn out of the ancient Oratours, are not to be neglected, but diligently learned, and as much as can be, reduced to practice.

Cautio
II. **A**CTION accomodated to perswade by an apt enumeration of utterance, called by Rhetoricians, *Pronunciation*, divided into the figure of the voice, and motion of the body, whose chiefe instrument the *Hand* is; hath been ever accounted absolutely necessary for a Rhetorician: yet all things that the Ancients prescribe for Action, doe not properly belong to a Rhetorician; neither are all things that appertain, convenient for our times; nor doe all actions of the *Hand* become speech; for there are some so far from advancing elocution, that they render it unamiable and deformed.

Cautio
III. **T**Here are two kinde of Actions, which are more perceived in the motion of the *Hand*, than any other part of the Body: one, that Nature by passion and ratiocination teacheth; the other, which is acquired by Art. An Oratour is to observe both the Naturall and the Artificiall; yet so, that he adde a certaine kinde of art to the Naturall motion, whereby the too much slownes, too much quicknes, and immoderate vastnesse may be avoyded.

THe incompofure of the *Hands* is to be avoided, for to begin abruptly with the *Hand*, is a finne againft the lawes of Speech. In the *exordium* of an Oration, the *Hand* muft not goe forth, nor ftand extended, but with a fober and compofed heed proceed to its firft Action, it is good, as Rhetoricians fay, *simulare conatum*, and when it firft breaks forth into gefture, while it is foftly brought forward, we may looke upon it with an eye, expecting when it fhould fupply our words: Wherefore when an Oratour hath exhibited his honour to his Auditours, and laid his *Hands* upon the Pulpit, let him ftand upright, and that without any motion of his *Hands*, or his *Right Hand* not brought forth beyond his bofome, unleffe a very little way, and that gently.

Cautio
IV.

VWhen the Oration begins to wax hot and prevalent, the *Hand* may put forth with a fentence, but muft withdraw again with the fame.

Cautio
V.

Gefture doth with moft conformity to Art, begin at the left Hand, the fentence beginning together from the left fide, but is put off and laid downe at the *Right Hand*, together with the end of the fentence.

Cautio
VI.

Is absurd often to change gefture in the fame fentence, or often to conclude finifter motions.

Cautio
VII.

Gefture muft attend upon every flexion of the voice, not Scenicall, but declaring the fentence and meaning of our minde, not by demonstration, but fignification: for it muft be ac-

Cautio
VIII.

commodated by the *Hand*, that it may agree and have a proper reference, not so much to the words, as to the sense; wherefore 'tis added as an authentique clause, that the *Hand*, must attend to begin and end with the voyce, lest it should outrun the voyce, or follow after it is done, both which are held unhandsome.

Cautio
IX. **I**Oyne not *ESAU'S Hands*, with *JACOBS*
Voyce.

Cautio
X. **T**O raise the *Hand* above the Eye, or to let it fall beneath the Breast, or to fetch it down from the Head to the lower belly, are accounted vicious misdemeanours in the *Hand*: yet the masters of this faculty doe grant a toleration sometimes to raise the *Hand* above the Head, for the better expressing of a just indignation, or when we call God, the Courteours of Heaven, or the common people of the Skies to witnesse.

Cautio
XI. **T**O avoid the long silence of the *Hand*, and that the vigour thereof might not be much allay'd by continuall motion, nor prove deficient, there is a caveat entered for the interposing of some intervall, or pause, as 'twere a measure of the expression, or stay, of the active elocution of the *Hand*: some that are skilfull and curious in this matter, would have three words to make the intervall of every motion in the *Hand*. But *Quintilian* condemnes this for too nice a subtilty, as that which neither is, nor can be observed.

Cautio
XII. **N**O gesture that respects the rule of Art, directs it selfe to the hinder parts: Yet otherwhiles

whiles the *Hand* being as it were cast backe, is free from this prohibition: for whereas there are seven parts of motion, To the *Right Hand*, To the left, upwards, downwards, forward, backward, and circular, the first five are only allowed a Rhetorician.

