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A
DICTIONARY OF SIGNS
AND OF
THE LANGUAGE OF ACTION,
FOR THE USE OF
DEAF-MUTES,
THEIR
INSTRUCTORS AND FRIENDS;
AND, ALSO,
DESIGNED TO FACILITATE TO
MEMBERS OF THE BAR, CLERGYMEN, POLITICAL SPEAKERS,
LECTURERS, AND TO THE PUPILS OF SCHOOLS, ACADE-
MIES, AND COLLEGES, THE ACQUISITION OF A
NATURAL, GRACEFUL, DISTINCT AND
LIFE-LIKE GESTICULATION.

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PREFACE.

EXPLANATION OF

PLANES, MEASURES, AND TERMS.

Signs are made on eleven horizontal, parallel planes of indefinite extent; distances on which are measured in palms' breadths, and indicated by the Arabic figures, 1, 2, 3, 4, 5, 6, 7, 8, 9, measuring forward or backward; and by the Roman numerals, i, ii, iii, iv, v, vi, vii, viii, ix, measuring to the right or left. They are named the Arm, Head, Forehead, Visage, Mouth, Neck, Sign, Waist, Base, Knee, and Ground planes; and are all marked by the first letter of their names.

Signs made slightly above or below a horizontal plane, are said to be above, or below points, specified in such plane.

The plane A is at the Arm's length above the head.

- " " H rests on the Head.
- " " F cuts the Forehead at half its height.
- " " V cuts the Visage or face at half its height, or midway of the nose.
- " " M cuts the Mouth between the lips.
- " " N cuts the base of the Neck, and rests on the shoulders.
- " " S cuts the Breast two palms below the preceding, and is the plane on which more Signs are made than any other.
- " " W cuts the Waist two palms below the plane S.
- " " B coincides with the Base of the body, or its junction with the lower limbs.*
- " " K cuts the Knees.
- " " G lies on the Ground.

*NOTE.—If the arms hang down along the sides of the body, the plane W cuts them at the elbows, and B at the wrists.

These planes are all cut perpendicularly, at right angles, by the Zero and Central planes; and these last, also, cut each other laterally at the same angle.

The Central plane, C, is a perpendicular plane supposed to cut the body, from front to rear, and from head to foot, through its centre, dividing it into equal right and left portions, and extending indefinitely forward and backward. Roman numerals at the right of a plane letter, indicate distances in palms' breadths to the right of this plane, the same kind of numerals at the left of a plane letter, indicate distances in palms' breadths to the left of this plane. Thus, N v indicates a point on the plane N, five palms to the right of the Central plane; while, iv N indicates a point on the plane N, four palms to the left of the Central plane.

The Zero, 0, plane rests on the front of the face, body, and toes, and extends indefinitely to the right and left. Distances from this plane in front, are marked, 1, 2, 3, 4, 5, 6, 7, 8, and 9: distances in the rear of this plane, are marked by the same numerals with a negative sign prefixed; thus, —1, —2, —3, —4, —5, —6, —7, —8, and —9. Thus, 1 H indicates a point on the plane H, one palm in front of the plane 0; and —4 S means on the plane S, four palms in the rear of the plane 0.

It is sometimes necessary to indicate portions of a palm's breadth in measuring to the right and left: this is done by a fractional expression; thus, $i\frac{1}{2}$ W indicates a point on the plane W, one and one-half palms to the left of the Central plane C. The expression, $\frac{3}{4}$ S, means on the plane S, three-fourths of a palm to the left of the plane C.

Simultaneous positions of both hands on the same plane, are indicated by writing the series of numerals indicating distances in connexion with the plane letter. The terms, 4v S 4vi, indicate, the left hand placed on the plane S, four palms in front of the plane 0, and five palms to the left of the plane C; and, at the same time, the right hand placed on the plane S, four palms in front of 0, and six palms to the right of the plane C. The series, 3vii 4ii H, indicate both hands placed on H at the left of C; the left hand three palms in front of 0, and seven palms to the left of C; and the right hand four palms in front of 0, and two palms to the left of C.

Simultaneous positions of the hands on different planes, are indicated by writing the numerals and plane letters together, separated only by a colon. Thus 5ii W : H 6iii indicate, the left hand on the plane W, five palms in front of 0, and two palms to the left of C; and, at the same time, the right hand on the plane H, six palms in front of 0, and three palms to the right of C.

PREFACE.

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In all cases where simultaneous positions of the hands are indicated, the first series of numerals indicates the position of the left, the second series that of the right hand. Thus, in 4viii 5iv F, the position first of the left hand, then of the right is expressed.

A continued movement of one or both hands, may be indicated by the numerals and plane letters marking the points successively passed. Thus : Carry both hands through 4iii S 3i, 3ii M 4i, 5i H 5ii, 6v W: 5ii C, means that the hands are to be carried from point to point, simultaneously and successively, as here stated.

The closed hand, means the hand shut as in making the letter A. The shut hand, means the hand shut as in making the letter S.

The extended hand, means the hand opened to its full length, the fingers side by side forming a part of it.

The palm down, means the palm presented directly down, the hand lying horizontally.

Palm up, means the palm presented directly up the hand lying horizontally.

The hand, palm outward, inclining forward; means the hand with the palm turned from the body, inclining forward at an angle of about 45 degrees.

Closed hand, second phalanges down, means the hand shut as in the letter A and turned, so that the second phalanges resting on a horizontal plane would be presented directly towards the earth.

Closed hand, thumb up, means the hand closed as before, and so held that the thumb is the uppermost part.

Extended hand, thumb up, means the hand and fingers fully extended, and so held that the thumb is the uppermost part; not, by any means, that it points up.

The tip of the hand, or the point of the hand, means the part near the ends of the fingers, the fingers being side by side, and regarded as a portion of the hand.

Closed hand, little-finger down, means the hand closed and held, so that the different parts of this finger would rest on a horizontal plane, and be presented towards the earth.

Curved hand, or hand curved, means the hand bent so as to form a hollow between the tip and the rear part of the palm, and the thumb out from the hand, as in making the letter C.

Curved hand, thumb by index, means the hand curved as before, the thumb lying beside the index.

Thumb pointing up, means not only the thumb on the uppermost part of the hand, but also, separated from it and pointing directly up.

Transversely, is applied to a position or movement directly across from right to left, or from left to right, usually in front of the body.

The first phalanges are those parts of all the fingers between their tips and the first joints; the second phalanges, those parts of all the fingers between the first and second joints; the third phalanges are the parts of all the fingers between the second and third joints or the knuckles of the hand.

In general, upward, downward, forwards, backward, in referring to positions of the hand, *etc.* are to be understood as indicating positions inclining towards a horizontal plane, at an angle of about forty-five degrees; the same rule applies to movements, so far as upward and downward are concerned; while forwards and backwards are used in designating movements making similar angles with the Central and Zero planes, though in or parallel to the horizontal ones.

