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# THE SIGN LANGUAGE

## A Manual of Signs

FEB 6 - 1973

Being a descriptive vocabulary of signs used  
by the Deaf in the United States  
and Canada

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BY

J. SCHUYLER LONG, M. A.

Head teacher, Iowa School for the Deaf,  
Council Bluffs, Iowa

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WASHINGTON, D. C.  
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## INTRODUCTION.

The following manual had its inception while the author was teaching signs to a class of hearing teachers. After the signs had been shown, a written description was furnished as a guide for reference. The success of the plan made it evident that such a vocabulary of signs would be a help to those who were anxious to learn the sign language and to others who felt the occasional need of reference to some standard to refresh their memory or add to the signs already known. The interest shown in acquiring the language of the deaf, by both oral and manual teachers, was convincing proof that there are still a great many teachers who realize (whether they use signs or not in teaching) that a knowledge of this means of communicating with the deaf helps them understand their pupils and brings them closer to the hearts of their little charges, besides giving them a better knowledge of the deaf outside of the school room.

The work is not presented with the idea that persons unfamiliar with the deaf or their language can take it up and therefrom master the art of communicating in pantomime and understand its peculiarities. But it is believed that those who have had some experience with the deaf and have opportunities to see the signs made will find it easy to follow the instructions given. As with all other languages, so with this language, ease and familiarity in

its use and the mastery of its idiom come only by long practice and association with the deaf.

In spite of all that has been said and done, by zealous advocates of mistaken theories, to relegate the sign language to the past, it is very much a live language. Its place in the lives, and as a factor in the happiness of, the deaf can not be overlooked or denied. Its necessity in their social intercourse with one another, in the pulpit, and on the platform, is fully recognized by all those who understand it, and who realize and appreciate the needs of the deaf, regardless whether they favor one or another method for their instruction.

But the tendency to discard signs more and more from the school room has resulted in its neglect so far as regards teaching it correctly to pupils. By the haphazard way in which they pick it up from the playground it is not acquired by the rising generation in that purity and perfection attained by the deaf and their instructors during the early decades of its use in this country. It is believed, therefore, that the adult deaf on leaving school will find the manual of assistance in acquiring a more certain and accurate command of their natural language.

Another hope of the author is that it will preserve this expressive language, to which the deaf owe so much, in its original purity and beauty, and that it will serve as a standard of comparison in different parts of the country, preserving its uniformity throughout.

The list below, I believe, includes practically all of the root signs used by the deaf. It is by the use of these in combination and for definition that the signs for other words are made. It is not feasible in a work of this kind to indicate the combination for every word, owing to the fact that it is an ideographic and not a word language.

The words have been grouped under certain heads or classes into which they seemed most naturally to fall. At

times the relation of certain words to their head may appear far-fetched and the classification somewhat arbitrary, but such words have been so placed on account of suggestion or association.

In the preparation of the work I have been greatly indebted to Rev. Philip J. Hasenstab, of Chicago, who carefully went over the manuscript, verifying the descriptions, pointing out errors, and offering many suggestions which have added to the value of the completed material.

I ask the indulgence of my critical readers for the defects in the work which will become apparent. No one can realize them more fully than the author himself, but in extenuation I hope my readers will take into account the difficulty of accurately describing certain motions of the hands and arms which apparently have no name.

## THE SIGN LANGUAGE.

The sign language used by the deaf in the United States and Canada we get from the French. It was introduced here by the Rev. Thomas H. Gallaudet when he founded the first permanent school for the deaf in America at Hartford, Connecticut, in 1817. It has received many additions, changes, and modifications under the influence of a natural development and under different conditions of use, and the language we use at present is materially different from that now used in France.

The French owed the origin of the language to the Abbe de l'Epée, who first undertook the instruction of the deaf in France and established a school for their education at Paris in 1759. His vocabulary was extremely limited and it was later enlarged by the Abbe Sicard who succeeded him at the head of the school. It was from Sicard and his pupil Laurent Clerc that Mr. Gallaudet learned the language.

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When Rev. Thomas H. Gallaudet went to England in 1815 to inform himself as to methods of instructing the deaf, he found the work in that country under a monopoly in the hands of the Braidwood family. They refused to allow him access to their secrets or to give him any assistance except under conditions with which he could not comply. He met the Abbe Sicard in London and was by him cordially invited to visit the school at Paris. There he was shown every courtesy and spent several months studying

methods and learning the sign language. Returning to America he brought with him Laurent Clerc, a graduate of the Paris school and then a teacher in his alma mater. When the school at Hartford was opened, Clerc was employed as an instructor, teaching the sign language to other instructors, and thus the so-called "French method" was introduced into this country.

The sign language is an ideographic and pantomimic language. Except in the case of a few arbitrary signs they all represent some distinctive suggestion of the action, shape, or characteristic of the object or idea they are intended to signify. Thus in the signs for "run" and "walk" the hands take the place of the feet in making the motion of the latter to convey the idea of these actions. In the signs for "bird," "horse," and "cow," the fingers form the bill, the arms represent the wings, fingers the ears, and the hands the horns of these animals respectively. So, with few exceptions, when signs are carefully analyzed or traced to their origin, we will find a reasonable connection between the pantomime and the object or idea.

Many signs, however, have been modified, until they appear more or less arbitrary and have lost their original connection and significance. They are, as a rule, made colloquially briefer when combined in a narrative than when made alone, and when several signs are rapidly made one after another they apparently lose their individuality, though to the experienced observer the essential part of the sign is preserved. For there are usually some essential movements of the hands or fingers in each sign and some that are not essential, and a one-armed man making the necessary part of the signs with one hand instead of two against his body or a near-by object is readily understood.

In using signs to express thought an idea is presented in word pictures rather than in an orderly arrangement of single signs that correspond to single words in grammatical

order. Hence there is not always an exact interpretation of the thought in words, but in pictures only. For this reason the language is manifestly imperfect when compared with written or spoken language. One sign conveying an idea may be translated into different words under different circumstances or as used in connection with different subjects. This is apparent in the use of the one sign for different grammatical forms of the same word, as there is no difference in making the sign whether the adjective, the noun, or the adverb is intended. The context, so to speak, is depended upon to determine which of these is intended. Thus the sign for "love" conveying the idea of affection may mean the verb "love," the nouns "love," "affection," the adjectives "lovely," "dear," "affectionate," "loved," etc., and the adverbs "lovingly," "affectionately," and so on. "Pretty" may be also "beauty," "loveliness," "comeliness," "fairness," "beautiful," "lovely," "handsome," "fair," and again "beautifully," "handsomely," and so on through the list.

The tense sign is not always necessary and in ordinary conversation is rarely indicated except when one desires to be explicit. If at dinner one expresses an intention of going to town in the afternoon he simply says in signs, "I go town afternoon." This is interpreted as "I am going to town this afternoon," or "I will go," etc. If he has returned and mentions the fact at supper that he went, he would use the same signs and it would naturally be interpreted as, "I went to town this afternoon." Most likely, however, he would be even briefer than that, simply conveying the idea of town and going, and possibly make the sign for "finished" denoting that it had been done. In both cases he depends upon the time he is speaking to make the tense understood. In speaking to younger pupils, especially in the school room (if signs be used), the careful, explicit form is desirable.

Other omissions are those of the prepositions and the articles. Also in asking a question the briefest sign, coupled with a look of inquiry, or a simple sign in reply to a question, may express the idea contained in a whole sentence. It is, for the most part, this tendency to eliminate, coupled with the imperfect use of the sign language by those with but scant knowledge of it, which causes so much confusion in the minds of young deaf children while they are acquiring English in the school room. And on account of this confusion it is held by many as undesirable for use in giving instruction therein; but it should not be unjustly blamed for the sins of our imperfect methods of educating the deaf. The haphazard, slipshod manner of using signs is to be strongly condemned and the English order should be followed as nearly as possible.

The mastery of the sign language consists not so much in the number of signs one may know as in the cleverness with which those he does know are used. Many different ideas can be expressed with a few signs coupled with natural gestures. Many ideas having no sign of their own may readily be communicated by signs to define them.<sup>5</sup> Indeed, many words must be signed in this way, which somewhat resembles the German way of coining words. "Gentleman" is literally (in signs) "polite man;" "neighbor" is "live-near-er;" and "coal" is "black hard." With whatever signs, few or many, and whatever the manner of delivery, one should aim to convey his idea or thought as plainly and forcibly as possible to others, so that the latter may be able to reproduce it in as good English or other language as the narrator would. So the success of reproduction is determined rather by the mental training of habitual reception, thought, and expression than by the sign language in itself.

Signs undergo certain local changes, and new signs are coined to meet local requirements, so that some may be made differently in different parts of the country, while

some schools have signs that others do not. In this it but follows the natural course of any other language and we have localisms in signs as well as speech. To this class belong the occasional slang signs with which a deaf person occasionally intersperses his talk, but with a few exceptions such signs are not given in the following list. They will be readily acquired after a little association with the deaf.

The manner and emphasis have much to do with the significance of a sign. The degree of a quality is thus often indicated as well as the mood and feeling of the speaker. And it goes without saying that the expression must indicate joy or sorrow, fun or seriousness, and both the eyes and face must reflect the character of the idea expressed. One may express the idea of quietness by simply laying the fingers on the lips. But when the same finger is thrown violently against the lips with a rebuke expressed in the face, it becomes "keep still," while with an impudent or threatening look it may express "shut up." The facial grimaces, however, and "mouthing" affected by some, are in no way a part of the sign and the habit is to be strongly condemned.

There are certain signs of importance, such as the tense signs and sex signs, which are added to the simple sign. Thus the signs for "now," "past," and "will" are used with all verb signs to indicate time, and "finished" is used to designate the complete tenses. "One" and "many" are added or prefixed to mark the singular and plural, while "male" and "female" indicate "sex." Others of this class are the progressive sign and the auxiliary verbs.

In connection with its incompleteness and imperfection when compared with written or spoken language, it should be remembered that the sign language was originally designed as a means of educating young deaf children and the vocabulary was therefore limited. Its usefulness has gone far beyond this first purpose, and incomplete and im-

perfect though it may be, it is, in the hands of its masters, a most beautiful and expressive language, for which, in their intercourse with each other and as a means of easily and quickly reaching the minds of the deaf, neither nature nor art has given them a satisfactory substitute.

It is impossible for those who do not understand it to comprehend its possibilities with the deaf, its powerful influence on the moral and social happiness of those deprived of hearing, and its wonderful power of carrying thought to intellects which would otherwise be in perpetual darkness. Nor can they appreciate the hold it has upon the deaf. So long as there are two deaf people upon the face of the earth and they get together, so long will signs be in use.

## EXPLANATORY.

In describing the position assumed to make the sign it is given as it would be in making the sign by itself. When a number of signs are made in succession, as in a continued narrative, they fall into the next position from the last without any stop, the movement of the arms and hands being practically continuous. The sign is made, usually in front of the body in an easy position, the hands, unless otherwise specified, being held about the waist line.

In order to save repetition and ambiguity in description, certain positions of the hands used in making the manual alphabet are taken as basic positions. (See frontispiece.) These are referred to as the "A" hand, the "B" hand, and so on, the positions being those of the hand in making those letters. In the "&" hand it should be noted that the last position of the hand in making the "&" is meant, and not its movement part. Besides the letter positions there are several others as follows:

The "extended" or the "open hand." Hold the hand open, the fingers extended and close together, with the thumb extended. It might be described as the position of the hand when one offers it to shake.

The "closed O' hand." Make "O" with the thumb and forefinger while all the other fingers are closed against the palm as in the fist.

The "extended 'O' hand." Make "O" with the thumb

and forefinger as above but extend all the other fingers straight out.

The "bent hand." Bend the fingers in toward the palm but not touching it. The fingers assume about the position they have in making "C," but the thumb is extended.

The "5 hand." Hold the hand open, the fingers extended and separated, as in showing the number 5.

In looking for any word disregard its grammatical form and look for the word which most nearly seems to express the idea.

## AUXILIARY VERBS.

*To Be, to Exist.*—Hold the forefinger of the right “G” hand pointing upward, against the mouth; move the whole hand, finger still held upright, forward straight out from the mouth; then bring the “A” hands together, the end of the right thumb resting on the nail of the left thumb, and move both hands this way forward. (Note: This is the present and acceptable way to make this sign though formerly there were other signs. These are not here given, as it seems unnecessary.) The usual way is to make simply the first part of the sign with the forefinger, and then finish with “now” or “past” to indicate tense, and “many” to indicate plural.

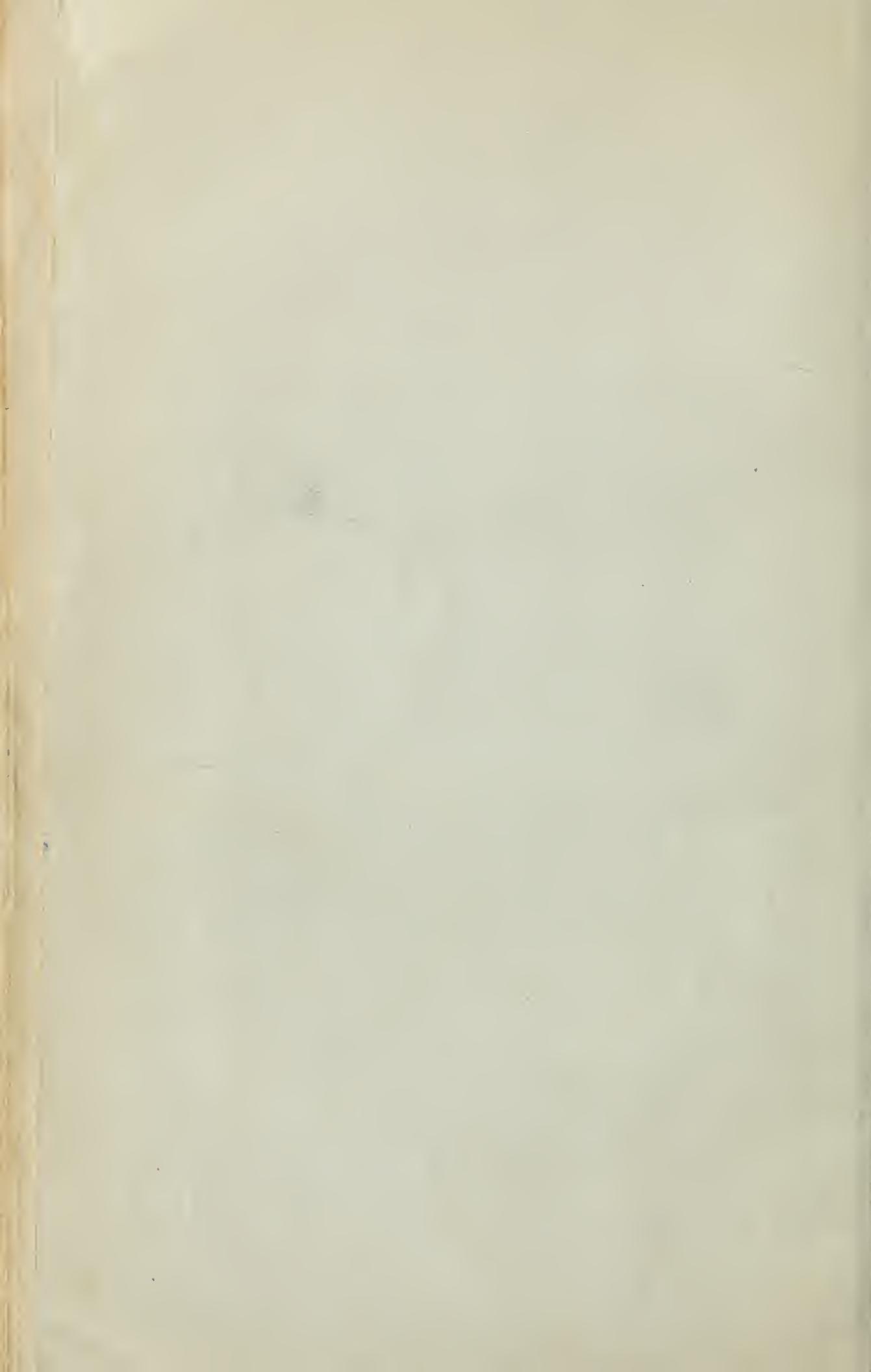
*To Be, infinitive and imperative.*—Hold the right “G” hand straight out in front from the side, the “G” up; crook the forefinger and move the hand toward the left side horizontally in front of the body.

*To Be, auxiliary of the passive voice.*—Press the forefinger of the right “G” hand, pointing upward, against the mouth; then bring both open hands, palm toward palm, pointing upward, to the side of the face and throw each back over the corresponding shoulders, letting the thumbs strike against and come to rest on the shoulders.

*Can, expressing possibility, power, etc.*—Hold the “S” hands out in front, elbows against sides, and let the hands drop a little way with a jerk.

PLATE I.





*Can't.*—Holding the left "G" hand out in front, strike the end of it with the forefinger of the right "G" hand, as if cutting it off, and letting the right hand continue down.