TAKE heed of a *Hand* Solecisme, or of transgressing against the rule of Action, by the incongruity of your *Hand* and Speech: For to speake one thing with the Tongue, and to seem to meane another thing by a contrarient motion in the signifying *Hand*, and so to thwart and belie a mans selfe, hath been ever accounted a grosse absurdity in Rhetoricke, and the greatest solecisme of pronounciation. Which makes to this purpose; Wee read how at the Olympique Games which in times past were celebrated at Smyrna, where *Polemon*, that skilfull Sophister was present, there enters the Stage a ridiculous Player, who when in a Tragedy he had cried out $\omega\zeta\epsilon\nu, \acute{o} \text{ Calum!}$ he put forth his *Hand* to the earth: and againe pronouncing $\omega\ \gamma\alpha, \acute{o} \text{ Terra!}$ erected his face towards Heaven. The learned Sophister laughed at the absurd Actor, & withall allow'd, so that all were neare might heare him, $\delta\upsilon\tau\omicron\varsigma \tau\eta \chi\epsilon\iota\epsilon\iota \epsilon\pi\lambda\acute{o}\beta\omicron\mu\omicron\varsigma,$ *hic manu solacismum admittit*: Wherefore being President of those Games, he by his censure deprived that rude and ignorant Mimique of all hope of reward. For reconciling of the *Hand* and Tongue, and bringing them to an uniformity of signification, and for maintaining their naturall and most important relations, Rhetoricians have agreed upon many Canons and Constitutions. And the *Hand* then

Cautio
XIII.

Philostratus de vita Sophorum

only accords and complies with Speech, when it moves to verifie our words; for if the motions of the *Hand* doe dissent from the expressions of the *Tongue*, it may contradict and convince the tongue of vanity; for so we may commend even when we doe *reprove*, if the gainsaying *Hand* should have a contrarient motion; seem to *confirm* when we are in *doubt*, when we *forbid*, our *Hand* may deport it selfe into the forme of an *exhortation*; we may *acquit* when we *accuse*, *accept*, when we *refuse*, and *abhor*, *comply* in words, yet by our disordered *Hand* *bid defiance*, be *sad*, with a *rejoycing Hand*, *affirme* and *grant*, what we *deny*, and many other waies thwart and belie our selves. No true construction can be made of any speech, nor can we evade such dull absurdities of this *voucher* of our words, do move in opposition to their meaning; for without judgement and advice, which should set in order and support the thought into the *Hand*, that is ever ready to maintaine that trust that the *Tongue* endeavours to obtaine, *Truth* wants her warrant, and is so absurdly cross, that the efficacie of Speech is utterly defac'd, and all the credit that such language amounts unto, is the pittance of a doubtfull faith.

Cautio
XIV.

Shun similitude of gesture; for as a monotone in the voyce, so a continued similitude of gesture, and a *Hand* alwayes playing upon one string is absurd, it being better sometimes to use a licentious and unwarrantable motion, then alwayes to obtrude the same Coleworts. *Cresol. vacat. Av-* *sollius* sayes, he once saw an eminent man, one *tumn. l. 2.* who had a name for the knowledge of honest Arts

Arts, and indeed there was in the man much learning, and that of the more inward & recondit, a great Antiquary, and one that had a certain large possession of Divine and Humane Lawes, goodnesse of words, soft and pellucēt; and decked with flowers, adorned and polished with the sayings of wise men, and a speech flowing equally after the stile of *Xenophons*: But it can scarce be imagined how much the ill composed and prevaricant gestures of his *Hands* tooke off from the common estimation of his accomplished wit: For when he had turned himselfe to the left Hand, he powred out a few words with little gesture of his *Hands*; then reflecting himselfe to the *Right Hand*, he plainly did after the same manner, againe to the left Hand, strait to the *Right Hand*, almost with the like dimension, and space of time, he fell upon that set gesture and univocall motion; his *Hands* making circumductions, as it were in the same lineall obliquity; you would have tooke him for one of the Babylonian Oxen (with blinded eyes) going and returning by the same way, which for want of variation gave an incredible distaste to his ingenious Auditors, which did nauseat that ingratefull society of Action; if he might have followed the dictate of his owne Genius, he would either have left the Assembly, or given him money to hold his peace: But he considered there was but one remedy, that was to shut his eyes, or to heare with them turned another way; yet hee could not so avoid all inconvenience, for that identity of motion, entring at his ears, did disturbe his minde with no odious similitude.

Cautio XV. TAKE care that variety of gesture, may answer the variety of the voyce and words, which that it may be better done, foure things are to be observed: First, see to the whole cause, whether it be joyfull or sad; then look to the greater part; for in an *Exordium*, a gentle motion is most commodious. *Narration*, requires the Hand a little spread, and a quick & freer motion. *Confirmation*, a more sharpe and pressing Action; the *conclusion* of an Oration, if it be composed to excite, must have rowling motions; if to pacifie, gentle and sweet; if to sadnesse, slow and short, and broken motions; if to joy, liberall, cheerfull, nimble and briske accommodations. Then the *sentences* are to be weighed, which vary with the affections, in expressing which, diligence must be used. Last of all the words, some whereof are now and then to be set off with some emphasis of irrision, admiration, or some other signification; yet those gestures which fall from the slow Hand, are most patheticall.