In general, up, down, forward, back, in referring to positions of the hand, *etc.* are to be understood as indicating positions at right angles with a horizontal plane; the same rule applies to movements, so far as up and down are concerned; while forward and back are used in designating movements making similar angles with the Central and Zero planes, though in or parallel to the horizontal ones.

The term out refers to a position of the hand when the back or the palm is turned directly away from the body or person; as applied to movements, it refers to such as proceed directly away from the body or person. Outward refers to a position of the hand when the back or palm is not turned directly away from the body or person, but makes an angle of about forty-five degrees with such a position; as applied to movements, it refers to such as proceed in the direction thus indicated.

It frequently becomes necessary to refer to definitions when several signs are given for the same word: so that it may be known what particular meanings are embraced under each sign. In this work the "Dictionary of the English Language, by Joseph E. Worcester, L.L. D. from the press of Hickling, Swan, and Brewer, Boston, 1860;" and "Webster's American Dictionary, Pictorial Edition, from the press of George and Charles Merriam, Springfield, 1860," are

the authorities thus referred to. The expressions 1, 3, 5: 2, 4, indicate the first, third, and fifth definitions of the word according to Worcester, and the second, fourth definitions according to Webster.

The personal sign, is one which is employed to designate a person in distinction from an employment, a condition, an occupation, a mental or physical act, thing or any other essential or accidental circumstance. This sign is made by placing the palms of the extended hands pointing toward each other just below Oi, N Oi, on the breast, the tips of the hands nearly meeting; and thus carrying the hands down the front of the body to Oi W Oi. This sign owes its origin to the apron which an artisan wears, which, covering as it does the front of the person, becomes a sign for the person. Thus, by adding this sign to that for the verb serve, we have the sign for servant; to legislate, and we have legislator; to benefit, and we have benefactor; to law, and we have lawyer; to deceive, and we have, deceiver, *etc. etc.*

When it becomes necessary to refer in describing the sign for a word, to a sign made for the same word as another part of speech, it is done without repeating in each case, that the sign for that part of speech is to be changed or wholly omitted: this is, however, always to be understood. When making signs even in the order of written language, it is not necessary to make the sign for the part of speech, except in cases where misunderstanding or confusion of ideas might thus result; in these instances the sign for the part of speech should be invariably added.

JAMES S. BROWN.

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June 1, 1860.*

ABBREVIATIONS USED

IN THIS DICTIONARY.

ETYMOLOGY.

Arab. stands for...	Arabic.	Icel.	Icelandic.
Arm.	Armoric.	Ir.	Irish or Erse.
A. S.	Anglo-Saxon.	It.	Italian.
Belg.	Belgic or Flemish.	L.	Latin.
Bret.	Breton.	Low L.	Low Latin.
Brit.	British.	M. Goth.	Mæso-Gothic.
Celt.	Celtic.	Norm. F.	Norman or Old French.
Chal.	Chaldee, Chaldaic.	Norse.	Norse or Old Danish.
Corn.	Cornish.	Norw.	Norwegian or Danish.
Dan.	Danish.	Old Fr.	Old or Norman-French.
Dut.	Dutch.	Per.	Persian.
Eng.	English, England.	Pol.	Polish.
Eth.	Ethiopic.	Port.	Portuguese.
Fin.	Finnish, Finland.	Rus.	Russian.
Fl.	Flemish or Belgic.	Sanse.	Sanscrit.
Fr.	French.	Sax.	Saxon.
Frs.	Friesic, Frisian.	Scot.	Scottish, Scotland.
Gael.	Gaelic.	Slav.	Slavonic.
Ger.	German.	Sp.	Spanish.
Goth.	Gothic.	Su. Goth.	Suio-Gothic or Norse.
Gr.	Greek.	Sw.	Swedish.
Heb.	Hebrew.	Syr.	Syriac, Syrian.
Hind.	Hindoo, Hindostanee.	Turk.	Turkish.
Hun.	Hungarian.	W.	Welsh.

GRAMMAR, Etc.

a. ... stands for.	Adjective.	p.	Participle.
ad.	Adverb.	p. a.	Participial Adjective.
comp.	Comparative.	pl.	Plural.
conj.	Conjunction.	pp.	Perfect Participle.
dim.	Diminutive.	prep.	Preposition.
f.	Feminine.	prp.	Present Participle.
fig.	Figurative.	pret.	Preterite.
i.	Imperfect or Preterite Tense.	priv.	Privative.
id.	The same.	pron.	Pronoun.
i. e.	That is.	R.	Rarely used.
imp.	Imperative.	sing.	Singular.
interj.	Interjection.	sup.	Superlative.
m.	Masculine.	Syn.	Synonymes.
mod.	Modern.	v. a.	Verb Active.
n.	Noun.	v. n.	Verb Neuter.
nom.	Nominative.	U. S.	United States.
Obs.	Obsolete.		

A DICTIONARY OF SIGNS

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THE LANGUAGE OF ACTION.

ABANDONED

ABANDON, *v. a.* (L. *ab*, from, and *bandum*, a flag.) Place the two closed hands at 3 S: 3 N, as if supporting a flag-staff; thrust them forward while opening them, then inclining the points slightly down, draw the hands towards the body.

RATIONALE.—The action of a soldier in battle, who throws away and leaves his flag, is the symbol for this word.

At the battle of Princeton, Washington, though he was nearly *abandoned* by his troops, sternly faced the enemy.

ABANDONED, *p. a.* The last part of the preceding sign; place the two indices at 4v W 4v, pointing towards each other, carry them thus to 4ii W 4ii, repeat last motion. 2: 2.

RATIONALE.—The additional sign signifies wicked.

Where our *abandoned* youth, she sees,
Shipwrecked in luxury and lost in *ease*.
Prior.

2. Sign for abandon. 1: 1.

Abandoned of his velvet friends.
Shakspeare.

ABASH

ABASE, *v. a.* (Fr. *abaisser*, to make low, from *a*, to, and *bas*, low.) Take hold with the right hand, as of something, at S 0v; close the hand, the third phalanges down, carry it thus down to B 0v; at the same time slowly bowing the head.

RATIONALE.—The putting of a thing *bas*, or low, is here indicated.

Happy shepherd, to the gods be thankful that to thy advancement their wisdoms have thee *abased*.

Sidney.

ABASH, *v. a.* (Fr. *ébahir*, to be astonished; Heb. *bosh*, to be ashamed.) Take hold with each hand, as of something, at —2v F —2v, throw it down opening the hands, then raise them slightly curved, the backs turned upward, to —2v F —2v, with a corresponding expression of countenance, bowing the head and looking upward from under the eyebrows.

They heard and were *abashed*.

Milton.

ABATE, *v. a.* (Fr. *abattre*, to beat down; in a neuter signification, to fall; in a reflexive meaning, to fall or to cast one's self down.) Place the left extended hand, palm up, at 3i W; close the right hand, the second phalanges towards the left hand, at 2ii M, give to the right hand a movement as if striking to 2½ S.

1, 2, 3: 1, 2, 3, 5, 6.

RATIONALE.—We have here the action of making less by striking.