*May, Maybe, Perhaps*, indicating probability.—Hold out both open hands in front straight from the sides, palms up; balance the hands up and down alternately several times like the balances of a pair of scales.

*May*, indicating permission.—Hold both open hands out in front straight from the sides, pointing downward; with a forward motion throw the hands out till they point forward.

*Should, Ought*, indicating duty.—Press the crooked forefinger of the right "G" hand against the lips and then move toward side and downward as in "must" (see below). Or,

(2) Indicate by the signs "better" and "must." Better is signed as follows: Place the end of the right open hand pointing toward the left, palm against the mouth; draw away toward the side, assuming the position of "A" and lifting it to a level with the head. "Must," see below.

*Must, Need, Have to.*—Crook the forefinger of the right "G" hand, pointing it downward, and press the hand down some distance with more or less force. Sometimes the motion is repeated several times.

*Have, to Possess.*—Cross the open hands in front, palms to self and then draw them up against the breast.

*Have, Finished*, auxiliary of the complete tenses.—Hold the left "B" hand in front, palm to self and end pointing toward the right; upon its upper edge place the right "B" hand, pointing out, and the little finger edge resting on the forefinger near the knuckle; scrape along the edge of the left hand with the right, and when the end of the left hand is reached, let the right drop down directly with a

"chopping off" motion. The usual way is to give only the right hand a downward "cut" across the end of the left.

NOTE: The colloquial and by far the most common method of rendering the sign for "finished" is to hold the right open or "5" hand out in front from the side and give it a flip toward the right, with a twist of the wrist so the palm is turned down.

In indicating the complete tenses first sign "have" as for "possess," then give the sign for the verb, and last the sign for "have" or "finish" as above.

*Do*.—Hold the bent hands out in front from the sides, fingers pointing downward; move the hands first to one side and then to the other, giving them a slight downward pressure as they start toward the side. The fingers may be slightly separated as in the bent "5" hands, as in playing the keys of a piano.

*Will* and *Shall*, indicating future.—Hold the right open hand pointing straight out and elevated to a level with the shoulder, and push it straight forward the length of the arm.

*Won't*.—Holding the right "S" hand out in front from the side, jerk the hand back, doubling the elbow.

The *tense* signs are as follows: For the *present*, same as "now," *i. e.*, Hold the open or bent hands, in front, from the sides, palms up, and drop them both at the same time with a slight jerking motion. The *past* is indicated by throwing the right open hand back over the right shoulder, palm backward. The *future* is indicated by "will" (see above). In making the sign for any verb the tense sign is rarely given unless essential to make it specific. Usually the tense is understood by inference.

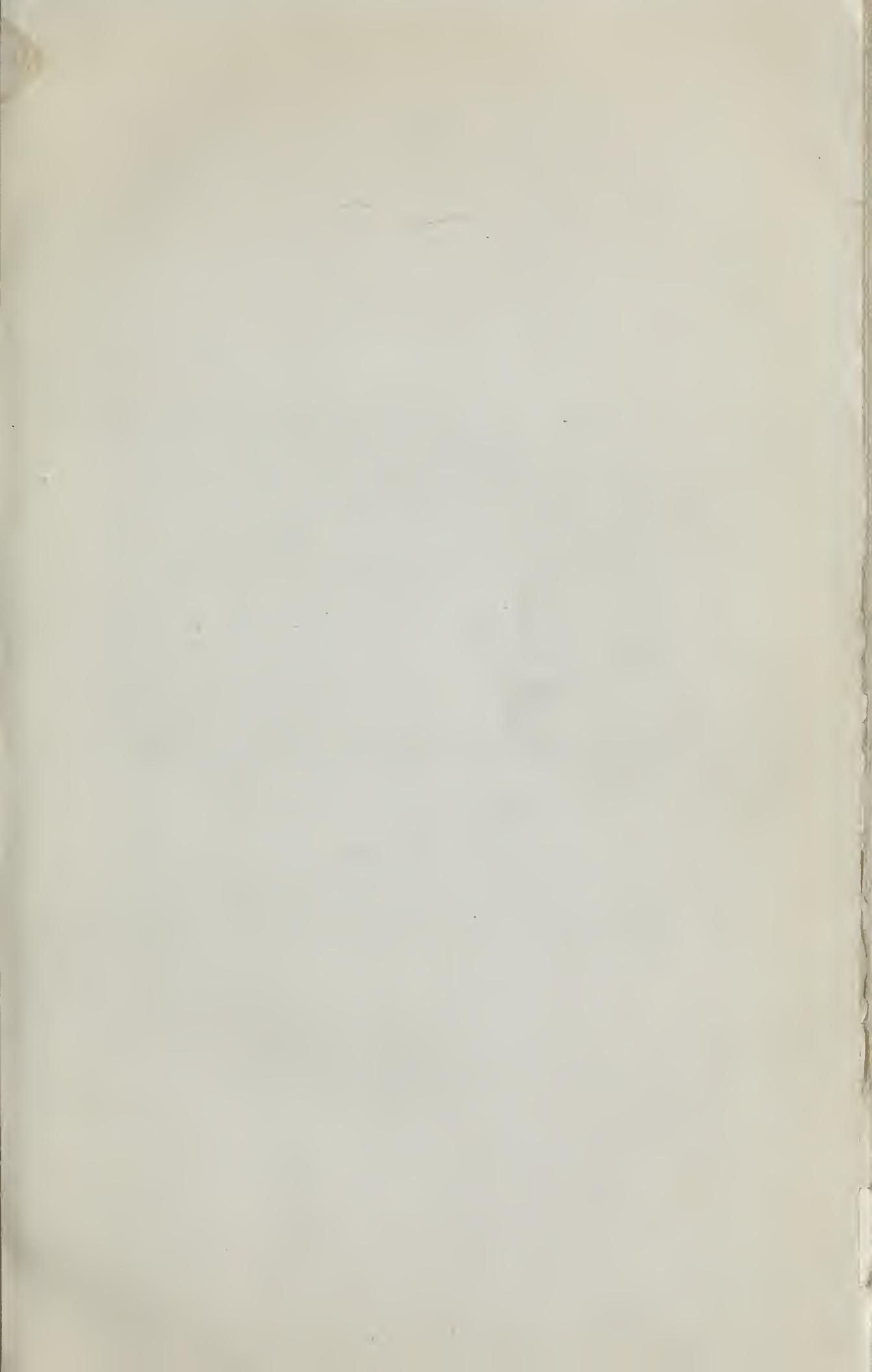


PLATE II.



## PERSONAL, RELATIVE, AND INDEFINITE PRONOUNS.

*I*.—Place “I” hand, thumb against breast and little finger pointing up.

*You, Thou*.—Point forefinger at person addressed.

*You* (plural).—Point forefinger and draw around in semicircle from right to left or *vice versa*.

*Me*.—Point the forefinger at centre of one’s own breast.  
(Touch self with forefinger.)

*We, Us*.—Point forefinger at self, then point out, bring round in circle as in “*You*,” and back to self.

*My and Mine*.—Press open hand, palm against breast to indicate possession.

*Your and Yours*.—Push open palm toward the person or persons addressed. This sign is also used to denote possession, the hand being pushed toward the possessor.

*He*.—Make forehead sign for “male;” then extend “G” hand toward an imaginary person.

*She*.—Sign for “female” and extend hand as in “he.”

*They*.—Make sign for “male” and “female;” then, as before, in “he” and “she.” Or,

(2) Sometimes the sign is made by indicating “male” and “female,” then making sign for “both.”

*It.*—The “I” hand is moved toward an imaginary object with a twisting motion of the wrist.

*His, Her, Hers, Theirs.*—Make sign for pronoun and then add possessive sign, *i. e.*, push open palm toward imaginary person.

*Self* (emphatic).—The position and movement of the hand is similar to that in “him,” “her,” etc., but is made in an emphatic way or with great force.

*Self* (reflexive).—The “A” hand is held with points of the fingers against the speaker.

*Myselv.*—With the hand in position of making “A” strike the thumb against center of breast and repeat several times.

*Himself, Herself, Themselves*, etc.—Make sign for pronoun and then add sign for self.

*Who.*—Purse the lips as in pronouncing “who,” then pointing the forefinger at the mouth, a few inches away, move the end of the finger around in a circle. As interrogative, express inquiry on face or make “?” in air with forefinger.

*That* (as a relative), *Which*.—Place left hand in position of making “L” in front of you, pointing toward the right; place end of right forefinger on end of left, and then turn it up and back to touch the thumb, thus indicating the fact that it refers to an antecedent.

*That* (demonstrative pronoun).—Make “Y” with the right hand, and holding left hand out, palm up, throw the “Y” upon it; the sign may be without throwing “Y” upon the left hand but holding the “Y” of either hand out a little way, give a slight jerking or throwing motion to the hand at the wrist, toward imaginary object, moving the arm the least bit.

**NOTE:** This is a very useful sign and is used to designate the identical person or thing spoken of, previously referred to; and it may be interpreted to mean "just so," "that's it," "the same," and takes the place of an habitual expression used as an interposition by one listening, to encourage the speaker, or denote interest in what is being said.

*Whom.*—Same as "who" but is sometimes expressed by "who" followed by the sign for the demonstrative "that," or the sign for "him," omitting the male sign.

*Whose.*—Sign for "who" followed by possessive sign.

*What.*—Hold left hand in front of you, with palm toward you, fingers pointing to right and held apart; place the end of the right forefinger on that of left forefinger, and then draw it down across the other fingers. Or,

(2) Hold right forefinger poised at a slight angle, then shake it from side to side as in shaking a rattle.

**NOTE:** The first sign is preferable; when used as an interrogative, express inquiry on the face or make a question mark in the air.

*Whatever, Whoever, etc.*—Make sign for desired pronoun, then add sign for "any."

*Any.*—Place "A" hand over toward left side and draw it quickly over to the right side, the while giving it an ague-like shaking motion.

*Anything.*—Usually made the same as "any." Or,

(2) Make sign for "any" and add "thing."

*Thing.*—Hold open hand in front of you as if holding something between thumb and fingers; hand pointed toward the left; drop the hand slightly, repeating the motion as the hand is drawn back toward the right side.

*Any one.*—Same as for "any," then add sign for "male" or "female." Or,

(2) Hold forefinger pointing up, back of hand down, fingers and thumb closed over palm, move hand from side to side.

*Some*.—Draw the right open hand toward you across the end of the left open hand, held palm up, describing a curved mark on the palm with the little finger edge.

*Some one*.—Same as for “any one.”

*Something*.—Sign for “some” and “thing.”

*Every*.—Place left “A” hand in front of you, the end of the thumb pointing out; with right “A” hand and a striking motion bring backs of the fingers of right hand down or against the back of the thumb of the left; repeat this motion with thumbs pointing first at one and then another imaginary person in a short semi-circle. (Some might add sign for “all.”)

*Each*.—Same as “every” but add “1.”

*Both*.—With the left hand, grasp the right “V” hand at the back of the fingers and draw the “V” down and out, as you close the left hand upon them.

*Such*.—Make sign for “same” (with forefinger of each hand extended straight out, bring them together in front of you, parallel); then sign for “that” as demonstrative pronoun.

*Either*.—Close left hand, except thumb and forefinger which are extended and pointed upward, or inclined slightly toward self; touch first the thumb and then the forefinger with the forefinger of the right hand; bring both “A” hands away opposite each other, lowering and raising them alternately like a see-saw, to indicate “one or the other.”

*Neither*.—Same as for “either,” but prefix or follow with sign for “not,” *i. e.*, passing open right palm across open

left hand, both turned downward, or raise "A" hand to chin and throw downward.

*None*.—Make sign for "any one" then "nothing" (lift "O" to mouth without touching, then quickly throw it off; in the meantime open the hand and throw out the fingers).

*This*.—Simply point to an imaginary object near you. For "*These*" point to several imaginary objects.

*That*.—Point to a distant imaginary object, and for "*Those*" point to several. (See "*That*," demonstrative, above.)

*Other*.—Position of hand as in "A," thumb well up; with a motion including the whole forearm, describe a semi-circle in the air with the end of the thumb. For the plural, repeat two or three times, or add sign for "many."

*Another*.—Made in the same way, but "1" is sometimes added.

*Few, Several*.—Extend, or straighten the fingers of the right "A" hand one at a time, beginning with the forefinger.

*Many*.—Double the fists in front of you, backs down; throw the fingers out and apart quickly. Repeat this motion two or three times.

*More*.—Hold the left hand with thumb and fingers gathered together at a point and the ends pointing upward; from the side lift the right hand, thumb and fingers gathered as in the left, and place it upon the left hand so that the ends of the fingers meet, those of one hand pointing up and those of the other down. Or,

(2) Hold out open left hand, palm toward right; against the palm throw the right "&" hand two or three times. Or,

(3) Make the sign for "many" and raise the right "A" hand higher than the left.

*Most.*—Make the sign for “many” or “more;” then the indication of the superlative with right “A” raised high above.

*All.*—Bring the hands out easily, and after touching them at the forefingers, bring them around in a circle as if to include the whole. Commonly the left hand is at rest, held at a slight angle, and the right hand alone describes the circle coming to rest in the palm of the left hand.

*Different, Divers, Various,* to indicate *Different Objects.*—Place the ends of the forefingers, one above the other, nails up, and held at an angle of 45 degrees, and rest of the fingers and thumbs closed; bring the forefingers apart, giving them a shaking motion up and down.

*One Another.*—Hold the left “A” hand, thumb pointing up, and the right “A” hand, thumb pointing down; rotate the thumbs around each other.

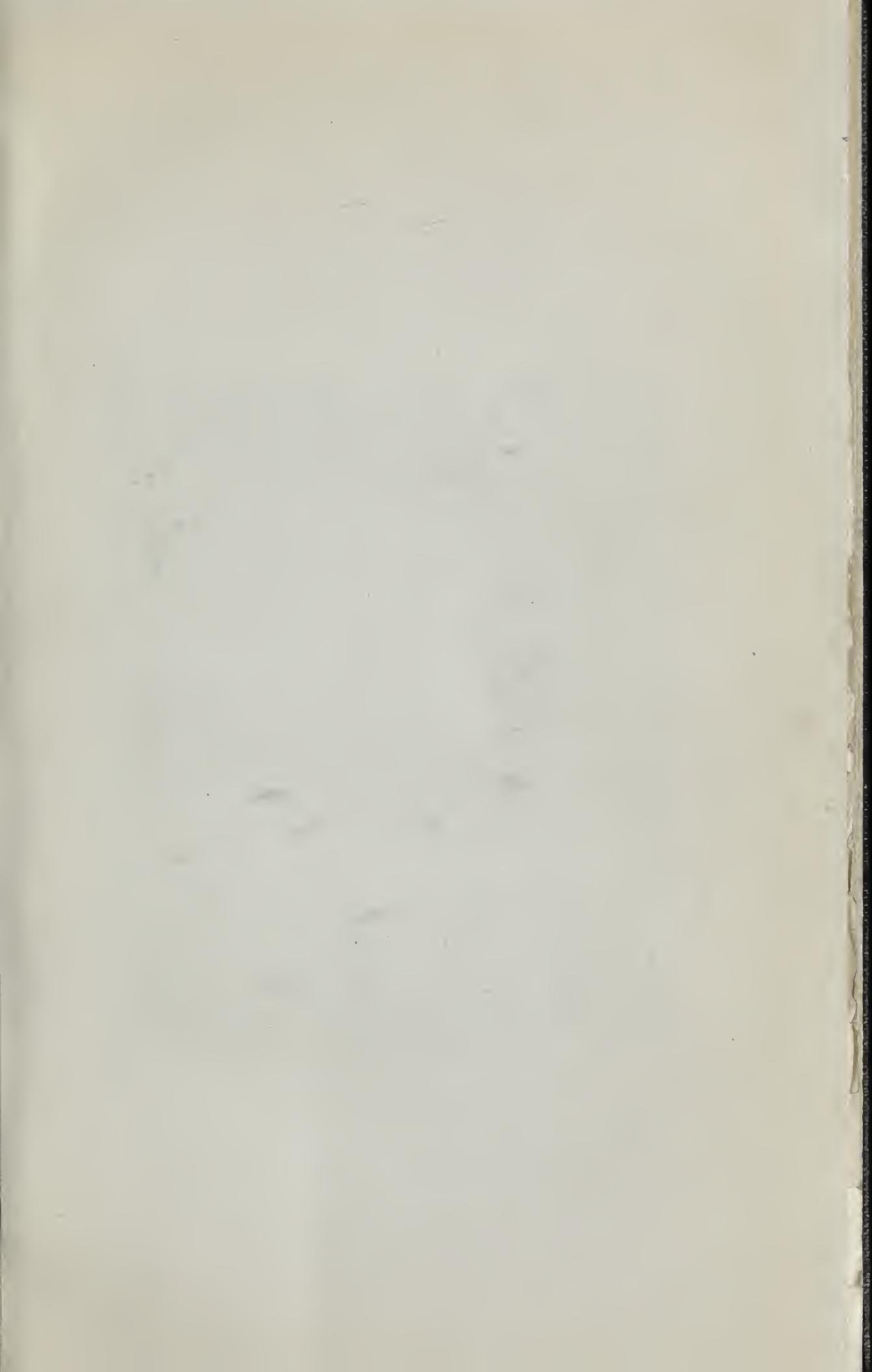


PLATE III.