Cautio XVI. TAKE heed of levitie, and a scrupulous curiositie, in a pedanticall and nice observation of these gestures of the *Hands* and *Fingers*.

Cautio XVII. SHUN affectation: for all affectation is odious; and then others are most moved with our actions, when they perceive all things to flow, as it were, out of the liquid current of Nature.

Cautio XVIII. USE some preparation, and meditate beforehand of the action you intend to accommodate your voyce with.

Although

Although an Orators art should not altogether consist in imitation, yet remember, that Imitation is one of the great Adjutants, and chief Burnishers and Smoothers of Speech: it having been an ancient and laudable custome, for ingenious Sparks of Oratorie, to be present at the Declamations of eminent Oratours, & studiously to observe their Countenance and *Hand*. *Plinie* dislikes those, that imitate none, but are examples unto themselves. The same *Plinius Secundus*, a famous Pleader, and most sweet Orator, among others that applied themselves unto him, had *Fuscus Silinator* & *Numidius Quadratus*. *Junius* also commended to him by his ancestours, was trained up in the Exemplar doctrine of Manual gestures. Hence the Tribe and Nation of Oratours were called by the name of those eminent men which they did imitate. *Sidonius*, truly surnamed *Apollinaris*, call'd those *Frontoneans*, who did imitate *Fronto* a famous Philosopher, and Orator, the patterne of Eloquence to *M. Antonie*. So the followers of *Posthumus Festus* were called *Posthumians*. *Sulpitius*, not the least in the Chorus of elegant men, imitated the Hand of *Crassus*, that Nightingall of the Forum, the glory of the Senate, and (as *Tullie* sayes) almost a god in speaking: (of whom, that (it seemes) might be spoken, with small exchange of words, which was Hyperbolically said of *Herods* eloquence; *Non Mannus hominem sonat!*) Wherein He was so happy and industrious, that he was accounted to be very like unto him.

Cautio
XIX.

Plin. lib. 6.
Epist. ad
Maxim.

Idem. lib.
8. epist.

Acts 12.
22.

Cautio

XX.

Arist. in
Æth. lib. 9
Cicer. l. 2.
de Orat.

IN Imitation, propose to your selfe the best patterne, according to the Æthique Rule of *Aristotle*: *Par est in omni re optimum quæque imitari.* *Fusus* erred in this part: of whom *Tullie* reports, that he did not imitate the finewie expressions of *C. Fimbria*, but onely his Prevarications. *Basil* the Great, a grave and perfect Oratour, a man accomplish'd in all kinde of humanitie, which in him had a sacred tincture of pietie: when he had beene acknowledged to be Ensigne-bearer to Vertue, he had not onely admirers, but some that strove to be his Imitators. And what did some imitate? Certaine moales and defects of Action; and so fell into an unpleasant and odious kinde of Manuall composition. Therefore *Nazianzen*, a man of a most sharpe judgement, sticks not to call them, *Statuas in umbris*, a kinde of Hobgoblins and night-walking spirits, who did nothing lesse then æmulate the splendor of Rhetoricall dignitie. Take heed therefore, that Imitation degenerate into Caco-zeale, and of proving a Left-handed *Cicero*.

Greg.

Naz. orat.

20.

Cautio

XXI.

WHen you have judiciously proposed your patterne, keep close unto it without levitie or change, for diversity of copies is the way to mar the Hand of Action. *Titanus Junior* was famous for this vice, who (as *Capitolinus* saith) was the Ape of his time. The same levitie or facility of imitation *Libanius* the Sophister had, who was called by those of his times, the very painted Map of mens manners and dispositions.