The merchant would not *abate* one cent from the original price fixed on the goods.

2. Sign 1; carry the striking movement down to the palm of the left hand.

3: 4, 7, 8.

The sheriff was directed by the court to *abate* the nuisance.

3. Represent the body as inclining forward, and the hands as grasping at 4i N 4i. 3: 3, *v. i.*

RATIONALE.—This sign is derived from the use of *abattre*, to signify precipitating one's self upon, seizing.

In law *abate* sometimes signifies, to enter upon and seize an estate.

ABATE, *v. n.* Sign 1, of the preceding; extend the right hand, and cause the palm to approach the other hand.

1, 2: 1, 2.

The intensity of the heat, in Louisiana, *abates*, during the month of October.

2. Place the two closed hands at —6vi W —6vi, and carry them downward simultaneously to —5vi W 5vi. 3: 4.

A horse *abates* in his movement, when he brings down his two hind legs to the ground simultaneously. 3: 4.

ABBREVIATE, *v. a.* (L. *abbrevio*, to make short, from *ab*, from, and *brevis*, short.) Place the points of the right

thumb and index on the left index, indicating the space occupied by a word, the points of its beginning and end; extend the hands at 3i S 3i, bring the palms toward each other to 3½ S 3½.

RATIONALE.—We thus indicate the action of shortening a word: and by metonymy the same sign is applied to shortening other objects, as a discourse, a process, a space of time, *etc.*

New Orleans is *abbreviated* thus: N. O.

It is important to understand how to *abbreviate* the various operations of mathematics.

The duration of the Revolutionary War, was much *abbreviated* by the French alliance.

ABET, *v. a.* (S. *betan*, to push forward, aid, instigate.) Place the two indices at 3iii W 3iii, pointing towards each other, bring them thus to 3i W 3i; then placing the left closed hand at 3 W, put the right curved hand against and under it, and push it forward to 5 W.

RATIONALE.—We have here the signs for wicked, and helping or pushing forward.

He that *abets* a crime, participates in the guilt of the criminal.

ABDICATE, *v. a.* (L. *abdico*, to say a thing does not belong to one, from *ab*, from, and *dico*, to say, to speak; the primary sense of *dico* is to thrust away.) Move the lips as in speaking, grasp with the right hand as if something at —2v F, and carry it away to —3vi F.

Napoleon I. finally *abdicated* the crown of France, June 22, 1815.

ABHOR, *v. a.* (L. *abhorreo*, to shrink back from a thing, to shudder or be shocked at it; from *ab*, from, and

horreo, to stand on end, to bristle as the hair.) Place the hands, palms outward, the fingers extended and pointing upward, at 3iii S 3i; push them thus out to 5iv 5ii S, then draw them backward with a trembling motion.

RATIONALE.—To hate is here indicated; the extended fingers may represent the hair erected, the tremulous movement, the fear which is usually an accessory idea.

The self-same thing they will *abhor*
One way, and long another for.

Butler.

ABIDE, *v. a., i.* abode, *ppr.* abiding, *pp.* abode. (S. *bidan*, to dwell.) Place the left hand, back upward, so that the wrist shall be at 3ii S and the tip of the fingers at 3 N, thus indicating one side of a house roof, then place the right hand, back up, and pointing horizontally forward, under the left; close the two hands, and place the ball of the right thumb on the nail of the left, to indicate stay.

RATIONALE.—We have in these elements the idea of staying under the roof of a house: and by a slight metonymy, we may arrive at all the other significations of this word.

The Marquis Dorset, as I hear, is fled
To Richmond, in the parts where he *abides*.
Shakspeare.

ABILITY, *n.* (L. *habilitas*, power, aptitude, from *habeo*, to hold.) Close the two hands, backs up, at 1i W 1i and raise them to 1i S 1i.

RATIONALE.—The closing of the hands indicates the having or holding, and the raising of them indicates power ready to be employed.

Of singing thou hast got the reputation,
Good Thyrsis, mine I yield to thy *ability*;
My heart doth seek another estimation.
Sidney.

ABJECT, *a.* (L. *abjectus*, cast down.)

Take hold with the right hand, as if of something, at N 3v, throw it down, open and extend the hand horizontally, pointing forward, palm down, at B 3v. To give emphasis, the body may be inclined and the hand carried still lower.

RATIONALE.—We have here represented the act of casting down, then the low condition or position of the person, action, or thing, thus cast down.

The rapine is so *abject* and profane,
They not from trifles, nor from gods refrain.
Dryden.

ABJURE, *v. a.* (L. *abjuro*, to deny or renounce any thing on oath; *ab*, from or away, and *juro*, to swear.) Hold up the right hand at H —2v, as if taking an oath; take with the same hand as if something at V —1iv, and carry it towards, then opening the hand and pushing with the opened palm to, N 1vii.

RATIONALE.—We have here represented the act of taking an oath to put away or renounce.

It is necessary that a Frenchman should *abjure* his allegiance to his national government, before he can become a citizen of the United States.

ABLE, *a.* Sign for ability.

Henry VII. was not afraid of an *able* man
as Lewis XI. was. Bacon.

ABOARD, *ad.* (*a*, for on, and *board*.)

Extend the left hand, back up, horizontally at 4 S, with the right index and second finger representing the legs, imitate the action of standing upon it.

RATIONALE.—The left hand represents the deck of a ship, *etc.* and the position of the right fingers the act of standing on the same.

The steamer *Princess* had 350 souls aboard when she exploded, February 27, 1859.

ABODE, *n.* Sign for abide.

Others may use the ocean as their road,
Only the English make it their *abode*;
Whose ready sails with every wind can fly,
And make a cov'nant with th'inconstant sky.
Waller.

ABOLISH, *v. a.* (L. *aboleo*, to stop the growth, to destroy.) Partly close the left hand at 4 S, work the fingers of the right hand up through the aperture thus formed; strike the palms forcibly together with a sliding movement, the right hand passing forwards and outward to about S 6iii.

RATIONALE.—The first part of this sign represents the act of growing, the last part that of destroying, or dashing out.

More destroyed than thus,
We should be quite *abolished*, and expire.
Milton.

ABOMINATE, *v. a.* (L. *abominor*, to wish away, to detest, to turn from as a bad omen.) Turn the upper portion of the body sidewise to the right; place the two extended hands palms outward, tips upward, at 0vi 2i S, move them thus to 5viii 4iii W.

RATIONALE.—We have here the acts of turning away from, and hating.

Pride goes, hated, cursed, and *abominated* by all.
Hammond.

ABORIGINES, *n.* (L. *Aborigines*, original inhabitants of Italy; *ab*, from, and *origo*, the beginning.) Place the left extended hand, palm forward, at M —3iv, with the point of the right index pierce slightly between the index and second finger of the left hand, near their points; hook the right index and carry it forward to M 0iv, as if drawing something; personal sign.

RATIONALE.—We have here a most literal translation of the words, from, the beginning, persons; *i. e.* the original inhabitants.