## MANKIND AND RELATIONSHIP.

There are two distinguishing signs for sex, and these signs are prefixed to the sign of the person or persons signified. They are as follows:

*Male*.—Raise the hand to the forehead as if about to grasp the rim of the hat; go through the grasping motion as the hand reaches the forehead and is placed against it instead of out where the rim of the hat would be. The grasping motion is usually repeated several times with the hand held against the forehead.

*Female*.—Lift the “A” hand to the side of the jaw just behind the ear, so that the thumb touches the jaw; draw the hand down so that the end of the thumb passes along the under edge of the jaw bone until it reaches the chin.

*Man*.—The sign for “male” is usually sufficient, but to be exact the hand is then brought out indicating a man’s height.

*Woman*.—The sign for “female” likewise is sufficient for “woman,” but the height is also indicated.

*Boy*.—Sign for “male;” then indicate size.

*Girl*.—Sign for “female;” then indicate size.

*Gentleman*.—Sign for “male;” then bring the “5” hand down and with the ends of the fingers pointing up and the hand at right angles with the body, strike the thumb against the breast.

*Lady*.—Sign for “female” and finish as in “gentleman.”

*Father*.—With fingers closed and thumb extended, place thumb at the right side of the forehead and at right angles to it; with a slightly twisting motion, bring hand away, opening fingers and turning palm upward; at the same time bring the left hand up similarly and place parallel to the right as if lifting up a babe.

*Mother*.—Starting with the sign for “woman” bring hands in same way as for “father.”

NOTE: There is also a common sign for “father” made by merely placing hand as indicated and then opening fingers, keeping the thumb at forehead. In the case of mother, the thumb is left at the end of the jaw near the chin and the fingers opened.

*Son*.—Sign for “male;” then rest the hand on the left forearm or wrist, palms of both hands up.

*Daughter*.—Sign for “female;” then same as in “son.”

*Grandfather*.—Sign for “father;” then with a slight twisting motion, raise both hands the second time and a little higher as if to represent a generation up.

*Grandmother*.—Sign for “woman;” then bring hands in same position as for “grandfather.”

*Brother*.—Sign for “man;” then bring both hands together in front of you, the forefingers extended parallel, pointing outward, with the rest of the fingers closed.

*Sister*.—Sign for “woman;” then same as “brother.”

*Father-in-Law*.—Sign for “father” and then “law.” “Law” is signed as follows: Hold left hand in front of you, perpendicularly, fingers together, extended parallel, pointing; throw the forefinger of the right “G” hand against the palm of the left.

*Mother-in-law*.—“Mother” and “law.”

*Brother-in-law*.—“Brother” and “law.”

*Sister-in-law*.—“Sister” and “law.”

*Uncle*.—Place the letter “U” at the side of the head, near the temple, and draw it downward the least bit with a wavy motion.

*Aunt*.—Place letter “A” opposite jaw as when making sign for “woman” but not touching; then same motion as in “uncle.”

*Cousin* (male).—Letter “C” side of head as in “uncle;” give same motion.

*Cousin* (female).—Letter “C” same position as for “aunt” and give same motion.

*Nephew*.—Letter “N” in front of forehead and same motion.

*Niece*.—Letter “N” at side of right jaw and same motion.

*Baby*.—Indicate with arms the act of holding or swinging a baby in the arms.

*Marry*.—Clasp the palms of the hands together.

*Husband*.—Sign for “male;” then “marry.”

*Wife*.—Sign for “female;” then “marry.”

NOTE: The idea of celibacy is indicated by “no marriage” or “old one.” *Bachelor* is signed by making sign for “male” and then “old, one,” the “one” being moved straight out a little way. *Old Maid* is indicated by female sign and then as for “bachelor.” *Old* is signed by placing the right “C” hand against the chin, closing it to “S” and drawing it down like pulling a beard.

*Home*.—Place the end of the right and “&” hand at the mouth as in “eat;” then carry it to the right side of the cheek.

## SENSATIONS, FEELINGS, AND AFFECTIONS.

*Love*.—Press both open hands over the heart, flat, one upon the other.

*Hate*.—Hold the open hands out toward left side, ends pointing up; push hands away and avert face as if pushing off some unpleasant object.

*Like*.—With the rest of the fingers closed, bring the thumb and forefinger up nearly touching the breast, then draw them away, bringing thumb and finger together as if the heart was being drawn out toward the object. The sign for "please" is also used to mean "like."

*Dislike*.—Extend the hands up partly at one side, with middle finger held back by the thumb, the other fingers extended and pointing outward; suddenly shoot off the middle finger as in shooting a marble or the game of crokinole. This sign is more for "despise." "Dislike" is also made by sign for "like" followed by "not."

*Make love to*.—Hold the closed hands, the middle joints of the fingers of one against those of the other, thumbs up, in position of "A" except that they are raised above the forefingers and bent from the middle joint; wiggle both thumbs up and down. This sign is also used to indicate the individual object of one's affections, followed by sex sign.

*Fall in love*.—With right hand in position of "V" but

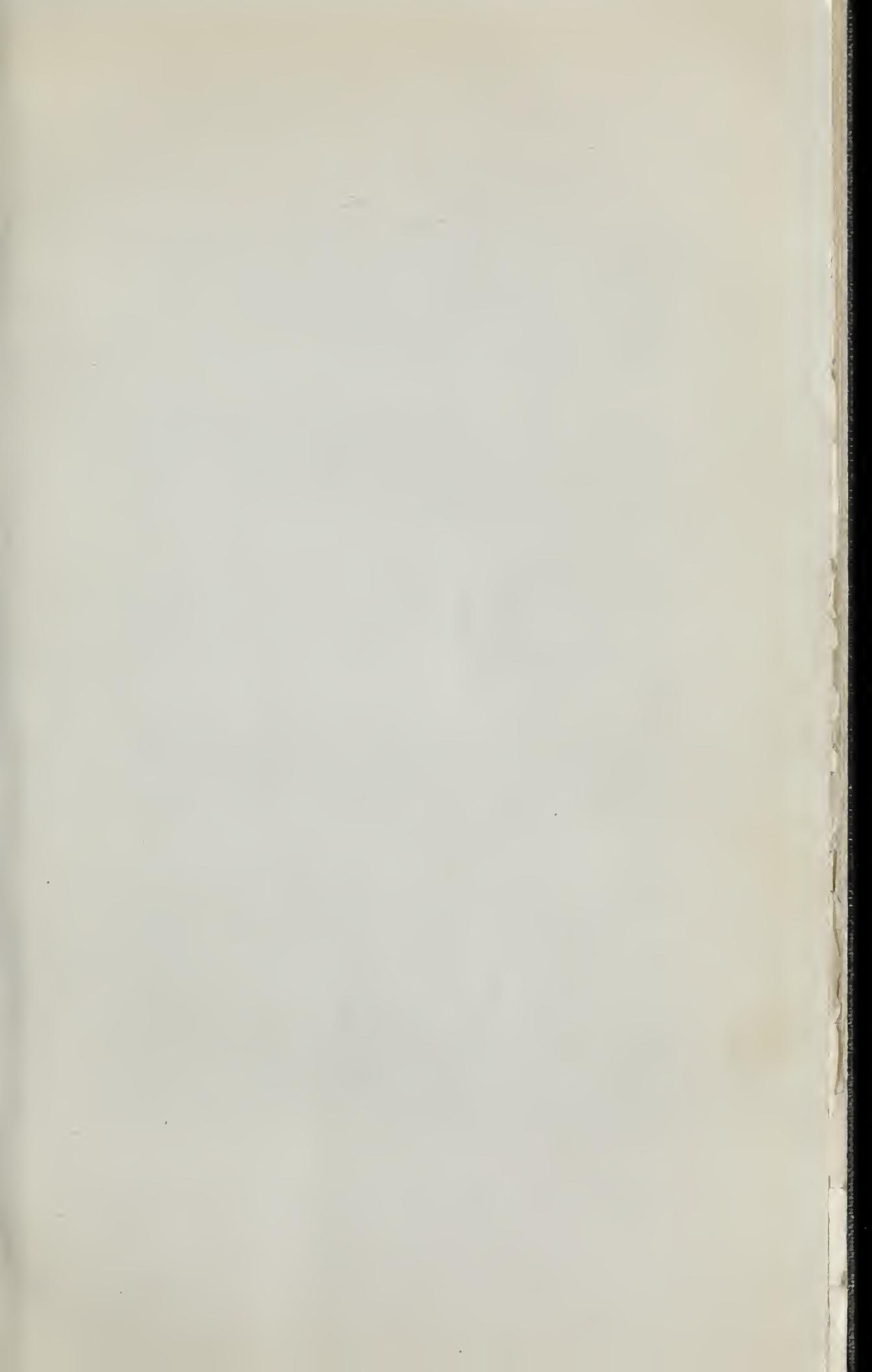


PLATE IV.



fingers pointed down, throw the two fingers against the palm of the left hand brought out to receive them, palm up, and then slide them along the length of the hand. The heart is sometimes touched with the middle finger first.

*Flirt*.—Extend out both "5" hands, palms down, and ends of thumbs meeting; wiggle the fingers with motion as in playing a piano.

*Please, Pleasure, etc.*.—Rub the palm of the right hand over the heart with circular motion.

*Happy, Delighted, Joy, etc.*.—Throw palm of the right hand against the heart several times with a patting motion.

*Cheerful* (as to countenance).—Place ends of forefingers at corners of the mouth and draw out to represent the mouth broadening in smiles, then bring the hands away with the fingers moving from the knuckles in a rapid up-and-down motion to indicate the "beams of joy" radiating from the face, and look as cheerful as you can.

*Sorry, Sorrow, etc.*.—With the hand in position of "A" rub it in a circular motion over the heart, with appropriate expression.

*Sad, Sadness, Dejected, Gloomy, etc.*.—Hold the hands in front of the face, fingers extended and apart, and pointing up; bring the hand down a little way with a jerk and bend the head slightly over as the hand falls, indicating a dejected attitude.

*Feel*.—Place end of the middle finger, with others extended and held away, against the heart and draw it up a little way.

*Taste*.—Place the finger on the tip of the tongue as in act of tasting.

*Hear* (idea of sound).—Place finger at ear as if listening.

*See* (idea of vision).—With hand as in “V” bring the fingers (forefinger and middle) up astraddle the nose with the ends on the face just below the eyes; move the hand outward, the ends of the fingers representing direction of the sight.

*Look*.—Same as “see,” but instead of moving hand as above turn the “V” and point ends of fingers outward.

*Smell*.—Move the palm up before tip of nose, as if presenting something to be smelled.

*Sick*.—Place the end of the right middle finger (with others extended and held away) on the centre of the forehead and that of the left hand at the pit of the stomach, and bend slightly over, as if in some distress.

*Well*.—Place hands, one on each side of the breast, palms toward you; close the hands as you draw them away and move them down with a jerk.

*Pain*.—Place hands in front of you with only forefingers extended and pointing toward each other several inches apart, then throw them at each other without touching the ends together; pain in any part of the body is indicated by placing the hands over that part of the body and making the motion; for instance, in headache the fingers are thrown at each other across the forehead.

*Cross*.—Place the hand, pointing upward before the face, palm to it; bend the fingers toward face like the talons of an eagle, repeating motion several times, and add meaning by expression of the face.

*Angry*.—With the fingers bent, talon-like, throw hand against the waist, partly at one side; give a tearing, upward motion against the body. Sometimes both hands are used.

*Quarrel*.—Hold the “G” hands out in front of you, forefingers pointed one toward the other; throw fingers at

each other, and repeat several times, or let ends of fingers drop, and draw up again, imitating motion of roosters fighting.

*Fight*.—Throw the fists against opposite sides of the face at the same time.

*Sweet* (including size, form, etc., as well as taste).—Draw the ends of the fore and middle fingers, held together downward, across the centre of the mouth. Used in connection with "smell" this means fragrant, etc.

*Sour*.—Throw the end of the forefinger toward or against the mouth, giving the expression of the face as if tasting something sour.

*Bitter*.—Made same way as for sour, then turn hand away and push palm out as if pushing away bitter medicine.

*Friend, Friendship, etc.*.—Clasp the forefingers, one above the other, then bring them apart and clasp them again, but in the opposite direction, the hands changing their relative positions.

*Enemy*.—Draw the hands up, the right close to the body, forefinger extended and pointing away from you, and the other hand with forefinger in similar position but opposite and pointing toward the right finger; then draw both hands away, holding them momentarily in a menacing attitude.

*Kind, Gentleness, etc.*.—Place both extended hands in front of you, palms toward you, one hand beyond the other a few inches; move hands one around the other in a circle like cars in a Ferris wheel.

*Cruel, Rude, etc.*.—Bring both "G" hands out in front, forefingers extended, throw the one against the other lengthwise, pushing and drawing them alternately in opposite directions, repeating several times, as if thrusting a knife blade first with one and then the other as a mosquito

pierces the skin. The same sign with fingers crossed and struck viciously indicates cruelty.

*Mean.*—Place the “A” hands together in front of you, the middle joints of each hand touching; now raise the right hand slightly; bring it down quickly against the left so the joints strike those of the left hand, something after the manner of striking flint. For shameful meanness rub hand against the side of cheek first, as in “shame.”

*Tired, Weary, etc.*—With the hands extended downward, place the ends against the waist in front about six inches apart; bend the hands down, the ends still against you, until the hands are doubled over and then let them drop down in a listless sort of way and stoop the shoulders slightly, giving the idea of weariness.

*Tedious.*—Place the end of the forefinger on the tip of the nose and press it down, bending the head forward slightly as if in obedience to the pressure of the finger.

*Funny, Humorous, etc.*—Rub the nose downward with the ends of the fore and middle fingers two or three times and look funny.

*Contempt, Scorn, etc.*—Rest the crook of the forefinger against one side of the mouth, and thumb against other (somewhat like “C” pressed against mouth), then bring down and represent action of shooting marble from end of finger.

*Snub* (or turn up one’s nose at).—Grasp end of nose with thumb and forefinger, and turn up end of nose, bringing hand away from nose in the act.

*Indifference* (all the same to me).—Place bent left hand in front, fingers pointing up; brush the ends of fingers of left hand with the right open hand, first one way with palm and then back with back of hand, and repeat several times.

(2) Or, with right "Y" hand, fingers on under side and fingers pointing outward, give it a slight jerk out and down (as in "the same"); then repeat the action but throw the hand over toward the left, indicating it is "the same" both ways.

*To cut or ignore one.*—Holding the hand perpendicularly and at right angles to the face, rub the forefinger, edge upward, against the end of the nose, indicating a "stiff neck."

*Fascinate.*—Bring the hand up before the face, with fingers extended except the thumb and forefinger which are brought together as if about to grasp something; bring them nearly together and then draw out slowly from the face (giving the idea of drawing the attention out), giving the face an intent or concentrated look.

*Free, Safe, Save, Relief, etc.* (idea of freedom from some bondage).—With "S" hands crossed at the wrists as if bound, with an apparent effort break the imaginary bonds and free the hands, throwing them apart.

*Obey* (idea of submission to authority).—Hold "A" hands in front, backs down; let both hands drop, opening them the while; some carry the hands up toward right shoulder and drop from there.

*Disobey* (defiance to authority).—With elbow at side bend up the arm with the fist on a level with the shoulder; bring the elbow out and give a twist to the fist, slightly turning the head to indicate defiance.

*Pride.*—With fingers closed and thumb extended bring end of thumb against the front of body about the waist line and with chest thrown out proudly draw the thumb up to the centre of the breast.

*Vain.*—Bring both "V" hands in front of and slightly above the shoulders, one on each side; the ends of the fin-

gers pointing a little back; bend the fingers simultaneously so that they point directly over the shoulders: then straighten, making the motions alternately.

*Victory, Triumph, etc.*—Raise the “A” hand and swing it in a circle above the head (at the side) as in waving a small flag.

*Hope, Expect* (something looked forward to with desire).—Place end of right forefinger on centre of forehead; extend left hand out and up at an angle of about 45 degrees, palm up; now bring right hand away from the forehead and place it palm down just above the bend of the elbow; bend the right hand down and at the same time the left up and repeat several times with a kind of beckoning motion. Or move the fingers of both hands in same position as above with a shaking motion like playing the keys of a piano.

*Wait.*—Extend the left arm out a little away from the side, palm up; bring the right hand in the same position “tandem”-wise, so the arm rests across the body; work the fingers as in playing a piano or a stringed instrument, only have the fingers pointing up.

*Wish, Want* (something desired).—Hold the hands straight out but elbows resting against the sides; hold the palms up, fingers slightly bent like the claws of an eagle; bring the elbows back, and hold hands as if drawing something toward you.