Vse Exercise. For as the most learned of the *Cantio*
 Jews, there are three Ideas, *Nature, Art,* and *XXII.*
Exercitation; by which we endeavor to the best *Philo de*
 end. The Corinthian Oratour much commends *Joseph.*
 this Exercitation. And the Oracle of the Græcian *Thucyd.*
 Sage, is, *Omnia fita sunt in Exercitatione.* The *lib. 1.*
 absolute perfection of all Arts, is from thence; *Stobæus*
 and from it Eloquence receives her beauteous *Ser. 3.*
 colours, her Musive or Mosaique Excellency; *Auf. in*
 whereby shee becomes most accomplished. *lud. Sap.*

Bend and wrest your Arme and Hands to the Right, to the Left, and to every part: that having made them obedient unto you, upon a sudden, and the least signification of the mind, you may shew the glittering orbes of Heaven, and the gaping jawes of Earth. Sometimes place your arguments upon your *Fingers;* sometimes lifting up your *Hands,* threaten and denounce punishment, or with a rejecting posture abominate: sometimes shake and brandish your Hand as the lance of Elocution; that so you may be ready for all varietie of speech, and attaine that *ἔυχρησταν* or facilitie of action, with the decorum & beauty of decent motion: which excells both that of colours and proportion. *Charmides* a goodly young Oratour, when he would compose his gesture to all kinde of elegance, and (as *Ovid* speakes) *Numerosos ponere gestus* (that is, accurate; and made neat by a subtile judgement) at home, alone, *ἑχρησόμεν* he practised the gesticulations of his Hand. *Xenoph. in Conviv.*

TO have Censors at times of exercise, who shall informe truly and skilfully of all our gestures, would much helpe to the conformati- *Cantio*
XXIII.
 on

on of the *Hand*. Or to practice in a great Looking glasse : for though that Mirrour reflects that image of one Hand for another, yet we may believe what we see to be done. *Demonax*, a great Philosopher, and an acute Rhetorician, advis'd an untoward Declamer to use more exercise, and while he answered, that he alway first acted his Orations to himself; *Demonax* replied, that may very well be; for you act so little to the purpose, because you have alwayes a foole to your Judge.

Lucian
in Dem. 6.

Cautio
XXIV. **T**He gestures of the *Hand* must be prepar'd in the Mind, together with the inward speech, that precedes the outward expression.

Cautio
XXV. **V**se no uncomely or irregular excessse of gesturing with your *Fingers* in speaking, nor draw them to any childish and trifling actions, contrary to the rules of Decorum, and to that they serve for; lest you diminish the glory of faire speech and Rhetoricall perswasion; and offer a great indignitie to *Minerva*, to whom these organick parts of Elocution were sacred.

Cautio
XXVI. **T**He *Left hand* of it selfe alone, is most incompetent to the performance of any perfect action: yet sometimes it doth, but very rarely. Most commonly it doth conform & accommodate it selfe to the *Right Hand*. And where both Hands concur to any action, they exhibite more affection. Wherefore $\chi\epsilon\iota\varsigma$ in the Duall, is masculine, cause *vis unita fortior*.

BOTH *Hands* doe sometimes rest, and are out of Action: yet this Rhetoricall silence of the *Hand*, is an act proper, where no affection is emergent: though a long intermission of gesture be displeasing.

Cautio
XXVII.

A VOYD Knackings, and superstitious flexures of the *Fingers*, which the Ancients have not given in precept.

Cautio
XXVIII.

THE Actions of the *Hand* are to bend that way, that the voyce is directed.

Cautio
XXIX.

TAKE heede, that while your *Hand* endeavours to accomplish the acts of Rhetoricall pronounciation, you lose not modestie, and the morall and civill vertues, nor the authoritie of a grave and honest man.

Cautio
XXX.

IN all Action, Nature beares the greatest sway: Every man must consider his own Nature and temperament. The reason is, because no man can put off his own, and put on anothers nature. One Action becomes one man, and another kind of behaviour, another. That which one does without Art, cannot wholly be delivered by Art; for there is a kind of hidden and ineffable reason, which to know, is the head of Art. In some, the Civill vertues themselves have no grace: in others, even the vices of Rhetorique are comely and pleasing. Wherefore a Rhetorician must know himselfe; yet not by common precepts; but he must take counsell of Nature for the framing of the complexionall and individuall properties of his *Hand*,

Cautio
XXXI.

Causio
XXXII.

Xenoph.
in Symp.