The powerful nations into which the *aborigines* of America were divided, have dwindled to a few feeble and abject remnants of rapidly disappearing tribes.

ABOUND, *v. n.* (L. *abundo*, to flow over, to overflow with any thing, from *ab*, from, and *unda*, a wave.) Place the two extended hands slightly curved, palms down, at 4i S 4i; raise them slightly and carry them in arcs of circles to 4iii S 4iii, turn the extended fingers downwards to 4iii W 4iii, to show the falling of water, or any thing else, in overflowing; holding the hands, the backs outward, at these points, partly open and shut them repeatedly, to indicate many.

RATIONALE.—We have here a vessel, a measure, overflowing like waves with something, as a liquid, or grain, as a symbol for abound.

Corn, wine, and oil are wanting to this ground,
In which our countries fruitfully *abound*.
Dryden.

ABOUT, *prep.* Place the ends of the left thumb and fingers closely together, pointing up at 4 S; with the right index describe at one palm's breadth distance, a circle having a number of slight irregularities. 1, 3: 1, 2, 6, 7.

RATIONALE.—These irregular movements of the right index in encircling the fingers of the other hand, distinguish this word from around, in which the circle is regularly described.

She cries and tears her cheeks,
Her hair, her vest; and, stooping to the sands,
About his neck she cast her trembling hands.
Dryden.

2. Describe only a small arc of the circle indicated in sign 1, on the most distant part. 2: 5.

The poor gentleman was not aware, that a miscreant was *about*, who desired to take his life.

3. Sign 1; carry the right index across the area of the circle in various directions. 4, 5: 6.

RATIONALE.—The sense here is not, simply passing around on the outside, but across in various directions.

He wandered *about* the country for more than twenty years, and finally died in abject poverty.

4. Sign 2; describe a similar arc in the part of the circle nearest the body.

RATIONALE.—The necessity of this sign is evident from the fact, that the quantity, time, number, *etc.* are uncertain, and may be more or less.

Congress at its long sessions usually adjourns *about* the middle of August.

There were *about* three thousand men slain in the battle.

- ABOUT, *ad.* Sign 1 of the preceding. 4: 3.

He went *about*, not across.

2. Sign 2 of the preposition about; place the extended right hand pointing forward, thumb up, at S 1iv; carry it thus forward to S 5iv.

Worcester, 3: Webster places this signification as the fourth definition of the preposition about.

RATIONALE.—The additional sign signifies will, or future time.

- Sign 3 of the preposition about. 1: 2.

It was *about* as hot as cold.

These dying lovers and their floating sons,
Suspend the fight and silence all our guns:
Beauty and youth *about* to perish, finds
Such pity in brave English minds.

Waller.

ABOVE, *prep.* (S. *be*, *by*, and *ufan*, aloft.) Place the left hand, back up, transversely at 4 S; close the right hand and raise it from 3 S to 4 N.

1, 2, 3, 4: 1, 2, 3, 4, 5, 6, 7, 8, 9.

RATIONALE.—The placing of the right hand on a level with the left, expresses the force of *be*, or *by*, in this case. There is not sufficient difference in meaning to require different signs for this word in its several uses; except, that in giving the sign for the third definition of Worcester, and for the second, fifth and sixth of Webster, the right closed hand may be raised much higher, say to 4 H; the seventh meaning of Webster is in addition accompanied with a proud look, and the eighth, with one of calm dignity, so far as the same may be expressed by the countenance: while, to express the ninth signification, the right closed hand may be raised till it points directly up at 4 A. Worcester, perhaps more properly, reserves this for the second signification of the adverb, above.

The inhabitants of Tyrol have many privileges *above* those of the other hereditary countries of the emperor.

Addison.

ABOVE, *ad.* Sign for preceding word.

RATIONALE.—It will be observed that, the remark in the preceding article on the third definition of Worcester, and on the second, fifth and sixth of Webster, apply to definitions first and second of Worcester, and to the first of Webster, in this place.

Your praise the birds shall chant in every grove,

And winds shall waft it to the powers above.

Pope.

ABRIDGE, *v. a.* (Fr. *abrégé*, to shorten, a work, task, writing, time, *etc.*) Take hold as if of some plastic object at 4iii S 4iii, with both hands, the second phalanges down; move the hands held thus to 4i S 4i.

RATIONALE.—We have here the taking hold of something, as a roll of putty, if you please, and making it shorter by bringing the hands nearer together; we thus, of course, abridge its length. In the same manner, we may suppose ourselves figuratively to take hold of any thing and perform the same action.

Such determination *abridges* not that power, wherein liberty consists.—*Locke.*

ABRUPT, a. (*L. abrupto*, to break off something from an object, from *ab*, from, and *rumpo*, to break.) Place the extended right hand, palm down, pointing forward, at 3 S; move it along to 6 S, where take hold of the tip of this hand with the thumb and fingers of the left, and imitate the action of breaking, and of turning the part broken and the whole right hand up to 6 H, or down to 6 B, as may be required by the particular meaning of the word: its figurative meaning will generally, with a corresponding expression of countenance, be best expressed by the former movement; its physical application requires one about as often as the other. The fifth definition of Webster referring to its botanical use, will require an abridgment of the sign.

Resistless, roaring, dreadful, down it comes
From the rude mountains, and the mossy wild,
Tumbling through rocks *abrupt*. *Thomson.*

ABRUPT, n. Sign of preceding word. Perhaps the sense will be here most clearly expressed, by making both the upward and downward movements of the hand, referred to in the preceding article.

Or spread his airy flight,
Upborne with indefatigable wings,
Over the vast *abrupt*, ere he arrive
The happy isle. *Milton.*

ABSCOND, v. n. (*L. abscondo*, to keep somewhere out of view, to make invisible, from *abs*, from, and *condo*, to put away, bury, secrete.) Place the right hand, hanging down, the back forward, at S 1v, move it forwards, at the same time place the left hand, slightly curved, palm down, at S 6vi; when the right hand approaches the left, thrust the former, pointing forwards, directly under and beyond the latter, with a suddenly accelerated and very rapid movement.

RATIONALE.—The going and hiding away are here the sign meaning.

Insolvent debtors often *abscond*, to the equal damage of their reputations, and of the financial interests of their creditors.

ABSENCE, n. (*L. abesse*, to be away.) Place the right index pointing down at S 0iii, move it to S 6vi, where allow it to remain a few moments.

RATIONALE.—The prolonged stay of the index in its last position, indicates clearly enough, that the condition or state of a person or thing being away, is here referred to. In case it is desired to still more accurately or emphatically express the idea, the first element may be accompanied by a shaking of the head, the second by a slight inclination of the same; thus indicating, "not near; yes, away."

His friends beheld, and pitied him in vain,
For, what advice can ease a lover's pain?
Absence, the best expedient they could find,
Might save the fortune, if not cure the mind.

Dryden.