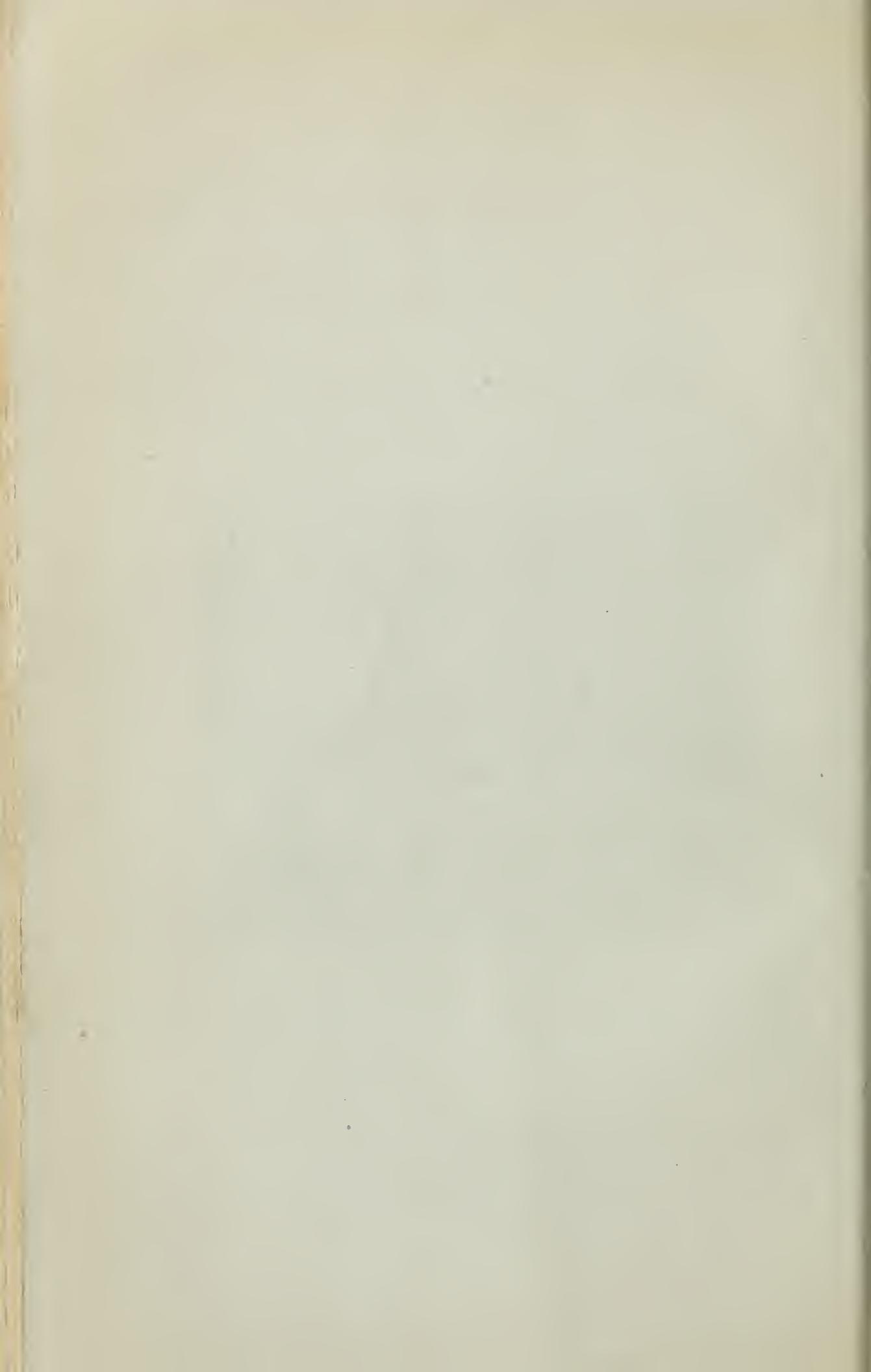
*Not to want, Don't want.*—Hold hands in similar position, but instead of drawing back turn the hands upside down as if dropping out whatever might be in them.

*Wonder, Astonishment.*—Throw the extended hands up in amazement.

*Surprise.*—Close the thumb and forefinger of each hand, the rest of the fingers also closed; place them directly in front of the eyes (one at either eye); suddenly open thumbs

PLATE V.





and forefingers, representing motion of opening the eyes suddenly and add look of surprise.

*Satisfied*.—With a slightly upward motion draw the middle finger across the heart (feel) and then raise the hand till it strikes the back under the chin.

*Contented* (in sense of relief from anxiety).—Middle finger drawn upward across heart (feel); then bring both hands up, palms down, edge of forefingers against breast, ends touching; draw the hands down while still held against the breast, as if pressing the disturbed feeling down.

*Dissatisfied, Discontented*, etc.—Place the palm against the breast and then shake the body with a twisting motion several times, or make sign “satisfied” and “not.”

*Peace*.—Clasp hands (shake hands with yourself), then turn them over and repeat in opposite direction; then bring hands away from each other, palms down, as if stroking something on either side in opposite directions.

*Excited*.—Bring both middle fingers against the body at the front, one on either side, and draw first one then the other upward against the body and repeat, moving the hands alternately, assuming a nervous manner.

*Endure, Suffer* (bear or carry a burden).—Press the forefinger against the lips; then move hands up the shoulder as if holding the end of something resting thereon; bring the shoulders and hands forward a little simultaneously as if carrying a burden. Some place the thumb in position of letter “A” against the lips instead of the forefinger.

*Pity*(feel sympathy for).—Draw the middle finger upward against the heart (feel), and then bring the open hand out extended toward the imaginary object of pity, making a kind of stroking or circular motion with the hand, as if giving comfort.

*Earnest, Zealous, Industrious* (giving the idea of enthusiasm manifested toward object at hand).—Rub the open hands together in an enthusiastic way, a slow or rapid manner indicating the degree of earnestness.

*Scare, Frighten, etc.*—Bring the “V” hands out to the front and side with ends of fingers and thumb held together; throw the hands toward the front of the body, and open them suddenly so the palms will strike flat and the ends of the hands come about together, and with wide-open eyes exhibit frightened look.

*Fear.*—Throw the hands up as if warding off impending danger, and shrink back.

*Blush.*—Draw the end of the forefinger down across the lower lip to indicate the red color; bring the hand with thumb closed against ends of fingers up to the side of the cheek, then holding it easily against the cheek suddenly throw out the thumb and fingers to indicate diffusion of color.

*Embarrassed, Bashful, Confused, etc.*—Draw forefinger down over the lower lip to indicate color (red), then placing the hands one at the side of either cheek but away from them, push them upward in a shaky motion till the ends are on a level with the top of the head, indicating confusion.

*Shame.*—Place the backs of the fingers of one hand against the cheek; bend head slightly against them; draw the fingers up against the cheek, and straighten them with a motion of throwing the hand off toward the person shamed. To indicate self shame, place hands in same position, but draw the fingers against the cheek with a twisting motion, and do not let it leave the cheek, but draw the head back a little as if indicating a shamed feeling. To express “shame on you,” the hand is thrown toward the person in an emphatic way while the eyes condemn.

*Warm.*—Hold the bent hand up to the mouth as if to blow into it; with a slightly upward motion bring the hand away slowly and bring the fingers open, one by one.

If reference is had to the weather or atmosphere, draw the forefinger (crooked) across the forehead.

*Hot.*—Bring the hand up to the mouth with fingers crooked as if ready to take something from it; suddenly draw it away and turn it over as if dropping something from it in haste. Excessive summer heat is indicated by same sign as for warm (drawing forefinger across forehead) made with a good deal of emphasis.

*Cold.*—Draw elbows up at side with fists against the body and shake the arms and fists.

*Humble.*—Bring the “B” hand up to the mouth, placing it perpendicularly edgewise against the lips; draw the hand down along the centre of the breast and outward toward the side, bending the head in humility.

*Don't care.*—Place tips of “and” hand on forehead, bring away to one side and throw down with a jerk, opening the hands, or,

(2) Place the end of the forefinger on the end of the nose; bring it away partly to one side and throw down toward the ground.

NOTE: This sign is a rather objectionable slang sign but much used to designate lack of interest in, announcement that one will have nothing to do with, and to say that one does not want anything to do with.

*Ambitious* (anxious to put oneself forward).—Place the back of the thumb of “A” hand against breast, and with a more or less strong motion bring the hand up and outward, giving the body a sympathetic motion to indicate pushing oneself forward.

NOTE: The same sign with a wilful expression of countenance and movement of the head is sometimes made to indicate wilfulness.

*Engagement* (in sense of a promise binding one, contract).—Bring the left "S" hand out with back of hand up; bring the right "A" hand out toward it, and, describing a small circle with the right hand, bring the right wrist down on the top of the left wrist and rest as if the hands had become tied together. When it is wished to indicate a betrothal, with the thumb and forefinger of the right hand grasp imaginary ring on left ring finger, then make sign for an engagement. Sometimes the sign for "promise" precedes the sign for engagement.

*Jealous, Envy, etc.*—Bite the end of the forefinger. To express specifically the idea of envy as different from jealousy make sign for jealous, look toward imaginary object and make sign for want; *i. e.*, reach out hands as if ready to receive something, fingers in grasping position upward, and draw toward self.

*Good-bye.*—Place fingers of open hand on the lips and throw out hand as if throwing a kiss. The same sign is used indiscriminately to greet one, thank one, and bid farewell; the circumstances indicate the meaning.

*Hungry.*—Bring up hand with fingers and thumb slightly bent, the ends against the breast; draw downward, the ends of fingers and thumbs against breast, to indicate a gnawing sensation. This sign is used to indicate strong desire for anything when followed by sign for "want."

*Feel hurt.*—Strike the heart with the end of the middle finger of the right "5" hand bent in toward the palm. Sometimes the hand is withdrawn and "flipped" downward.

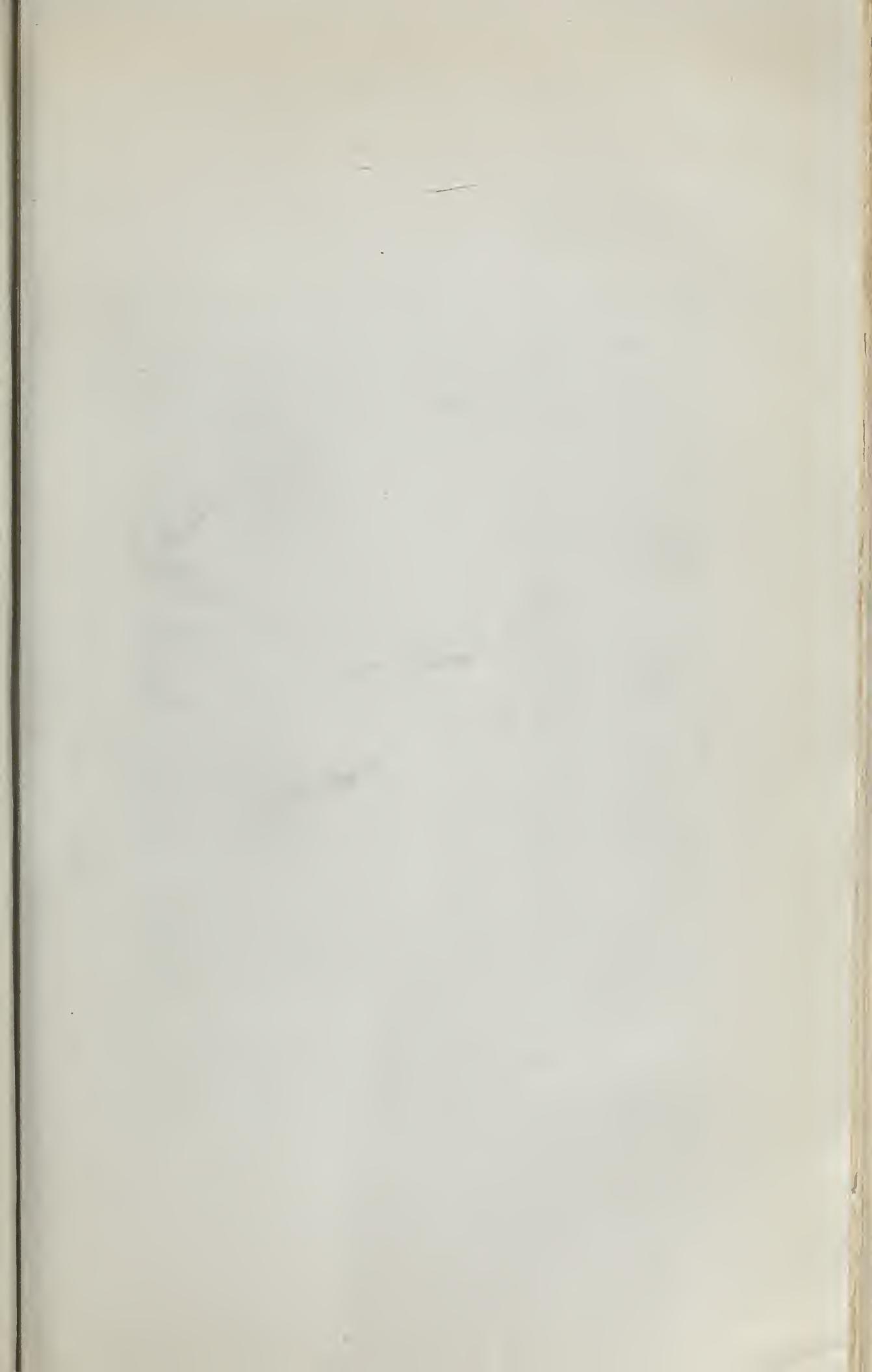


PLATE VI.



## MENTAL ACTION, LANGUAGE, AND COMMUNICATION OF IDEAS.

*Think*.—Place the end of the “G” forefinger upon the centre of the forehead and move it a little with a circular motion.

*Understand*.—With the right “G” forefinger bent or crooked, bring the back of the nail against the centre of the forehead, draw the end of the finger upward and out until it is straight, describing a parabola.

*Idea*.—Place the end of the little finger of the right “I” hand against the middle of the forehead; draw it away and give it the least of a circular jerk upward.

*Imagine*.—Make a sign as in “Idea,” but when finger is drawn away, lift it upward in a continuous circular motion. Or

(2) Place the forefinger against the forehead as in “think” and then lift the whole hand upward with the same motion two or three times.

*Dream*.—Place the end of the forefinger upon the forehead as in “think,” then draw it away and upward, giving the forefinger a wiggling motion (bending and straightening alternately, rapidly). The sign for “sleep” may be prefixed.

*Wise*.—Crook the right “G” forefinger and lift the hand to the forehead; place the end of the finger at the top of the centre and move it downward across the forehead.

*Science*, or to indicate *deep wisdom*.—Place the forefinger as in “think” or in “wise;” hold the left hand out in front of you with fingers extended and loosely apart; bring the end of the right forefinger from the head and pierce it through or between the fingers of the hand, indicating that the wisdom goes down deep.

*Invent*.—With the “G” forefinger pointing upward, place the end against the middle of the forehead just above the nose so the finger almost rests on the length of the nose; push the finger upward till the length of it has crossed the forehead.

*Learn*.—Place the open palm of the left hand as if it were a book or printed page in front of self; with the other hand grasp imaginary knowledge from it with the fingers closing against the thumb and raise it to the forehead.

*Believe*.—Place the end of the forefinger on the forehead as in “think” (some place it on the lips); then, bringing the left hand up half way to meet it, bring the hand from the forehead and clasp both in front of you, palms together.

*Doubt*, to express *incredulity*.—Bring the “V” hand up in front of the face with the fore and middle fingers bent toward the end of the nose and held as if about to straddle it; bend and unbend the fingers several times. Or,

(2) To express *distrust* or *suspicion* of one’s intentions—Place the fist well out at the side, partly in front, with the elbow bent outward; throw the fist toward imaginary person, repeating the motion several times.

(3) To express a *wavering* or a *doubt* as to decision—Cross one forefinger over the other and make a see-saw motion with it, like a scale beam. Or,

(4) Hold the “A” hands just out from and below the shoulders, with elbows raised and pointing outward; let the hands rise and fall alternately as if they were scale pans.

*Mind.*—Tap the head with the finger.

*Know, Intelligence.*—Tap the forehead with the end of the hand.

*Don't know.*—Touch the forehead as in "know," then throw it outward, turning the hand with a twist of the wrist meanwhile.

*Ignorant.*—Tap the middle of the forehead with the backs of the two fingers of the right "V" hand.

*Feeble-minded.*—Place the ends of the two fingers of the "V" hand or fingers of the "5" hand against the forehead; push the hands so the fingers bend and unbend several times.

*Crazy.*—Place the forefinger of one hand on the forehead as in "think," then bring it away, at the same time bringing the other forefinger up so the two will point toward each other, up and down, and whirl them in opposite directions indicating the "wheels in the head."

*Foolish, Silly.*—Bring the "Y" hand up with the thumb toward the forehead and the little finger pointing out; in that position move it across back and forth from right to left and *vice versa* in front of the forehead several times.