IN the Rhetoricall endeavours of the *Hand*, as in all other Actions, the golden Mediocrie is best, and most worthy the *hand* of a prudent man. For the action of the *Hand* should be full of dignitie and magnanimous resolution, making it a liberall and free Index of the Minde; such as theirs is, who are said by *Xenophon* to be inspired with divine love, who (as he sayes) *gestus ad speciem quandam maximè liberalem conformant*. Which forme of apparence consists in a certaine moderation of gesture, no chafed and incomposed rashnes, or a too daring garbe of action, nor superfinicall demeanour: nor on the other side, a rustique and homely fearfulnessse, which is wont to discourage and disappoint the purpose of necessary motion. Yet of the two extremes, it is least faulty to draw nigh to modestie, and an ingenuous feare, than to impudencie. The manner and tempering of gesture, is not onely to be fetched from the things themselves, but also from the age and condition of the Oratour: for otherwise a Philosopher, or some grave person: otherwise a young Sophister, lifted up with study, and boyling over with the fervencie of an active spirit. A soft and calme action most commonly becomes grave men, endued with authoritie: which to one in the flower of his youth, would be accounted slownes, and a slacking negligence. Modification of gesture hath also regard to the condition and qualitie of the Auditours; for an Oratour should first consider, with whom, and in whose presence he is about to act: for in the Senatt, or hearing of a Prince, another action is required than in a Concion to a Congregation of the people, or an

As

assembly of light young men. Among Kings, and Potentates, and Fathers of the Court, regard is to be had to their illustrious power & authority, all juvenile gestient pompe and ostentation laid aside, by a submisse Action he must transferre all dignity from himselfe. Concerning this golden point of *moderation*, there is a Nationall decorum imposed upon men by *time* and *place*; for according to the Genius of that climate, wherein we converse, *moderation*, may admit of a divers construction. In Italy a faire spoken, and overmuch gesturing with the *Hand*, is held comely and acceptable. And in France he is not a *la mode*, and a compleat *Mounseieur*, who is not nimble in the discoursing garbe of his *Hand*, which proportionable to that language is very briske, and full of quicke and light-some expressions. And your French Protestant Divines are easily good Chiologers, some I have lately seen in the Pulpit, to my great satisfaction, and have gone away more confirmed in the validity of these Rhetoricall gestures, there being scarce any one gesture that I have cut, but I have seene used in the heat of one discourse of Polemicall Divinity, such Logicall asseverations appeared in their *Hands*. In Germany, and with us here in England, who in our Nationall complexion are neare ally'd unto the Germans, *moderation* and *gravity*, in gesture, is esteemed the greater virtue. The Spaniards have another Standert of moderation and gravity accorded to the lofty Genius of Spaine, where the *Hands* are as often principalls, as accessories to their proud expressions. But our language growne now so rich by the indenization of words of all Nations,

õns, and so altered from the old Teutonique, if the rule of *moderation*, be calculated according to the Meridionall proprietie of our refined speech, we may with decõrum and gravitie enough (as I suppose) meet the *Hand* of any of these warmer Nations halfe way, with the *Manuall* adjuncts of our expressions.

Chirepilogus.

THus, what my Soul's inspired Hand did find
 T' exhibit in this Index of the Mind,
 What Nature, or her subtile Zanie can
 By signes and tokens reach with Speeches span:
 (While many Hands made lighter work) at last
 Brought to the nail, hath crown'd the labor past.
 Here my Hand's Genius bids my Fancie stand;
 And (having her discoursing Gestures scan'd)
 Beckens, lest for a Manuall unfit,
 The Work should rise, to make a Hand of it.

MANUM DE TABULA.



Errata.

Page 2. Line 16. read Dominus. l. 29 Communiter. p. 3. l. 9. read
κρηστωσ. l. 17. Palæstra & Gymnasium. p. 7. l. 33. exposition. p. 9. l. 4.
delete the. p. 10. l. 1. read Demination. p. 11. l. 32. oculis. p. 14. 6. & 22.
scenam & scenæ. p. 24. l. 21. extende. p. 57. l. 12. manuum. p. 77. l. 15.
and is. p. 87. l. 2. pudicitiam. p. 89. *margin*. Noviomag. & Phil. & Merc.
p. 93. l. 20. 20. avortit. p. 99. l. 25. thereof. p. 100. l. 9. vocet. l. 12. mea. *in*
the margin, Paulomanus p. 101. l. 15. duobus digitalis. p. 112. *a marginal*
note superfluous p. 114. l. 17. this. p. 118. 17. Mollitia. l. 19. richer by Mi-
nerva's favour, then M Crassus was by Fortune, whose wealth, &c. *in*
the margin, Apollinaris. p. 121. l. 32. articulus. p. 124. l. 24. he. p. 136.
l. 17. it. p. 137. l. *ut*. an. *ibid*. l. 1. for indeed read it seemes. 140. l. 21.
degenerate not. p. 142. l. 2. the.