ABSOLUTE, a. (*L. absolutus*, brought to a conclusion, complete, unrestricted by any thing else; *ab*, from, and *solutus*, free, uncurbed, unshackled.) Imitate with the thumbs and fore-fingers, the untying of a knot or of

something which binds, at 3 S; place the wrists across each other at the same point, then raise the right hand, with a sudden movement to N 4iii.

1, 2: 1, 2, 3, 4, 6, 7.

RATIONALE.—The idea here conveyed of, free from, unrestricted by, will, on careful examination, be found to enter into every use and definition of this word.

My crown is *absolute*, and holds of none:
I cannot in base subjection live;
Nor suffer you to take, tho' I would give.
Dryden.

ABSOLVE, *v. a.* (L. *absolvo*, to free from; *ab*, from, and *solvo*, to free, untie, unbind.) Place the right extended hand, slightly inclining forward, the palm forwards, at F 0v; place the wrist across the left at 3 S, the hands being shut and the second phalanges down; raise the right hand with a sudden movement to N 4iii, at the same time opening it.

RATIONALE.—We have here the idea of some superior being, or power, releasing a person from an obligation, debt, punishment, etc. The notion of superiority in position or power, is here implied by the peculiar position of the right hand, at the beginning of the sign: and this is readily associated with a solemn religious or civil ceremony, should its use so require, when still further pantomimic effect may be given by moving the lips.

But all is calm in this eternal sleep:
Here grief forgets to groan, and love to weep;
Ev'n superstition loses every fear;
For God, not man, *absolves* our frailties here.
Pope.

ABSOLVED, *pp.* Sign for absolve.

The penitent and forgiven one goes forth,
his sins *absolved*, his heart content.

ABSORB, *v. a.* (L. *absorbeo*, to swallow down; *ab*, from, and *sorbeo*, to sup

up, to drink down.) Place the right thumb and fingers near together, pointing down, at 3 S; imitate by the sunken cheeks, and by slightly raising the right hand, the action of sucking up. 1, 3: 1, 3, 4.

RATIONALE.—Explanations could render this no clearer; the word itself makes signs.

The sponge rapidly *absorbs* water.

The student was deeply *absorbed* in his studies.

2. Place the right thumb and fingers near together, pointing up, at 3 S; imitate by the sunken cheeks, and by slightly depressing the right hand, the action of sucking down, of drinking in, or swallowing up. Sometimes, to suit the meaning, this position and movement must be slightly modified. 4: 2.

Some tokens shew
Of fearless friendship, and their sinking mates

Sustain; vain love tho' laudable, *absorpt*
By a fierce eddy, they together found
The vast profundity. *Phillips.*

The thirsty earth rapidly *absorbs* the water from the summer showers.

While we perspire we *absorb* the outward air.
Arbutnot.

ABSTAIN, *v. n.* (L. *abstineo*, to hold at a distance; *abs*, from, away, and *teneo*, to hold, to keep.) Grasp with the right hand, as if something, at 2 S; turn the closed hand, so that the thumb may be down, and the second phalanges presented out; move the hand thus to S 4v, where allow it to stay, some moments.

RATIONALE.—We have here the idea of holding, as a pleasure, a gratification, or any other object away, so as not to indulge in it.

To be perpetually longing, and impatiently desirous of any thing, so that a man can-

not *abstain* from it, is to lose a man's liberty, and to become a servant of meat and drink, or smoke.

Taylor.

Even then the doubtful billows scarce
abstain

From the tossed vessel on the troubled
main.

Dryden.

ABSTEMIOUS, a. (L. *abstemius*, abstaining from intoxicating drinks; *abs*, from, and *temetum*, an intoxicating drink, wine, mead, etc.) Grasp with the right hand, as if encircling a cup, just below O M; carry the hand thus to S 4v.

RATIONALE.—The putting away of a cup containing some liquor, is here represented.

The instances of longevity are chiefly among the *abstemious*.

ABSTRACT, v. a. (L. *abstraho*, to draw away from a place.) Place the left shut hand at 3iii S; pass the curved palm and fingers of the right hand over it, as if taking off something; then close the right hand at 3ii S, and carry it away as in drawing something to S 4iv.

RATIONALE.—We have here the abstracting, or taking off and drawing away of a quality from the object with which it is connected.

I deny that I can *abstract* one from the other.

Berkeley.

2. Place the left curved hand, the palm downwards, at 3iii S; with the right hand grasp, as if something, under the left, close the right hand, and draw it away to S 4iv.

RATIONALE.—We suppose something valuable under the left hand, which is grasped and drawn away. This sign applies to money or any other object, or parts of an object of importance.

The unfaithful servant *abstracted* most of the provisions intrusted to his care.

3. Sign 1; place the left extended hand, thumb up, palm presented to the right, at 3 S; place the right hand, thumb up, palm presented to the left, at S 3iii; bring the two hands thus to S 3i 3ii.

RATIONALE.—We have here the idea of making smaller.

Let us *abstract* them into brief compends.

Watts.

ABSTRACT, n. Sign 1 of the verb abstract. 1, 3: 2.

We know very little of the nature of the mind in the *abstract*.

2. Sign 3 of the verb abstract. 2: 1.

When Muemon came to the end of a chapter, he recollected the sentiments he had remarked; so that he could give a tolerable analysis and *abstract* of every treatise he had read, just after he had finished it.

Watts.

ABSTRUSE, a. (L. *abstrusus*, thrust away, hidden, concealed.) Place the left curved hand, thumb by index, palm downward, at 5viii W; place the right index at 2 N, pointing to 5viii W; thrust the same finger forwards and under the left palm; then, bringing it back, and having placed its point at O F, shake the head, in sign of negation.

RATIONALE.—The position of the left hand is connected with the idea of concealing; the right index by its movement follows and points out the thought thus hidden away, while the last part of the sign means, not understood.

So spake our Sire, and by his countenance seemed

Ent'ring on studious thoughts *abstruse*.

Milton.

ABSURD, a. (L. *absurdus*, proceeding from one deaf, or something to which a deaf ear should be turned; *ab*, from

and *surdus*, deaf.) Close, as near as may be, the right hand, except the thumb and little finger which extend, at V—2ii, the third phalanges of the three shut fingers toward the ear; avert the ear, with an incredulous expression of countenance.

RATIONALE.—The right hand in its position denotes, mistake; the turning away of the ear, refusing to hear, or deaf to.

It is *absurd* to suppose, that God originally conveyed to mankind the body of the words of any language.

ABUSE, v. a. (L. *abutor*, to misuse; *ab*, from, and *utor*, to use, employ.) Place the left closed hand, thumb up, at 3ii S; close the right hand at N 1ii, whence let it fall so as to hit the left hand with the second knuckles; repeat this movement twice, at least. 2, 3: 1, 4.

RATIONALE.—The left hand represents the person or thing, the object of the ill usage; and the right, the active agent. By an extension of signification, this sign is taken as a general symbol of all the ideas conveyed by this verb: except the slight change at signs 2 and 3.

Careless children are very apt to *abuse* any stray volume that comes into their hands.