*NOTE.*—This sign, made by throwing the hand rather emphatically once across, is used indiscriminately in the sense of *absurd, trifling*, and to indicate that something receives one's disapproval.

*Memorize.*—Place forefinger on forehead as in "think;" draw it away an inch or so and make grasping motion with hand, palm before face. Or, instead of touching forehead with finger, place open "C" hand before forehead and end as above.

*Forget.*—Draw the end of the hand across the forehead, turning the fingers in toward the palm as you draw it from the forehead.

*Remember.*—Touch forehead with open right hand, bring hand down and form “A” with both hands (thumbs extended slightly further out) and then place end of right thumb upon the top end of the other as if holding it down.

*Inform.*—Place right hand as in “know,” then carry it away as if carrying away information, at same time bring up left hand in similar position directly following or parallel with right.

*Tell.*—Place the forefinger of “G” hand under the lower lip, horizontally, then throw it out as if the finger were carrying words out of the mouth.

*To tell on one, Telltale, Gossip, etc.*—Making a bill with the thumb and forefinger bring it up with knuckle of forefinger against the mouth, slightly at one side; push it away outward, opening and closing the thumb and finger to imitate the movement of the lips in talking.

*Secret, Don't tell, etc.*—Place nail of thumb of “A” hand against mouth.

*Be still, Keep quiet, etc.*—Place forefinger against lips. The idea is made emphatic by throwing the finger violently against the lips, and may then be interpreted, “*Shut up.*”

*Quiet, Still, Noiseless.*—Place the forefinger on the lips; bring the other extended hand up in front of you, and then bring the hand away from the mouth, extended, until it is just over the other; then move both away in opposite directions toward the sides, palms down.

*Talk, Verbal, Speech, etc.*—Place forefinger of “G” hand under lower lip; horizontally draw it away, giving it a rapid circular motion in the air. Or,

(2) In sense of *conversation*.—Hold out both “G” hands in front, forefingers pointing upward; move both hands to one side and then to the other alternately several times or give same motion toward the front from self.

*Word.*—Make “C” with right hand but close rest of fingers; place the ends of the thumb and forefinger of the “C” hand on the forefinger of left “G” hand, as if to measure its length.

*Language, Sentence, etc.*—Lock the thumbs and forefingers of both hands together like the link of a chain; draw them apart, giving both hands a chain-like shaking motion, in opposite directions.

*Explain, Tell about.*—With forefingers and thumbs of both hands extended, bring their ends all together so that the ends lap over a little; draw them apart and repeat the motion two or three times.

NOTE: This sign is used to mean the telling of anything, asking for an explanation, and even in asking for a story; sometimes for simply a story. Or,

(2) *Describe.*—With thumb and forefinger of both hands making “O” (other fingers extended) bring them together; move one hand out horizontally, bring it back and repeat the motion with the other hand and repeat the motion several times.

*Sentence.*—Make same sign as in language but when the hands are brought apart lift them up as if to indicate the beginning with the left hand and the ending with the right.

*News.*—Bring the extended hands out in front of you, pointing toward each other, and then brush the back of the right straight across (lengthwise) the palm of the left, and repeat once or twice.

*Show.*—Raise the left extended hand palm out (as if to swear); bring end of forefinger of “G” right hand up and place it against the centre of the palm of the raised hand, then push both forward or around as if exhibiting to some one.

*Teach.*—Raise each of the hands to the corresponding side of the head on a level with the eyes; close ends of fingers against thumb (as in “&”); push the hands straight out from the head, and open the thumb and fingers, as if you had grasped something from the head and thrown it out toward some one else.

*Intend, Mean, Purpose.*—Touch forehead with forefinger; then bring hand down and place the ends of the fingers of the “V” hand against palm of extended left; lift “U” hand off and twist it around, bringing the ends back to the palm but with positions reversed; the left hand may be slightly twisted around in an opposite way.

*Propose, Offer.*—With extended hands close to you in front, lift them out and forward as in the act of offering something to some one.

*Correct, Find fault.*—Touch the tip of the forefinger of “G” hand on tip of tongue and then proceed to scratch or cross out an imaginary something on the palm of the left extended hand.

*Criticise.*—With the forefinger of the right “G” hand mark a cross on the left open palm.

*Find fault.*—Draw the forefinger and thumb of right hand out of left “O” as if picking flaws out of one’s character.

*Refuse.*—Hold the “S” hand out with elbow at side; jerk the whole arm back with a sudden motion.

*Excuse, Forgive.*—Place the end of the right extended hand in palm of left extended hand and move it along the length of the hand and beyond. In asking forgiveness or one’s *pardon* the end of the right hand is rubbed back and forth in the same motion, in palm of the left.

*Duty.*—Hold the left “S” hand with back up and strike right “D” upon it two or three times.

*"Have to," indicating Obligation.*—Place both "S" hands with wrists one above the other as if bound; press them both downward together.

*Must, indicating Necessity and Need.*—Crook the forefinger of "G" hand, then turn it so the end points down; push the hand downward; the downward motion is often repeated several times.

*Blame.*—Place the "A" hand upon the back of the extended left, thumb end up. To express the idea of *accuse*, while making the sign extend both hands toward the person who is blamed. *To acknowledge oneself to blame*, bring the sign toward you, placing the hands almost against the breast. *Innocence* is expressed by making the sign for "blame" and "not;" or, as usual, opening the hands and dropping them away from the position of the sign.

*Ridicule, Make fun of, etc.*—Extend the little and forefinger of each hand; hold the left hand in front toward the side; bring the end of the forefinger of the other hand up to the corner of the mouth and draw it back a little way as if following the mouth in a smile; bring the hand away and down, somewhat "tandem" to the other, then throw the hands, with the forefingers and little fingers pointing, toward the imaginary object or person; repeat the last part of the sign several times.

*Praise, Commend, Congratulate, Express approbation, etc.*—Extend left open hand out in front, palm up; and clap it with the open right. The sign for "good" sometimes precedes the sign.

*Glory.*—Make similar sign as for "praise," then draw the right hand away and upward from the left, the while working the fingers (of the right only) up and down as if they were throwing off scintillating beams of light.

*Can*, indicating *Ability, Power*.—Extend “S” hands forward from the sides, thumb ends up with elbows against sides; bring both hands down with a jerking motion.

*Can't*.—Extend forefinger of left “G” hand and strike it crosswise with a downward stroke of the forefinger of right “G” hand, carrying the right hand beyond as if cutting off left. Or, “can” and “not.”

NOTE: The first is colloquial and more commonly used.

*Try*.—Hands in same position as for “can” (“S” hands extended from sides) then push them forward.

*See, Sight*.—Straddle nose with “V” hand held parallel to it, placing the ends of fingers under the eye; push the hand away so the ends of the fingers will follow a straight line from the eyes.

*Look, Observe*.—Hands in same position as for “see;” bring the hand away, turning the fingers so that the ends point toward the object.

*Appear, Seem, Look like*.—Bring the open right hand up in front toward one side with the thumb edge toward self; turn the hand so as to present the palm toward self and fix the eyes upon it.

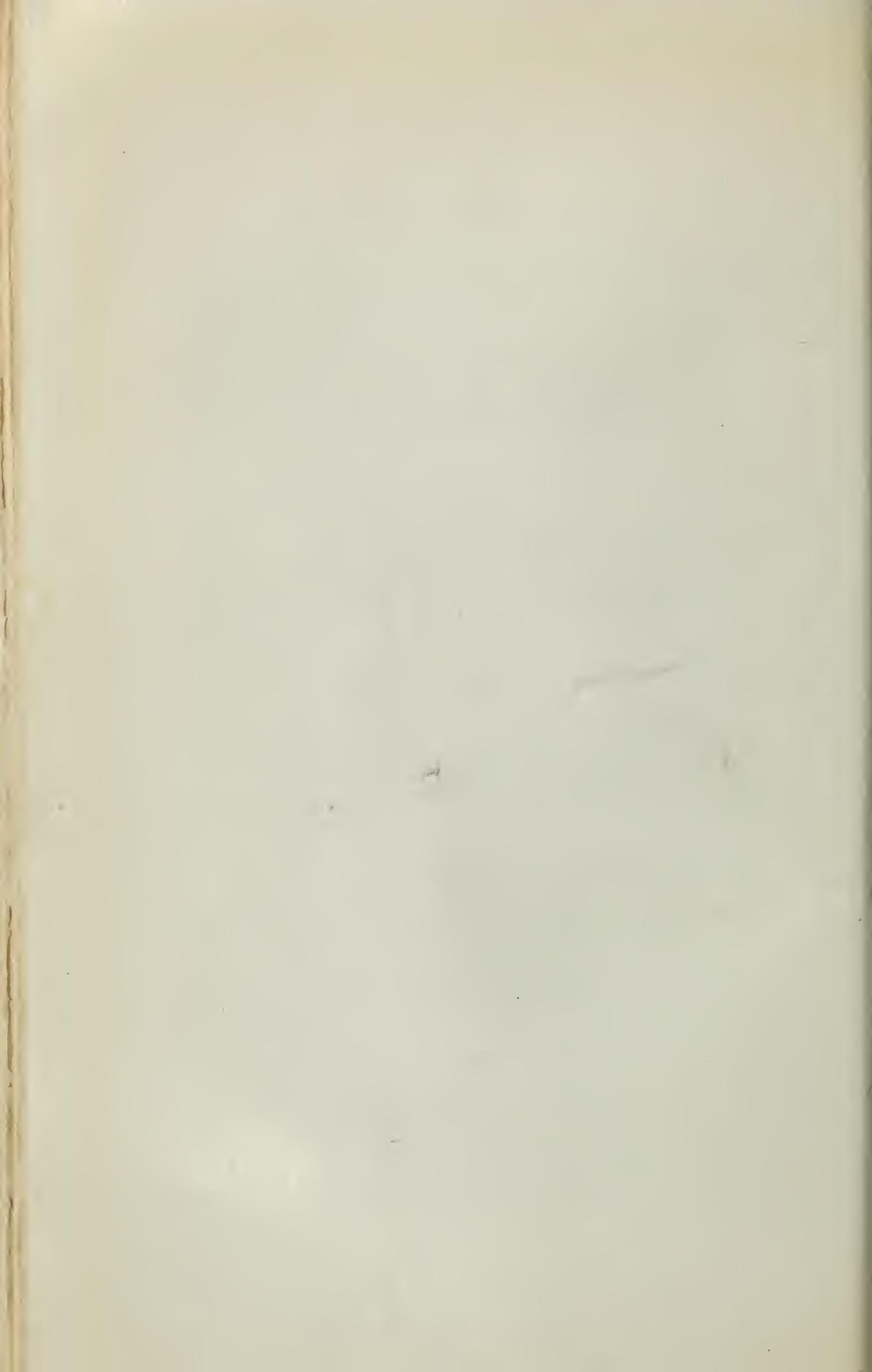
*Write*.—Imitate motion of writing with right hand on left extended palm.

*Letter*.—Close right hand and extend thumb; wet the palm end of thumb on tongue and then throw it against the open left hand as if sticking on the stamp. (With end of thumb representing a stamp, wet on tongue and stick it on open left hand as on a letter).

*Judge, Weigh a thing, Consider, etc.*.—Place end of finger in centre of forehead as in “think,” then with hands assuming “F” position, balance them on either side as if they were the two sides of a pair of scales.

PLATE VII.





*Decide, Determine, Render judgment, Make up one's mind, etc.*—After balancing hands as in preceding sign, bring them to an abrupt stop exactly opposite. Or touch forehead with forefingers, then bring the extended “O” hands down quickly, opposite and on the same level.

*Read.*—Hold up the open left hand as the page of a book; point right “V” finger at the top and then move hand down as if following the page with the eyes.

*Study.*—Hold open left hand as the page of a book; point all fingers of right hand at it; push fingers toward and draw away several times the while they are worked with a vibrating motion.

*Dunce.*—Knock the joints of the fingers of right “A” hand against the forehead.

*Don't.*—Hold up the extended right hand, palm outward; with arm quiet give hand a vibrating motion from side to side several times, twisting from wrist or elbow.

*Postpone, Put off, Procrastinate, etc.*—Hold out extended “O” hand in front from side; lift slightly, push forward and bring down; repeat the motion several times. This sign may be made with both hands at the same time.

*Begin, Commence, etc.*—Extend open left hand palm slightly toward you; with a twisting or boring motion force forefinger of right “G” hand between fore and middle finger of left.

*Habit, “Mental slavery.”*—Forefinger at forehead as in “think,” then bring “S” hands down, wrists one above the other, expressing the idea of the mind or will being bound.

*Resemble, Look alike.*—Make sign for “appear” and then bring forefingers of “G” hands down together, striking their sides one against the other as in “same.”

*Whisper, Speak privately.*—Hold up the open hand, thumb edge against one side of the mouth, and incline head slightly toward one side.

*Choose, Select.*—Hold up left “V” hand and with right thumb and forefinger make a motion of picking off first one, then the other finger. To indicate that the choice is made, indicate by the decisive motion that one of the fingers has been selected.

*Volunteer, Apply* (for a place), *Run for office, etc.*—Catch the lapel of the coat (or imaginary lapel) with thumb and forefinger or fingers against the palm, and lift up as if selecting and offering oneself for service.

*Trouble, Annoyance, etc.*—Raise the right arm at the side, hand above head, then bring in a semicircle down before the face; follow this with similar movement by left hand the other way and repeat it with each arm alternately.

*Interrupt, Interfere with, Come between.*—Bring left “C” hand up with the opening of “C” toward self; throw the right open hand edgewise between the thumb and forefinger, repeating several times.

*Answer, Reply, Make response.*—Place forefinger of left “G” hand perpendicularly in front of you and end of forefinger of right “G” hand on lips; keeping them parallel, or in same relative position one higher than the other, throw them toward an imaginary colloquist, keeping the arms at rest, or only slightly moved from elbow.

*Suspect, Suspicion, Spy, etc.*—Place end of forefinger of “V” hand held perpendicularly under and against the front teeth; without moving the arms, throw the ends of the fingers outward, letting the forefinger slip away from the teeth. Or,

(2) Hold the crooked forefinger of "G" right hand against the forehead and make a scratching motion of the finger against the forehead, drawing the finger away from the head slightly; repeat several times.

*College*.—Place the open right hand against the open left one held palm up, then lift it up a few inches and, holding it flatwise, describe a circle above the left hand held quietly where it is.

*School*.—Clap the hands together several times as a teacher would in calling the attention of his pupils.

*Ask, Prefer a request*.—Place hands together in front, palms together and ends pointing outward; draw hands toward self and partly down, giving hands a more perpendicular position.

*Pray*.—Position of hands same as in preceding, but pointed upward in usual attitude of prayer; draw toward self twice or thrice.

*Supplication*.—Clasp fingers of right hand over "A" left; extend upward toward heaven and draw earnestly toward you. The same idea is expressed by clasping the hands, fingers locked, and making same motion.

*Question, To ask a question, To "quiz," etc.*—With forefinger of "G" hand, palm side down, move toward imaginary person and crook and uncrook it (imitating the motion of a worm), repeating the motion several times.

*Examination* is sometimes expressed by making sign with both hands and all the fingers extended.

*Call, Attract the attention of*.—Hold open left hand out in front, palm down and back slightly toward self; strike the back with the open right hand and then beckon toward self.

*Warn*.—Sign for "call" and then hold up finger in warning attitude.

*Name.*—Extend “H” or “G” hands, throwing the right hand fingers crosswise against the left, lifting them and letting fall several times. To indicate the action of naming any one, or to express that he is called so and so, place the fingers crosswise as described, then keeping them in that position, raise both hands and extend toward object or person named.

*Promise.*—Place forefinger of right “G” hand perpendicularly against mouth; bring hand down and strike it (open) against palm of left. Or,

(2) In nature of an oath—Place forefinger of “G” hand held perpendicularly against lips and then bring hand up as in taking an oath.

*Advise, Advice, etc.*—Place end of right “&” hand on back of left open hand held up in front of you; lift it away as if taking up something with thumb and fingers, and move toward imaginary person and open the hand as if throwing what it might contain toward the person.

*Mistake.*—Throw the middle joints of “Y” hand once or twice against chin, so the chin is between the thumb and little finger.

*Discuss.*—Throw the forefinger of right “G” hand on palm of open left (as one often emphasizes his points) and repeat several times.

*Argue, Debate.*—Repeat preceding motion first with one hand, then the other, to indicate that there are two parties to the discussion.

*Agree.*—Place end of right “G” hand against centre of forehead; bring finger down in front pointing out, and bring the other forefinger up alongside parallel to it but not touching.

*Honor.*—Point “H” toward imaginary person; draw

hand back toward you, lifting the end so that it describes a small curve.

*Respect*.—Motion similar to above but use letter “R.”

*Announce, Make known*.—Place the forefingers of “G” hands held horizontally under the lip, ends toward each other; throw hands out, letting them separate so the ends of the fingers describe semicircles outward. To indicate something is *published* and announced in a newspaper, press hands palm upon palm, horizontally to indicate motion of printing, and then proceed as above.