2. Sign 1; grasp with both hands, as if something, at 3ii 3 S; turn the left closed hand over the right closed hand; so that the right hand may be at 3 W, second phalanges up, and the left at 3 S, second phalanges down. 1, 4: 1, 2, 4.

RATIONALE.—The additional element means, to change, to use as not intended or pervert.

He has fixed and determined the time for our repentance, beyond which he will not

B

longer await the perverseness of men, nor longer suffer his compassion to be *abused*.

Rogers.

3. Sign 1; turn the left closed hand over at 3ii S, the second phalanges up; close the right hand, except the thumb and little finger, at a little above 2i S, the second phalanges down; carry the hand thus, so as to slightly graze the left hand, to a point just above 4iv S. 5: 3.

RATIONALE.—With the additional element is indicated to deceive, to cheat, or to impose upon.

He perhaps

Out of my weakness, and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.

Shakspeare.

ABYSS, n. (Gr. *abussos*, bottomless; in the New Testament, the bottomless pit; *a*, privative, not, without, and *bussos*, bottom.) Place the two extended hands, palms forward, pointing down, at 3iii N 3iii; move them rapidly down to 3iii B 3iii; then placing the hands, backs down, horizontally below 3iii B 3iii, move them outward and upward to 3vii B 3iii, 3viii H 3viii, gradually turning, so as to finally present them at the latter place, pointing directly up, the palms forward.

RATIONALE.—The first element represents the hands following down the side of a pit; the placing of the hands below 3iii B 3iii and the subsequent movement, indicate, no bottom; while the final position of the hands, though not necessary to the perspicuity of the sign, may, well enough, be thrown in to express wonder.

Who shall tempt with wand'ring feet
The dark unbottom'd infinite *abyss*;
And, through the palpable obscure, find out
This uncouth way? *Millon.*

ACADEMY, n. (Gr. *akadeemia*, a gymnasium, garden, or grove, near Athens; thus named from its original owner *Academos*: here Plato gave lessons in philosophy to his disciples, who were thence named, those from the academy; and in process of time, the academy, when spoken of collectively.) Place the left fore-arm, upright, so that the elbow shall be supported by the right palm at liv W; spread out the fingers of the left hand, at liv V, so as to resemble the branches of a tree; extend the left hand, back down, at 3 S, and strike its palm gently with the inside tip of the right hand, in sign of school.

1, 2: 1, 4, 5.

RATIONALE.—We here have the idea of a school in a grove, corresponding to the original meaning of the word; the sign for school is slightly changed, from the opening and shutting of books. An academy, at present, has come to mean, a society of learned men associated for the advancement of the arts and sciences; but still, as they are learners assembled, and as the lecturer may be regarded the teacher, we may retain the original sign to designate this use of the word.

Our court shall be a little *academy*,
Still and contemplative in living arts.

Shakspeare.

2. Sign for school; place the right hand beside the left, both palms up, and pointing forward, at 3i S 3i; raise them thus to 3i M 3i.

3, 4, 5: 3, 4, 5.

RATIONALE.—The raising up of the hands indicates an elevated or superior character of the school.

Academies should derive their pupils from the most advanced classes of the public schools.

ACCEPT, v. a. (L. *accipio*, to take a person or thing to one's self.) Place the right extended hand, palm up, pointing outward, at W 4vi, press the thumb down on the tip of the hand, as if to take something, and thus bring the tip of this hand to 0 W. 1, 2, 3, 4, 5: 1, 2, 3, 4.

RATIONALE.—The taking of something offered and bringing it to one's self, is the sign idea here expressed.

You have been graciously pleased to
accept this tender of my duty.

Dryden.

The indolent man would rather *accept*
alms than depend upon the just reward of
industry.

2. Sign 1; hold the left hand, palm upward, inclining so that the wrist shall be at S 2ii, and the tip at N 3iii; with the right thumb and index imitate the act of writing across the tip of the left hand, as though placing one's name across an order, or bill of exchange. 6: 5.

The planter gave an order, payable sixty
days after date, on his merchant at New
Orleans, who refused to *accept* it.

ACCEDE, v. n. (L. *accedo*, to go near to, to give assent by drawing near; *ad*, to, and *cedo*, to go, to yield.) Place the left index pointing up, at 4i S; place the right index at S 2vi, also pointing up; bring the right index towards the left, at the same time turning it so as to point in the direction in which it moves; bring the right index thus to within one palm of the left, when it is to point directly at the latter; bow the head.

RATIONALE.—We have here the signs for drawing near, and for assenting.

It was some time before all the States *acceded* to the Constitution, and the government was not organized, until the inauguration of George Washington.

ACCELERATE, v. a. (L. *accelero*, to hasten, cause to move faster.) Place the left shut hand, second phalanges down, at 2 S; place the inside tip of the right extended hand, pointing up, against the left, and push it forward with a progressively more rapid motion to 7 S.

The gentleman *accelerated* the gait of his horse by applying the spurs.

Perhaps it may point out to the student now and then, what may employ the most useful labors of his thoughts, and *accelerate* his diligence in the most momentous inquiries.

Watts.

ACCENT, n. (L. *accentus*, accentuation; *ad*, to, and *cantus*, a tone.) Open the mouth, as if pronouncing words or singing; place the right index pointing upward, and inclining to the left, at V — 1ii; with a quick movement, strike it downward to 2 M, as if making a mark.

RATIONALE.—We have here the marking of words spoken or sung.

Your *accent* is something finer, than you could have purchased in so removed a dwelling.

Shakespeare.

ACCESS, n. (L. *accessus*, approached; *accedo*, to draw near.) Place the right hand, fingers together pointing down, their backs forward, at S — 2 vi; move it thus to 4i S; place the extended hands, pointing towards each other backs down, at 4i S 4i; describe circles, with the hands held thus, to the right and left, through 5ii S 5ii, 6iv S 6iv, 3ii S 3ii, to 4i S 4i.

RATIONALE.—The first portion of this sign means to approach or go to, the second stands for presence. As applied to persons or things, it means going into the presence of one, the liberty of doing so, or the means or way of approaching.

When we are wronged and would unfold our griefs,

We are deny'd *access* unto his person,
Ev'n by those men that most have done us wrong. *Shakespeare.*

ACCESSORY, a. (L. *accedo*, to go to, to give assent by drawing near.) Place the left closed hand at 4i S; place the right index, pointing up, at S — 2vi, bring it near to the left hand; extend the right hand pointing forwards, palm up, put it under the left, and thus lift it up slightly; personal sign. 2: 1.

RATIONALE.—The signs mean a person going, or coming, to the help of.

By the common law the *accessories*, can not be proceeded against until the principal has received his trial. *Spenser.*

2. Sign 1, omitting its last element.
1, 3: 2.

An *accessory* is said to be that which does accede unto some principal fact or thing in law; and, as such, generally speaking, follows the reason and nature of its principal.

Ayliffe.

ACCIDENT, n. (L. *accidens*, happening to, falling down upon.) Place the two indices pointing forwards, at 3iv N 3iv, bring them to 3ii S 3ii, where they should point upward; let them fall, so that they may close the sign, pointing directly down, at 3i W 3i.