*Telegram, Telegraph*.—Along the edge of the forefinger of “G” hand held in front of you, imitate, with the crooked right forefinger, the action of a sender in a telegraph instrument and “shoot” along.

*Telephone*.—Raise “O” hand to the ear and then move to the mouth; or, with the other hand, hold imaginary mouth-piece at the mouth and make motion of ringing with right.

*Confess*.—Place ends of open hands at breast pointing downward, palms in; draw up palms and turn them outward, as if turning the hands wrong side out.

*Deny*.—Hold ends of thumbs of “A” hands up almost touching the mouth, and then draw them down and outward with emphasis.

*Book*.—Open and shut the hands held together as the backs of a book.

*Song, Poem*.—Hold open left hand out, palm toward you; with open right hand pointing toward and at right angles to it, wave it back and forth several times.

*Music*.—Raise right forefinger to ear; move both hands, palm down, out toward one side, with vibrating motion; wave right open hand back and forth before palm of left hand.

*Picture.*—Draw “C” or crooked forefinger downward against the face, and then for *Photograph*, the same, holding open left hand up, place “C” against the palm, or just touch the bridge of the nose with “C” hand and place on palm as before.

*Incline, Disposed to.*—Touch the heart with the bent finger of the right “5” hand (as in “feel”), then extend the left open hand toward the left and bring the right open hand just back of it also pointing toward the left; carry both hands toward the left, thus indicating the inclination of one’s feelings.

*Reason.*—Place the right “R” hand against the centre of the forehead and give it a twisting turn without moving it from its position.

*Religion.*—Place the right “R” hand against the heart.

*Character.*—Place the right “C” hand against the heart and draw it out a little; or, make the sign for “spirit” and then with the two “A” hands indicate the outlines of the human form.

*Fool, Hoax.*—Place the crooked forefinger of the right “G” hand on the nose and give it a pull downward, bringing the head down a little.

*History.*—Begin making the sign for “happen” over the right shoulder and continue making it while the hands are brought down from the shoulder to the front of the body. The sign for “happen” is made as follows: Place the “G” hands parallel in front, thumb up, and twist both at the same time inward, bringing the thumb down. In carrying the hands up to the shoulder to make the sign they will not be exactly in this position, as they will point back and gradually be brought down and into the position as described.

*Scold.*—Hold the forefinger of the right “G” hand up warningly and, resting the right forearm near the elbow on the left hand, shake it at the imaginary culprit.

*Evade, Get around, Avoid.*—Holding the left “A” hand in front, thumb up, place the right “A” hand in similar position, behind it and nearer self; throw the right hand to one side and then the other, giving it a twisting motion from the wrist.

*Dumfounded, Confused, At a loss.*—Hold the “5” hands out pointing down, and then lower them a little with a jerk, bringing the body and hands somewhat rigid.

*Exaggerate.*—Push the forefinger of the right “G” hand upward across the forehead, straight up from the nose, the length of the finger; then bring down the “&” hand and let the end strike against the end of the left “&” hand pointing up; give both hands a turn, reversing their position, and drawing them apart now strike the right (which is now pointing up) with the left (which points down).

*Bless.*—Hold the “A” hands elevated in front, thumb to thumb, but not touching; gradually open the hands to “5,” drawing them to the sides and downward a little.

## MOTION AND ACTION.

NOTE.—In general it may be laid down as a rule that the sign for an action should bear some resemblance to the natural movement.

*Go, Leave present place, Depart.*—Make motion with finger or hand away from the body. Also, hold left open hand in front, palm toward breast; rest right hand on back of left hand, remove, and motion outward. The latter is more correctly for “send.”

*Leave, Retire, Withdraw oneself.*—Extend open hands, palms down, out toward the left side, one farther toward the left than the other, somewhat “tandem;” draw them back toward the right side of the body and a little up, bending the fingers down from the knuckles.

*Leave, Lie, Let alone, Neglect.*—Hold the open hands out toward the left side, palms toward each other, left hand extended farther than the other; push the hands both forward toward the side (or front), and stop with a jerk.

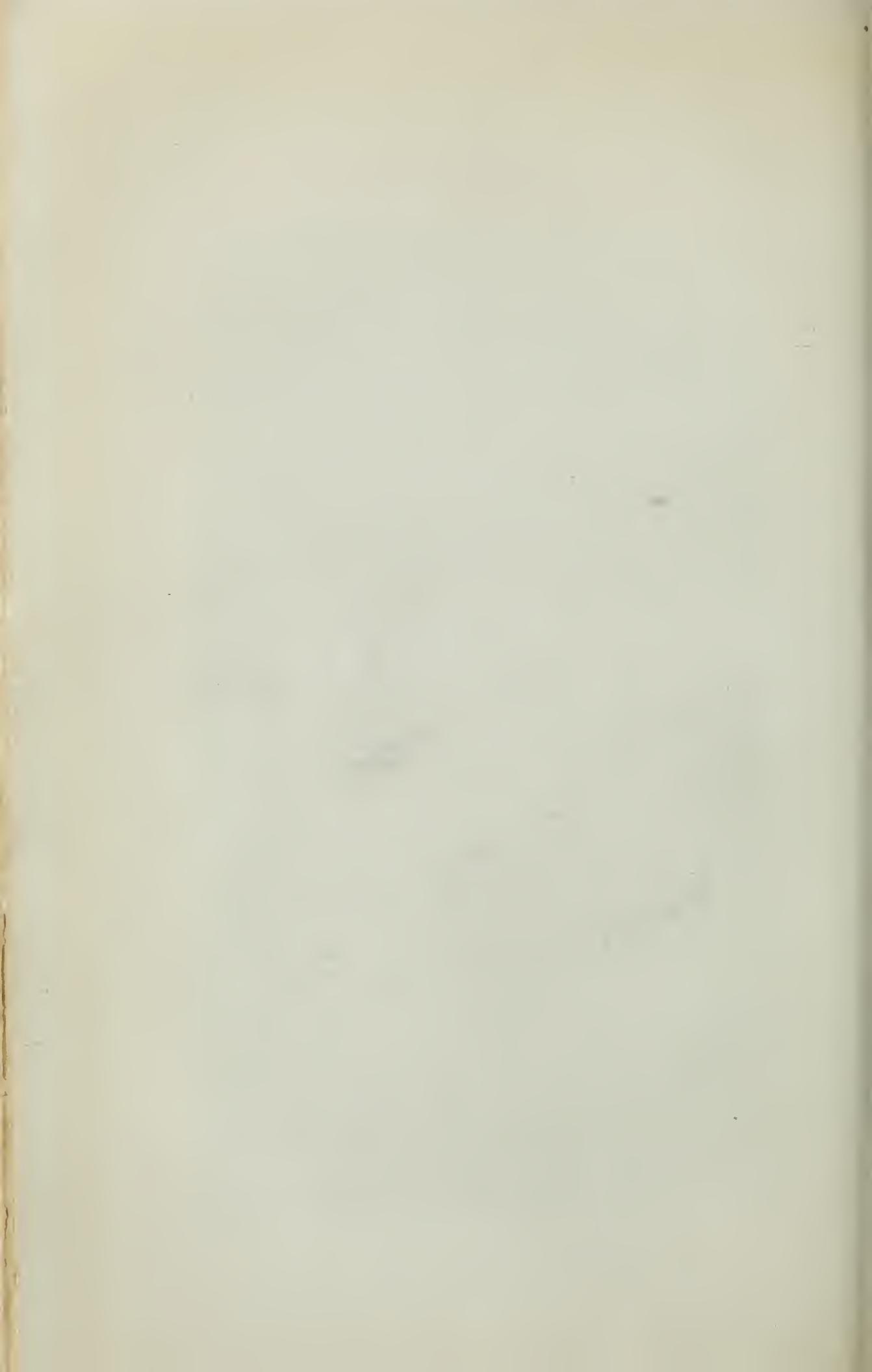
*Give.*—Bring out hand, make motion as of taking up something, and give to imaginary person.

*Get, Obtain.*—Reach out left “S” hand and then make a grab upon the top of it with the right.

*Receive, Get (by the speaker).*—Make similar motion but at the same time draw hands toward you.

PLATE -VIII.





*Catch.*—Same as for “get” but make the motion more quickly. To catch a ball, represent motion of catching.

*Carry, Bear from one place to another.*—Reach open hands, palms up, back beyond the right side, the right hand farther out than the left; imagine something having been put in the hands and carry it to the front of the body and beyond to the left side.

*Bring, Convey toward oneself.*—Reach out open hands, palms up, as if to receive something; then draw them back toward you.

*Climb.*—Imitate climbing with the hands, lifting one above the other on imaginary tree.

*Drive.*—Hold imaginary lines and imitate driving.

*Food, Eat.*—Throw the “&” hand lightly against mouth and repeat several times.

*Feed* (act of feeding).—Make sign for “eat” and then make motion of giving food.

*Drink.*—Make motion of lifting a cup to the mouth, and tilting it as in act of drinking. To drink, in sense of habitual use of intoxicating liquor, throw the end of the thumb of the “Y” hand up against the mouth and repeat several times. The hand thus represents the bottle.

*Send.*—Place end of right open hand on back of left and then throw it off, motioning outward, with “G” hand.

*Progress, Motion forward.*—Place bent hands in front of you, the fingers pointing toward each other; move the hands forward with a steady motion. To express the idea that the progress is made in successive stages, lift the hands and move forward a space, and repeat.

*Improve, Gradual progress upward.*—Hold out left “B” hand, forefinger edge up; place the little-finger edge of

"B" right hand crosswise near end of left forefinger; raise it and drop it again on left hand a little farther up, and continue motion the length of the hand, and beyond, thus measuring off spaces of advancement.

*Deterioration, Decline, A falling off, etc.*—Make similar motion to above, but begin at about the elbow, arm inclined down, and move hand in opposite direction (down).

*Advanced, Higher up.*—Place bent hands in front, palms down, fingers pointing toward each other; raise the hands; if the progress upward is by stages, indicate by lifting the hands a small space at a time.

*Travel.*—Pointing the forefinger of the "G" hand out, push it outward with a winding or slightly zig-zag motion. Or,

(2) Move the "G" hand, with the forefinger pointing down, in a semicircle, giving the finger a circular twirling motion.

*Cars.*—Hold out the left "H" hand, back up; place the right "H" flatwise on the knuckle of the middle and forefinger of left, then push the right "H" along the other as on a track; repeat the last motion, drawing the right hand back and forth several times.

*Railroad track.*—Make sign for "cars," then with hand on either side of you indicate width of a rail by opening thumb and forefinger and push the hands along at the side to represent the rails.

*Ship.*—The thumb and two fingers are held up representing the masts of a ship; then move hand so as to point fingers forward and give hand motion of a ship rising and falling with the waves.

*Walk.*—Let the hands represent the feet, and with palms

down, lift and move them forward alternately as if they were feet in the action of walking.

*Ride*.—Place the right forefinger and middle finger of one hand astride the left “B” hand held edgewise; lift the hands and let them fall, imitating motion of horse.

*Wagon*.—Place the “G” hands well out, fingers pointing toward each other; describe circumference of front wheels with the ends of the fingers; bring hands back and repeat for hind wheels.

*Carriage*.—Same as for wagon, then bring the hands, now bent, up above the height of the head and move forward to represent the carriage top.

*Lead*.—Grasp end of open left “B” hand, held forward, end pointing out, with the thumb and fingers of the right, and pull forward as in act of leading.

*Push*.—Hold the open hands up, palms out, and give an imaginary object a push.

*Run away, Slip away, Leave clandestinely*.—Hold out the open left hand, palm down; push the right “G” hand under it quickly as if following the motion of one getting away under cover. Or,

(2) Hold open left hand as above, but pointing upward at an angle of 45 degrees; throw the right hand across palm as before but pointing upward.

*Meet*.—Hold forefingers of both “G” hands opposite each other, pointing upward; bring them together as if they were two persons running together.

*Pass, Meet and pass by*.—Make same sign as in foregoing, but instead of striking the fingers together let them continue beyond each other. Or,

(2) *Pass an examination, Go by, etc.*—Hold left “A”

hand out and right "A" hand a little behind it, thumbs up; push the right hand lightly against end beyond the left in a way that the thumbs pass parallel.

*Run*.—Hold the open left hand pointing out (edgewise); hold the open right hand back of it, pointing down; throw the right hand forward rather quickly so the palm brushes across the palm of the left.

*Throw*.—Make feint of throwing.

*Swim*.—Represent action.

*Fly* (also wings).—Place ends of open hands on shoulders, move out and make motion of wings in flight.

*Stand*.—Stand "V" in palm. (Here the fingers represent the legs.)

*Fall*.—Place hands as above, then let the hand fall over.

*Rise, Get up* (from a fall or from a lying posture).—Lay "V" back down, in palm of hand, and lift it to a standing position.

*Fail, To have one's work fall*.—Hold open hands up on a level with the chin one above the other; let them fall, rolling over each other in the descent. Or,

(2) *To fail in an attempt, To have one's "pins taken from under him."*—Stand "V" on the palm; suddenly throw out the ends, and let the "V" fall on the palm so the thumb strikes it. Or,

(3) Throw the back of the right "V" hand against the upturned palm of the left hand and slide it along the length of the hand outward.

*Succeed*.—Place the forefingers of the "G" hand in front of you, one above the other and pointed in opposite directions; raise the hands, revolving the fingers around each other.

*Accomplish, Win out.*—Same position and similar motion, but raise the hands quickly and give but one revolution of the fingers, and finish with sign for "get." Or,

(2) Indicative of a continual "getting;" make the sign for "get," and repeat it several times while you raise the hands together.

*Jump.*—Stand "V" in the palm; draw hand back a little, bending the fingers as the legs are bent when about to spring; throw the hand forward, bringing the fingers out straight. Observe that the fingers of "V" imitate the motion of the legs in jumping and the hand the body.

*Offer.*—Hold out the hands toward imaginary person as in act of offering something.

*Accept.*—Hold out hands as if ready to receive something; then close hands while drawing them back toward you and turn ends almost against body.

*Move, Motion from one place to another.*—Reach hands out toward one side, pick up imaginary object with thumb and fingers, and lift it over to the other side.

*Meeting, Assembly, Gathering.*—Hold out the slightly bent "5" hands, well in front at the sides; draw the hands together, closing them so the ends of the fingers and thumbs all meet together in front of you.

*Play, Recreation, etc.*—Hold "Y" hands out in front so the "horns" of the "Y" on one hand point toward those on the other; shake both hands up and down from the wrists repeatedly, moving the forearm but slightly. The same sign when followed by sign for "meeting" is used to signify a party. To signify a play at the theatre or acting, hold "A" hands in front, perpendicular; move up and down alternately.

*Take*.—Reach out the hand, grasp imaginary object and draw it toward you.

*Copy*.—Holding the left open hand as a slate or paper, reach out the right “5” hand, close the ends of the fingers and thumb as if taking off something from imaginary page, and then withdraw hand and place it on left palm.

*Buy*.—With the right hand as if holding money between the thumb and fingers place it, back down, in the palm of the left and then reach the right hand out as if offering the money to some one.

*Sell*.—With thumbs and fingers together, as if holding something, lift the hands up in front so the ends will bend from the wrists and point down; without moving the arms give the hands a shaking motion outward.

*Owe, To indicate something is due another*.—Place the end of forefinger of right “G” hand in palm of the left held upward; in this position move both hands forward toward imaginary person. To indicate the debt is due to oneself, with hands in similar position draw them toward you.

*Demand, Require of some one*.—Same motion as in last sign, but hold the hand well out and throw the end of the finger somewhat forcibly on palm, drawing the hand back quickly. Some add motion of forefinger, pointed down and drawn forcibly toward self.

*Hesitate*.—Hold “G” hand with forefinger pointing upward; move forward, stop suddenly, and repeat motion in a halting manner. Some make sign as in “doubt.”

*Become*.—Hold open hands out, one a few inches above the other, palms toward each other; turn both hands at same time so as to reverse their positions.

*Keep, Take care, Be careful with*.—Hold left “V” hand with ends of fingers pointing outward, forefinger up. With

right hand in similar position place it on the other so that the little-finger edge of right hand rests on forefinger edge of left and all four fingers extend out one above the other (or crosswise); raise the right hand a little and throw it down again; repeat several times. To indicate great care, move the hands together slowly up and down, or giving them a circular motion; throwing the hands together in this position warningly at one is to indicate the idea one had better look out.

*Find*.—Reach out “5” hand; draw ends of forefinger and thumb together as if picking up something, and raise hand.

*Lose*.—Place finger nails of bent hands together, back to back, so the ends of the fingers point upward; swing the hands down and separate till the fingers come straight.

*Change*.—Hold the “A” hands out opposite one another, thumb side up, several inches apart, with a kind of twisting motion; change the position of the hands so the left will come over toward the right and the right under toward the left.

*Pick*.—Merely represent action of picking something off an imaginary bush.

*Select, Pick out*.—Reach out the right hand over left open hand and with the thumb and forefinger pick out an imaginary object.

*Chase, Follow*.—Place the “A” left hand out in front, and the right “A” hand directly behind it, thumbs pointed up; move both forward tandem fashion. It is usual to give the following hand a peculiar twisting motion from the wrist, to indicate, probably, that it is the one pursuing. To indicate a chase more or less hard and long drawn out,

indicate by emphatic motion or repeating the sign and twisting both hands.

*Work*.—Throw right “A” hand down against the left “A” hand two or three times so that the lower side of right wrist strikes the top side of left wrist. (With both hands in position of “A” throw wrists together.) Same sign followed by “much” signifies “busy.”

*Wait on, Serve, etc.*.—Hold out open hands, palms up, as if holding a tray; move hands from side to side simultaneously, first in one direction, then the other.

*Distribute*.—Bring the closed hands with ends quietly touching each other before body; throw them outward so each describes a semicircle in opposite directions, opening the hands, palms up.

*Contribute*.—Drop into an imaginary receptacle an imaginary coin, first with one hand and then with the other.

*Happen*.—Bring the “G” hands in front held parallel and pointing out with “G” up; turn the hands with a quick motion so that the forefingers twist inward, bringing the backs of the hands up. The same sign also signifies “accident.”

*Make*.—Hammer the top of one fist with the other two or three times, giving both hands a twisting motion.

*Arrange, Put in order*.—Bring the open hands out toward the front right side, palms toward each other, several inches apart, and ends pointing out; keeping them in same relative position move them along in front of you to the other side, giving them a slight up and down motion.

*Ready*.—Same as above; then sign for “finished.”

*Prepare, Get ready*.—Express by making sign for “make” and “ready;” or, “arrange” and “before.”

PLATE IX.





*Introduce.*—Extend one open hand out (palm up) toward the front side and the other hand toward the other side and then bring the hands toward each other. (Each hand represents a person introduced.) The idea of a simple introduction may be expressed by using simply one hand.

*Invite.*—First touching the left forearm or back of left hand with right palm, the hand is extended out toward an imaginary person, palm up, and then drawn toward you.

*Attend, Give attention to.*—Place the hands at either side of the head like blinders on a bridle; move the hands forward to indicate that the sight is to be confined within those limits.

*Appoint.*—Reach out the hand toward the side and pick out an imaginary person with the thumb and forefinger and lift him over to a position in front of you.

*Vote.*—With ends of the thumb and forefinger together, put them in “O” of other hand. *Elect* is indicated by making sign for “vote” and then “appoint” to indicate the appointment was by ballot.

*Graduate.*—Hold left open hand out, palm up, and circle it with the fist and bring down fist on palm (indicating paper with seal) and add sign for “retire.”

*Steal.*—Hold out left hand pointing out edge down; reach right hand (or left “A” hand) under wrist, grasp imaginary object and draw it back.

*Help, Aid, Benefit, Give assistance.*—Place the right open hand under left “A” hand and lift it up.

*Support, Uphold.*—Similar motion but use the right fist; place it under the left forearm and lift as in position of a pillar.

*Sit.*—Extend open hands, palms down; push downward. Or, place the right "U" hand over the edge of the left extended hand, bending the fingers as a bird's claws when it is perched.

*Rule, Control, Govern, Exercise authority over.*—Place left "A" hand in front of you in grasping attitude, with back up and thumb pointing toward the body; reach out right "A" hand from side, open it and extend out and around in semicircle toward left, palm down.

*Stay.*—Bring both "A" hands in front and place ends of thumbs together, one above the other, and give downward pressure of hands together.

*Plant.*—Drop imaginary seeds from hand as it is moved along. Usually make sign for "seed" first, by closing the right forefinger and thumb; strike ends several times along the extended left forefinger.

*Sow.*—Merely imitate the motion of sowing.

*Grow.*—Hold the right "&" hand with finger ends up; bring the left hand and close around it so the ends of the fingers will be just below the "O;" push right hand up through the "O" as if plant was coming above the ground, and spread out the fingers, making "5" hand as they come up through.

*Harvest.*—Reach out left hand and grasp imaginary stalks of grain and with the forefinger of right crooked like a sickle make motion of cutting stalks.

*Mow.*—Place right "5" hand on left and imitate motion of sickle in mowing.

*Ornament, Adorn, etc.*—Place closed hands together so the ends of the fingers all meet; separate and put them together again, giving both hands a twisting motion, and raising them at the same time; repeat several times.

*Punish*.—Holding the left hand out as if holding imaginary culprit, bring the right “G” hand down as if using a switch on him.

*Come*.—Make motion as if motioning for some one to come to you, using both hands. Or, draw both “G” hands from side toward self, fingers pointing toward each other.

*Continue*.—Same position as in “stay,” but let the motion be outward instead of downward, thus showing idea of continuity.

*Disappear*.—Place the right “5” hand with the fingers brought slightly together pointing up so the back rests in “C” of the other hand, let the hand slip down through the “C” and as it does so close it till when the right hand is gone the left hand will be making “O.”

*Melt, Fade, Die out, Dissolve*, etc.—Hold up both “5” hands, fingers pointing up, palms toward you; let the hands drop gradually, drawing the ends of the fingers to position of “&.”

*Live*.—Place both “5” hands against the body at waist one toward either side, thumbs up; draw hands upward, remaining against the body.

*Breathe*.—Place hands on chest, move them out and back against body, imitating action of lungs in breathing.

*Die*.—Hold out the open right hand in front from the side, palm down; give the hand an outward turn, bringing the palm up.

*Dead*.—Is indicated by “die” and “finished.”

*Bury*.—Make motion of digging, one hand as a spade; then bring the top edges of the hands together, with them forming the mound on a grave.

*Destroy.*—Hold out both “5” hands, one above the other in front, palms facing; bring the hands together, closing them as if grasping something, so when they come together they meet closed fingers against fingers; rub the top hand across the lower as if grinding or mashing whatever was between to atoms, bring hand back across and finally open both hands directly.

*Burn, Fire, Indicating flames.*—Hold out the bent hands, backs down, raise them alternately, working the fingers to represent the motion of the rising and falling flames.

*Decrease, Gradually grow smaller.*—Hold the open hands out, one down and the other quite a distance above it, palms facing; gradually draw the hands toward each other, giving them a bellows-like motion.

*Borrow.*—Make sign for “Give to me to keep.”

*Lend.*—“Give you, keep.”

*Tease, Persecute.*—Push fingers of right “A” hand over (lengthwise) the top of thumb in left “A” hand.

*Seek, Look for.*—Move “C” in front before the breast or face, describing a circle from right to left.

*Collide, “Run up against it.”*—Hold the hands in front on opposite sides, the thumbs and middle fingers bent at the joint and held toward each other; bring the hands quickly together so that the fingers come violently together.

*Struggle, Indicating trying to overcome obstacles.*—Position of hands as they come together as above; then rub them across one way and then the other in effort to push each beyond the other.

*Cry.*—Place the ends of the forefingers on the face below the eyes and rub down as if tracing tears.

*Cry out, Yell.*—Place the “C” hand at the mouth as if receiving the sound; draw away the hand, continuing the motion as if drawing the sound out of the mouth.

*Sign, To make signs.*—Place the “G” hands in front, one higher than the other, pointing them upward at an angle of 45 degrees; move the upper hand from front to back and the lower from back to front, bringing each then to original position; the motion of both hands is similar to a braiding motion.

*Sign (to sign a document).*—Make sign for write, then slap the end of the open right hand down in one corner of the palm of the other in the place where the name is usually signed.

*Begin, Commence.*—Extend left open or “H” hand; force with a twist the end of the forefinger of right “G” hand between the forefinger and middle finger of “H.”

*Stop.*—Strike the upward turned palm of the left open hand with the lower edge of the right open hand.

*Intercept, Prevent, Check motion or advance.*—Hold the open hand up, palm toward self, or turn the back toward the direction from whence the motion is supposed to proceed, and then moving it toward self strike and stop it with the lower edge of the right open hand.

*Procession, etc.*—Hold the “V” hands front, ends up, one behind the other; push them forward, keeping them tandem, and repeat the motion several times.

*March.*—Place the “4” hands with fingers pointing down, one before the other; move the fingers forward, bending them in unison from the knuckles and moving the hands but slightly forward. The idea is the fingers represent legs keeping time together.

*Hurry.*—Push “H” hand rapidly forward, giving the “H” an up-and-down motion all the time.

*Fast, Quick, Indicating rapidity of motion.*—Place the thumb and forefinger as if ready to shoot off a marble; hold up the left “B” hand pointing upward; make motion of shooting a marble and pass the hand while doing so quickly against and across the palm of the other; sometimes merely the marble-shooting motion is made in the air.

*Strike.*—Merely strike the palm of one hand with the fist of the other. Or,

(2) To indicate the striking of a clock tap the forefinger against palm, imitating motion of striker.

*North, South, East, and West* are indicated by moving “N” hand toward the north for north, the “E” hand eastward for east, and so on for the other directions.

*Deflect, Go off the track, Deviate.*—Hold the forefingers together parallel, pointing outward, then suddenly turn one away and push it out from the other.

*Approach, Motion toward.*—Place the partly bent left hand in front rather toward the left side, forefinger edge up; place the bent right hand same position, pointing other way, behind it but several inches back toward right side, and gradually let it approach the one in front.

*Arrive, Reach.*—Begin motion as above and next let the hands go forward and one fall into the palm of the other, and then hold the hands forward, palms up.

*Discharge, Expel, Remove from employment.*—Hold up the forefinger of left “G” hand and with the forefinger of other hand knock it down. Or, hold up left hand similarly and knock down. The former sign carries a suggestion of malice or vindictiveness.

*Subtract, Take away from*, also denoting *Absence or Deficiency*.—Hold open left hand with palm toward self; throw the ends of the fingers of the other hand with a scratching motion downward against the palm of the left, drawing it down and away from the hand as if taking off something.

*Add, Increase*.—Place the “&” hands, one on other, fingers meeting; let the right hand rise and fall against the left, lifting both up meanwhile.

*Cause, Effect, Produce*.—Hold the “A” hands up toward the right shoulder, thumbs pointing outward; carry the hands diagonally across in front of you and open fingers to make a motion of emptying the hands.

*To bear, Bring forth, Be born*.—Place the open hands near the body, one palm against back of the other, palms toward self and slightly upward; push the hands outward. To indicate bearing fruit, push right “5” hand up through left, closed over it, and let it then drop on the left hand.

*Power, Strength*.—Hold out the fists in front from the sides, elbows at sides; lift the fists toward the right, and throw them over the left with a circular or swinging motion and bring them down; keep them in the same relative position as to distance and direction of motion all the time.

*Weakness*.—Place ends of “V” standing in palm of hand; bend the fingers so the hand falls toward the palm.

*Influence, Cause, Effect by force or persuasion*.—Place the “A” hands out a little, thumbs pointing upward, one well in front and the other behind but off at one side; turn the hands so that the thumbs finally point outward, moving both hands simultaneously.

*Influence, by example*.—Hold “A” (left) in front, thumb up; place end of “&” hand on end of thumb, then push it out and away, diverging the fingers at the same time.

*Urge.*—Hold out the “A” hands, thumbs pointing out and the crook in forefinger pushed out somewhat; push the hands out and draw back quickly, repeating the motion several times, and moving in a semicircle toward side.

*Trade, Substitute, Exchange for.*—Place the “A” hands in front, one directly behind the other, thumbs pointing up, one hand down and under the other, then up on the other side, at the same time changing the other hand in the opposite direction so that the hands change relative positions.

*Use, Useful.*—Hold the left open hand out, palm up, but hand slanting 45 degrees; place the palm of the right open hand against the lower edge of left, so that the fingers touch the back of it; bring the right hand around and let palms touch palms, but do not move left hand; repeat several times.

*Try, Effort put forth.*—Hold “A” hands out in front; push them both forward with an apparent effort.

*Act, Conduct, Deed.*—Place bent hands in front from the side, fingers bent and pointing down; move them apart and then toward each other quite actively and give them a shaking motion. Some move hands in same direction all the time from side to side. This is more particularly mere conduct, while the former indicates activity.

*Mix, Mingle in confused mass, Confusion.*—Bend the fingers of “5” hands into claws, and hold them, one above the other, fingers toward each other, and turn them in a circular motion, but in opposite directions, mixing the fingers.

*Revenge, Retaliate, Pay one back.*—With thumb and forefingers in pinching position, throw them together so the fingers (closed) strike at the same time the thumbs and forefingers touch. Or,

(2) More specifically *Retaliation, or to make return.*—Hold the “O” hands one behind the other, the fingers of the “O” up; change their relative positions by drawing one down, under and up beyond the other. The sign is frequently made in the air by right hand alone, merely throwing it down with a jerk.

*Complete, Finish, Bring an end to anything.*—Place right “B” hand with lower edge at right angles across the top edge of left “B” near the wrist; push it along the edge of the hand till it reaches the end, then “chop” it off.

*Beat, Defeat; Win over.*—Hold out left “A” hand, thumb pointing up; holding the other hand in similar position somewhat back, bring it forward against the other and push them both over, indicating the one had overcome the other.

*Scold, Reprove.*—Hold up the right “G” hand and shake the finger at; the left hand is sometimes held down at the elbow or against forearm of the right while the shaking is in progress.

*Wage war.*—Hold out both “4” hands with fingers pointing toward each other, back of fingers up, push the hands to one side, the right following the left, then to other side and *vice versa*.

*Fight.*—Knock the fists against the sides of the face, or before the face.

*Command.*—Holding up the left open hand, pointing upward, throw the forefinger of right “G” hand against it crosswise so the finger will point outward, and throw out forefinger forward as in sign for “tell.”

*Order (to give a command).*—Hold the end of the forefinger of the right “G” hand at the mouth, under the lower lip, give it a slight twist outward as in “speak,” then

elevate toward the right side, carrying the hand as far out as the shoulder, and as high as the head, then turn the hand so the palm is out and throw the hand forward and down. The hand stops before it goes clear down and the forefinger bends forward.

*Contest* (between opponents, more or less bitter).—Hold the “G” hands in front, palms toward self, end to end, a foot apart; move both together toward left side, then toward the right side, keeping their relative positions. Repeat motion several times.

*Contest, Rivalry, Race*.—Hold the “A” hands out in front, thumbs up, and side by side; push the right hand outward to front and at the same time draw the left back; then the left forward and right back; and so on, repeating the motion several times.

*Persevere, Persist, Continue in action*.—Draw the “B” hands up from the sides, palms down, and let the forefingers strike together, side by side, with ends of the hands pointing outward; separate and strike together again while the hands continue to be moved outward.

NOTE.—The same idea could be expressed by signing for “suffer” or “bear” and “continue,” but the latter would indicate more a mental action.

*Give up, Lose hope, Discouraged*.—Hold the “A” hands in front, thumb toward thumb; lift the hands slowly, open them to position of “5” and simultaneously with the action draw the head and shoulders back somewhat.

*Surrender*.—Hold hands same as above, but drop them and open to “5.”

*Abandon* (throw aside).—Same position of hands, but throw them at the side as if casting something away.

PLATE X.





*Assume* (to take hold of a project or business).—Reaching out both hands at the same time, make a grasping motion as if taking up something and lift the hands somewhat. At first the hands are open and they assume the "S" position as they are lifted.

*Accuse* (to "call," as when we "throw it at" one that one is so and so).—Pointing the "G" hand out, push it toward imaginary person with a "digging" or thrusting motion.

NOTE.—If the speaker is accused, the finger is turned toward self.

*Connect with, Join to*.—Holding the bent "5" hands out, draw them together joining the thumbs and forefingers like the link of a chain.

*Disconnect, Part from*.—With hands in position as at close of above sign, drop the hands apart.

*Defend, Protect*.—Hold the "S" hands out in front so the left shall be near the body with the thumb inside and the elbow elevated to the same level as the hand, the right in similar position but just beyond it on the outside; as soon as the hands are brought into position they are given a slight resisting motion outward. Sometimes the sign is completed by changing the right hand to open, and with palm out both hands, the right on outside, moved from left to right as if warding off danger.

*Rise* (from a low to a high estate or condition).—Hold the right "A" hand out rather low, thumb up, and gradually elevate it, giving it a shaking motion from the wrist without giving the arm any motion from side to side.

*Sink* (to fall from a high to a low estate).—Reverse the motion above.

*Rise, Appear* (come up unexpectedly).—Holding the left open hand out in front, bring the right "G" hand under it and thrust the forefinger up between the middle and third fingers of the left hand rather suddenly.

*Shut, Close*.—Strike the open hands together, forefinger to forefinger, their entire length.

*Open*.—With hands in position closed as above, draw them apart.

NOTE.—To open or close a window, place the hands, the left pointing toward the right, and the right toward the left, then strike the little-finger edge of the right against the forefinger of the left, for "shut." For "open" or "raise," place the hands together as above and then raise the right away from it.