RATIONALE.—The idea of two things falling to or towards each other, is here presented. This sign is not a very good one; but from its general adoption in American institutions, its disuse would be difficult.

Our joy is turned
 Into perplexity and new amaze;
 For whither is he gone? What *accident*
 Hath rapt him from us?

Milton.

ACCLAIM, *v. a.* (L. *acclamo*, to cry out at, to call loudly to; *ad*, to, and *clamo*, to cry.) Place the right index at M Oi, pointing towards 6 H, move it to this point; curving the right hand, so that the ends of the thumbs and fingers may just cover the opened mouth, carry out, as if the sound received thus into the hand, to 4 V.

RATIONALE.—The clamorous assent to, or approval of, a person or thing, is here represented.

Back from pursuit thy powers with loud
acclaim,
 Thee only extoll'd,

Milton.

ACCLAMATION, *n.* Sign for acclaim.

Gladly then he mixed
 Among those friendly powers, who him
 received,
 With joy and *acclamations* loud, that one,
 That (of so many myriads fallen) yet one
 Returned not lost.

Milton.

ACCLIMATE, *v. a.* (Fr. *acclimater*, to inure to a new climate; L. *acclinis*, inclined to, or towards; Gr. *klima*, an inclination, the supposed slope from the equator to the pole; hence, a region or zone of the earth.) Place the left hand so that the wrist, back up, may be at 3i S and, the back of the hand being rounded, the tip at one palm below S 3i; with the thumb and fingers of the right hand, take as if something from the back of the left hand, and place it on the second phalanges, or from the second phalanges, and place it on the back

of that hand: close the hands, and strike together the third knuckles, in sign of hard, or inuring.

RATIONALE.—We have here a representation of the shape of the earth from the equator to the pole: to acclimate a plant, or an animal is to change its position on this *klima*, or inclination, accompanied generally by the additional idea of inuring.

Plants as well as animals, are often *acclimated* with difficulty.

ACCOMMODATE, (L. *accommodo*, to fit or adapt one thing to another; *ad*, to, *com* for *cum*, with, and *modus*, a measure, or proportion.) Open the hand, palm forwards, at S 3ii, in sign of give. Place the two extended hands, thumbs up, pointing forward, palms presented towards each other, at 4ii S 4ii, draw them thus slightly further apart; then place them, transversely, at 3 S 6, the backs of both hands forward, and separate them slightly further from each other, as before.

RATIONALE.—The giving of a person or thing the room or space needed, or the taking of it as sufficient, is the radical idea of this word. This idea will be found to run through its various significations.

'Twas his misfortune to light upon an hypothesis, that could not be *accommodated* to the nature of things and human affairs; his principles could not be made to agree with the constitution and order which God hath settled in the world.

Locke.

ACCOMPANY, *v. a.* (Fr. *accompagner*, to wait on, attend; *ad*, to, and *compagne*, a companion, a mate.) Place the left closed hand thumb up, at 3i S; place the right index pointing up slightly in the rear of 3 S; move the left hand and right index held thus,

with a meandering movement, preserving the same relative position, till the left closed hand reaches 7v S.

RATIONALE.—No explanation is required, the significancy of the sign being self-evident.

The great business of the senses being to make us take notice of what hurts or advantages the body, it is wisely ordered by nature, that pain should *accompany* the reception of several ideas,

Bacon.

ACCOMPANY, v. n. Sign for the preceding word.

No man in effect doth *accompany* with others, but he learneth ere he is aware, some gesture, voice or fashion.

Bacon.

ACCOMPLICE, n. (L. *complicatus*, folded together; *ad*, to, *con*, for *cum*, with, *plicitus*, folded.) Place the right arm pointing upward at 3 S; with the right hand represent the folding or winding, as of cloth if you please, around the left arm: place the right curved hand under the left arm at 3ii W, thus raise the arm slightly; personal sign.

RATIONALE.—The force of the radical signification is given in the first part of the sign, while the second element refers to helping.

Childless Arturjous, vastly rich before,
Thus by his losses multiplies his store;
Suspected for *accomplice* to the fire,
That burnt his palace, but to build it
higher.

Dryden.

ACCOMPLISH, v. a. (L. *ad*, to, *compleo*, to fill on all sides, to fill full.) Place the two extended hands, pointing forward, palms down, at 4ii W 4ii; move them thus to W 4i 4v, then back to their first position; nearly

shut the left hand at 4 S, little finger down; place the palm of the right hand on the top of the aperture of the left, and carry it forwards across the same.

1, 2, 3 : 1, 2, 3, 4.

RATIONALE.—The movement of the hands to the right and left is the sign for do, while the last element indicates full; the first is the explanatory, the second the radical sign.

Or grant, that with extreme surprise,
We find ourselves at sixty, wise;
And twenty pretty things are known,
Of which we can't *accomplish* one.

Prior.

2. The last element of sign 1; bow, first to the right, then to the left, at the same time waving first the right, then the left hand. 4 : 5.

RATIONALE.—The peculiar element of this sign connects its meaning with elegant manners, or polite attainments.

Many parents strive more to *accomplish* their daughters than to give them a substantial education.

3. Grasp, as if something, with the two hands at 3ii S 3ii, carry the hands forwards opening them, and terminate the element by presenting the hands pointing upward, the palms outward, at 5ii W 5ii, as if representing giving; the last element of sign 1.

4 : 6.

RATIONALE.—We have here the signs for giving, and of full or sufficient quantity.

From the tents

The armorers *accomplishing* the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation.

Shakspeare.

ACCOMPLISHMENT, n. Sign 1 of the preceding word. 1 : 1, 2.

This would be the *accomplishment* of their common felicity; in case by their evil, either through design or advice, they suffered not the occasion to be lost.

Sir John Haywood.

2. Sign 2 of the preceding word. 2: 3.

Young heirs and elder brothers, from their own reflecting upon the estates they are born to, and therefore thinking all other *accomplishments* unnecessary, are of no manner of use, but to keep up their families.

Addison.

ACCORD, *v. a.* (L. *ad*, to, and *corda*, hearts; some of the significations seem also from *chorda*, a string.) Place the point of the right index on the heart; bow the head. 3: 3.

RATIONALE. — We have here saying, "yes, with the heart."

The heroes prayed, and Pallas, from the skies *accords* their vow.

Pope.

2. Place the two extended *indices*, pointing forward, at 4ii W 4ii, give to them a slightly tremulous motion, like the vibrations of the chords of an instrument. 1: 1.

RATIONALE.—We have here the vibrations of the chords of a musical instrument, in unison.

Her hands *accorded* the lute's music to the voice; her panting heart danced to the music.

Sidney.

3. Signs 1 and 2. 2: 2.

It is said, that some lawyers *accord* more suits than they prosecute.

ACCORD, *v. n.* Sign 3 of the active verb, accord.

Things are often spoke and seldom meant,
But (that my heart *accordeth* with my tongue,

Seeing the deed is meritorious,
And to preserve my sovereign from his foe)
Say but the word, and I will be his priest.

Shakespeare.

2. Sign 2 of the active verb, accord.

1: 2.

Jarring interests of themselves create
Th' *according* music of a well mixt state.

Pope.

ACCORDING TO, *prepositional phrase.*

Sign 2 of the active verb, accord; place the left index pointing up at 4 S, place the right index at 1ii, pointing toward 4 S; carry the right index forward until it touches the ball of the left index.

RATIONALE, The last element in this sign is the symbol for to.

Noble is the fame, that is built on candor and ingenuity *according* to those beautiful lines of Sir John Denham.

Addison.

ACCORDION, *n.* Place the left curved hand, palm upward, at 4ii W, as if grasping the bottom of this musical instrument; place the right thumb slightly hooked at 3 S, as if sustaining the wire at the back of the keys; move the right hand upward and downward, at the same time with its fingers imitate touching the keys, as in playing.

The music of the *accordion* is of very modern invention.

ACCCOST, *v. a.* (L. *ad*, to, and *costa*, a rib, the side; Fr. *accoster*, to come or go up to one, from *ad*, to, and *côte*, side, border, coast.) Place the left index pointing up, at 6 N; placing the right index pointing up, at N 0ii, and carry it forwards to 4 N; bow the head, and wave the right hand outward and downward to W 4iv, at the same time moving the lips.

RATIONALE.—We have here the sign for going up to one, and speaking to him in a courteous manner.

I first *accosted* him; I sued, I sought;
And with a loving force, to Pheneus
brought.

Dryden.

ACCOUNT, *n.* (Fr. *ad*, to, and *compter*, to count one by one, to reckon.) Place the left hand transversely, the fingers extended, their backs out, at 4 S; place the point of the right index on the end of each; then uniting the ends of the right thumb and fingers at S 3ii, suddenly open them, at the same time, raising the hand to N 3ii.

2, 4, 5, 6: 3, 7, 8, 9.

RATIONALE.—We have here the counting or enumerating of particulars one by one, with the final element of, how much, or how many.

A beggerly *account* of empty boxes.

Shakspeare.

We would establish our souls in such a solid and substantial virtue as will turn to *account* in that great day.

Spectator.

2. Sign 1, pat the left palm with the tip of the right hand. 1: 1, 2.

RATIONALE.—The additional element indicates placing the *account* on paper or in a book, in a substantial form; and refers to commercial transactions.

At many times I brought in my *accounts*,
Laid them before you: you would throw
them off;

And say you found them in mine honesty.

Shakspeare.

3. Sign 1, omitting its last element; place the points of the left thumb and index joined, and of the right thumb and index joined, at 3i S 3i; draw the two hands apart to 3iii S to 3iii, at the same time opening the thumbs and indices and separating them. 3, 7: 4, 5, 6.

RATIONALE.—The additional element here refers to pulling apart some thing entangled; and it may be regarded as equivalent to explain.

The true ground of morality can only be the will and law of God, who sees men in the dark, has in his hands rewards and punishments, and power enough to call to *account* the proudest offender.

Locke.

It is easy to give *account*, how it comes to pass, that though all men desire happiness, yet their wills carry them so contrarily.

Locke.

ACCOUNT, *v. a.* Sign I of the noun, *account*. 2: 2.

Neither the motion of the moon, whereby months are computed, nor the sun, whereby years are *accounted* consisteth of whole numbers.

Brown.

2. Sign 1 of the noun, *account*; bring the right index, pointing up, to 0 M, then carry it in a straight line to 3 N. 1: 1.

RATIONALE.—The additional element refers to true, or to what is deemed to be true.

I was *accounted* a good actor.

Shakspeare.

ACCOUNT, *v. n.* Sign 3 of the noun, *account*.

If any one should ask, why our general continued so easy to the last? I know no other way to *account* for it, but by that unmeasurable love of wealth, which his best friends allow to be his predominant passion.

Swift.

ACCOUNTABILITY, *n.* (*account*, and *ability*.) Sign 3 of the noun, *account*; slightly curve the right index palm downward, N 31, and carry it down to S 31. 1: 1.

RATIONALE.—The last element indicates a general idea of necessity, or liability.

Our *accountability* to God rests not on our own choice, but is inherent in the very nature of things.

2. Sign 1 of the noun, account, with the last element of sign 1 of this word.

An agent is always under *accountability* to his principal. 1: 2.

ACCOUNTABLE, a. (*account*, and *able*; the latter part of this compound often has the meaning which we usually attach to *ible*, i. e. liable to, subject to.) Sign 1 of the noun, accountability. 1: 2.

Accountable to none,
But to my conscience and my God alone.
Oldham.

2. Sign 2 of the noun, accountability. 1: 2.

A man is always *accountable* for the damage he may do in trespassing on the property of others.

3. Sign 3 of the noun, account; close the two hands at 3ii, raise them to 3ii N 3ii; then bring them forcibly down to their first position. 1: 1.

RATIONALE.—The new element means can, power, or ability.

I am *accountable* for what has been done; and ready at all times to vindicate it.

4. Sign 1 of the noun, account, the last element of the preceding sign. 1: 2.

I am *accountable* for the expense he occasions.

ACCOUNTANT, n. Sign 2 of the noun; personal sign.

The different compute of divers states; the short and irreconcilable years of some; the exceeding error in the natural frame of others; and the false deductions of ordinary *accountants* in most.

Brown.

ACCOUNT-BOOK, n. Sign 2 of the noun, account; placing the two extended hands, thumbs up, palms together, at 3 S, represent by opening them from the upper part the opening of a book.

RATIONALE.—We have here the opening of a book, in addition to the sign for account; this opening is by metonymy, put for the book itself.

I would endeavor to comfort myself upon the loss of friends, as I do upon the loss of money; by turning to my *account-book*, and seeing whether I have enough left for my support. Swift.

ACCOUTRE, v. a. (Fr. *accoutre*, to dress, to rig; a contracted form for *accouter*, from the Nor. Fr. *coste*, a coat, *coster*, rich cloth; *ad*, to, and *condre*, to sew.) Place the two hands at Oi S Oi, as if grasping the lapels of the coat; place the right hand as if grasping the hilt of a sword at Oi W; joining the left thumb and index at 3 S, imitate with the right thumb and index the using of a needle and thread.

RATIONALE.—The double reference to clothing and arms is here indicated, as well as the radical idea of to sew. Its general acceptance is a military one.

It is for this they study? to grow pale,
And miss the pleasure of a glorious meal?
For this in rags *accoutred* are they seen,
And made the May-game of the public spleen?
Dryden.

ACCROACH, v. n. (Fr. *accrocher*, to hook, to hang on a hook; *ad*, to and *croc*, a hook, *crochet*, a little hook.) Bend the right index; throw it forwards, as if hooking into something at W 7iv; draw the hand backwards, as if dragging the thing thus seized, to W 3ii.