*Injure, Harm*.—Hold out the left "A" hand and across the thumb strike the right "A" hand outward so the backs of the fingers and knuckles rub against the thumb rather forcibly. A slight injury may be indicated by making the motion easier and repeating it once or twice.

*Kill*.—Holding the left open hand out, pointing upward, and palm toward the right, thrust the right "G" hand outward, so the side of the forefinger strikes against the palm as the finger passes it and continues across the palm; give the forefinger a twisting motion. Note that the motion is one of stabbing. Some follow with the sign for "die," turning the open hand, palm up, off toward the side.

*Expand*.—Holding the bent "5" hands near together and palm to palm draw them apart toward the side in a way to indicate increasing size.

*Condense, Make brief*.—Hold the "C" hands out and bring them together so the right comes just above the top

of the left and when they touch (the little finger of the right along the forefinger of the left), close the hands to "S."

*Separate, Draw apart.*—Place the bent "B" hands with backs of the fingers together and draw apart toward the sides.

*Fish.*—Sign for the animal "fish," place the end of the left open hand against the right forearm with the right hand extended outward, move the right hand from side to side like the tail of a fish in swimming; then make motion as if lifting a fish-pole in the hands.

*Hunt.*—Make motion as if holding a gun in the hand and dulling the trigger, repeating the motion and moving the imaginary gun from side to side.

*Earn.*—Holding the left open hand out, palm up, place the right "C" hand upon it and scrape it across the palm toward self.

*Save.*—Hold hands somewhat close to self, repeat the motion above, then while turning palm of left hand toward self and making a pocket with it and the body, thrust the right "&" hand into it.

*Spend.*—Lay the back of the right "&" hand in the open left; push the right out across the left into position of "5."

*Lie, Recline.*—Lay the back of the right "V" hand in the palm of the open left. Sometimes the right hand is also drawn a little toward self.

*Rest.*—Fold the arms across the breast.

*Aspire, Aim toward securing an object.*—Place the end of the forefinger of the right hand at the side of the forehead just above the eye, and hold the left "G" hand out, forefinger pointing upward; bring the right forefinger away

from the forehead and carry it to and strike the end of the left forefinger with its end.

*Fine, Charge.*—Place the end of the forefinger of the right “G” hand against the open left hand, palm up; draw the right hand away, crook the finger, and strike the end of the joint downward against the palm of the open left hand, now turned toward self, allowing the right hand to pass down past the left.

*Tax.*—Strike the end of the forefinger of the right “G” hand in the upward turned palm of the open left several times.

*Revive, Bring up something from the past.*—Reach the hands back over the right shoulder and grasp imaginary object and drag it forward.

*Hide.*—Place the thumb of the right “A” hand against the mouth, then bring it down and place it under the left bent hand held in front, palm down; the left hand rests on the right at end of sign.

*Seek, Investigate.*—Move the right “C” hand in front of the face in a circle from right to left, keeping the “C” side toward the face; keep the motion continuous for a little while.

*Depend.*—Suspend the right “G” hand by the forefinger upon the edge of the left open hand, palm held toward self.

*Suspend, Hang.*—Crook the forefinger of the right “G” hand and make motion of hanging it on an imaginary nail.

*Sleep.*—Draw the right “5” hand down across the length of the face, touching the palm against it.

*Wake.*—Place the closed “O” hands at the side of the

eyes (one on either side) and quickly open the thumb and forefinger, thus representing the opening of the eyelid.

*Scatter*.—Draw the “&” hands up against the breast, end to end, then throw them both outward toward the sides, opening the hands to “5.”

*Beg, Ask alms*.—Hold out the right hand as a beggar does and draw it toward self several times.

*Wash*.—Rub the “A” hands, fingers across fingers, as one does in rubbing clothes in the wash.

## OCCUPATIONS OF MANKIND.

In indicating the individual following any occupation, make the sign for that occupation and add the sign for “-er,” as follows: Bring the open hands, palms near the body and fingers pointing forward but inclined toward each other at an angle of 45 degrees, up to the breast; with the palms against the body, press them downward, indicating thus the individual.

*Law*.—Hold up open left hand, fingers up, pointing the thumb toward you; lift up the forefinger of right “G” hand and throw it against the palm of the left near the end of the fingers; strike the palm this way several times but each time striking it lower down. For “lawyer” add sign above described for “-er.”

*Preach*.—Hold up the right “F” hand above the shoulder slightly forward and out; in this position throw the hand out and down, toward an imaginary audience. For “preacher” add “-er.”

*Teach*.—Hold up “&” hands, one on either side of the head opposite the temples; push them outward, opening them; repeat the action several times. “Teacher,” add “-er.”

*Lecture, Orator*.—Hold up the open hand to the side and front, as a speaker does in making a gesture; bring it down diagonally a little toward the other side and repeat motion several times. “Lecturer,” add “-er.”

PLATE XI.





*Cook.*—Place right hand on palm of left and turn it as if it were a pancake. “Cook” (one who cooks), add “-er.”

*Baker.*—Would be literally “bread maker;” make sign for bread by holding bent left hand in front; with the right “B” hand used as knife, make act of cutting across backs of fingers; then imitate action of kneading, and add “-er.”

*Carpenter, Cabinet-Maker.*—Make motion of planing a board; add “-er.”

*Printer.*—Make motion of printer in putting type into a stick; add “-er.”

*Shoemaker.*—Push the ends of the forefingers of “G” hands toward each other as if they were awls forced through a piece of leather; bend the ends of the fingers and draw them away from each other as if they were drawing back the thread. Or,

(2) Make sign for “shoe,” thus: Push right “&” hand into the partly closed left hand, and sign for “maker.”

*Tailor.*—Make motion of sewing and add “-er.”

*Dressmaker.*—Sign first for “female;” then rub the hands lightly downward against the body several times, indicating its covering, for “dress;” then add sign for “maker.”

*Merchant.*—“Seller.” Indicate the kind of merchant by sign for what he sells and add “seller.” Thus, grocery-man is literally “sugar seller” or “seller of sugar, food, etc.”

*Build.*—Build up the hands by placing the palm of one on back of other, like laying bricks, repeating the motion with each hand alternately several times, raising them during the action.

*Artist.*—Sign for “draw;” using the hand as a rest and the little finger as a brush, make motion of drawing, then add “-er.” Or,

(2) Using both little fingers as brushes, holding them opposite, make motion (in the air) of drawing, adding “-er.”

*Farmer.*—Sign for “farm,” *i. e.*, bring the left arm up against the breast, or a few inches from it, so the “A” hand rests near left shoulder. Add “-er.”

*Blacksmith.*—Pound the forefinger of the left “G” hand with the right “S” (little finger end); add “-er.”

*Doctor.*—Place the forefinger of “D” right hand on the pulse of left hand and add “-er.”

*Nurse.*—Same, but use “N” instead of “D.”

*Surveyor.*—Hold the hands as if they were adjusting a surveyor’s instrument in front of you; make motion of sighting and measuring along; add “-er.”

*Secretary.*—Reach up the hand as if to take an imaginary pen from behind the ear; bring it down and make motion of writing; add “-er.”

*Treasurer.*—Sign “money keeper.”

*President.*—Reach the “C” hands up at either side of the head and grasp imaginary horns, carrying both “S” hands out simultaneously; then sign “rule over” thus: bring left hand down, thumb toward the breast; open the right hand and reach it out and pass it over the left arm in a semicircle from right to left.

*Vice-President.*—Make sign for “president” and then “second”—holding right “V” hand partly upward and twisting the hand half around.

*Governor.*—The end of the forefinger of “G” hand is

placed against the temple; withdraw it, describe a small circle in the air, and place end again on temple; next pass right hand over left, etc., as in "president."

*Soldier.*—Hold the "A" hands at one side one above the other as in holding a gun, soldier-like, against the side.

*Captain, or Officer in general.*—Place the hand upon the shoulder, thus indicating the shoulder straps or epaulets.

*Army.*—Sign for soldier and then for "class," *i. e.*, bring the "C" hands out and draw them toward each other to a central point.

*Robber.*—Draw the "N" hands (fingers) across the upper lip, from centre to side (one on either side) and add "-er."

*King.*—Place the right "K" hand just below the left shoulder, then carry it down to the opposite side of the body near the waist; add "rule over;" to this sign add "country" and we have "kingdom."

*Queen.*—Same with right "Q" hand.

*Emperor.*—Same with right "E" hand.

NOTE: In all of the last three, as well as in the case of all persons exercising power of authority, it is more correct to add "rule" as below.

*Rule, Exercise authority over.*—Hold the hands forward as if holding lines; pull first one and then the other; bring the left open hand, palm down, toward the right and against the breast and at the same time extend the right open hand, palm down, straight out and around toward the left, describing a semicircle in front of the body from right to left, as in latter part of the sign for "president."

*Superintendent, Foreman* (the person exercising control).—Make sign for male, then follow with last part of sign as above, bringing the left hand in and the right out and over. If the person exercising authority is a female, the sign for "female" is made instead of that for "male."

## ADJECTIVES AND ABSTRACT NOUNS.

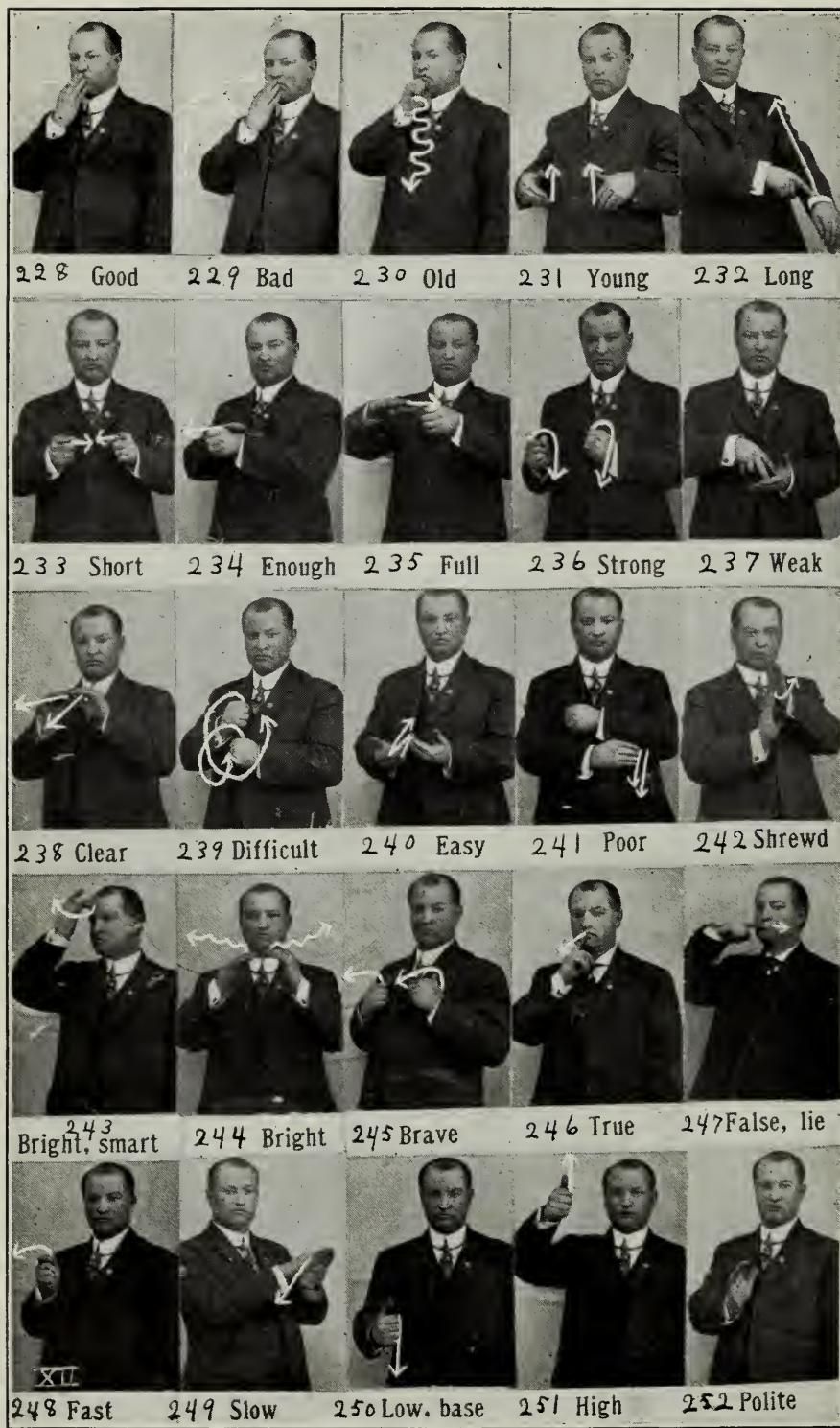
NOTE: In the sign there is no distinguishing difference, as a rule, between the adjective and the abstract noun. Whether one or the other is meant is determined by the context or the circumstances under which it is used. Comparison is indicated by following the sign for the adjective by a sign indicating the degree, without any pause, thus: For the comparative ("er"), draw the "A" hand out toward the right side in front, raising it with a slight jerking motion to the height of the shoulder. For the superlative ("est") make the same motion but carry the hand higher to a level just above the head. For example, in making the sign for "better" the end of the open hand is placed against the mouth and the sign for "good" is made, but before quite finishing it the "A" hand is brought up the side as indicated so that there is no stop made, the whole movement appearing as one sign. To make "than," bring the right hand from the sign of the adjective and degree quickly downward, palm down, past the left open hand, held vertically edgewise, pointing outward.

*Good*.—Place the end of the palm against the mouth; then bring it down against the open left hand so the back of the right hand rests in the palm of the left. In common use the latter part of the sign is omitted and the hand is simply thrown forward from the mouth.

*Bad*.—Same position of the hand as in "good;" in bringing the hand away draw it slightly toward the right, turn it palm down and throw the hand downward.



PLATE XII.



*Old.*—Place the “S” hand against the end of the chin and with a shaking or trembling motion pull it downward, as if pulling an imaginary beard.

*Young.*—With the open hands in front on a level with the waist-line, palms toward self, make a brushing motion with the ends of the hands against the body, upward, carrying them on away from the body. Repeat several times.

*Long.*—Placing the forefinger of the right “G” hand lengthwise near the wrist of the extended left arm, draw it up the full length of the arm to the shoulder.

*Short.*—Holding the “G” hands in front and elbows resting against the sides, bring the forefingers toward each other. Or,

(2) Place the finger of the right “H” hand edgewise upon the fingers of the left “H” hand, near the latter’s knuckles; move the right fingers toward the end of the left.

*Enough.*—Hold out the left “S” hand and across the top pass the palm of the open right hand, making the motion outward.

*Plenty.*—Repeat the sign for “enough” several times successively and to make it more emphatic add “much.”

*Full.*—Hold out the left “O” hand and pass the palm of the open right hand over it, making the motion from right to left.

*Strong.*—Hold out the “S” hands to the front from the side; moving them slightly to one side, describe a small arc or circle, making a show of using considerable force. The motion is something like slinging a sledge hammer.

NOTE: The sign for “strong” is somewhat similar to that for “can;” in the latter no circular motion is given the hands but they are brought straight down.

*Weak*.—Place the ends of the fingers of “V” hand in the palm of the open left hand; push the right hand against the palm so that the fingers bend and the hand falls against the palm.

*Clear, Plain*.—Bring the “&” hands in front, pointing out, so that the thumbs and forefingers touch at a common point; move the hands outward and apart while the fingers are separated, bringing the hands to position of “5.”

*Obscure* (hard to understand or make out).—Place the “5” hands palm to palm; pass the right across the left and back several times.

*Soft*.—Hold out both “5” hands with the fingers and thumb bent slightly toward each other; bring both hands to position of “&,” as if pressing something soft in your hand.

*Hard*.—Strike the back of the left fist with the back of the right. Or,

(2) Strike the back of the left fist with the fingers of the “H” hand bent almost double, striking the middle joint of the middle finger on the back of the fist.

NOTE: The latter sign is often used in the sense of a “hard case,” or a “hardened sinner,” when made once and with considerable force. By touching the heart with the middle finger of the right open hand and then making sign for “hard” is indicated one without feeling, “hard hearted.”

*Difficult* (hard to perform).—Place the “S” hands one above the other; then circle one around the other, moving both at the same time, the motion being outward and down (not from side to side). Make a show of some effort in moving the hands.

*Easy*.—Hold out the left bent hand, fingers pointing

toward the right and slightly up; with the open right hand brush lightly against the back of fingers, carrying the right hand upward and beyond the ends of the fingers.

*Poor*.—Holding the left arm over against the body in front, grasp the under part of the sleeve with the right hand and pull it down once or twice.

*Rich*.—Place the “&” hand, back down, in the palm of the open left hand, as in the sign for “money;” lift and let fall again once or twice and then draw it up, opening the hand and separating the fingers somewhat, indicating “much money.”

*Poor, Lean*.—Place the thumb on one side of the face and the forefinger on the other; draw them downward and draw in the sides of the cheeks.

*Fat*.—Hold the “5” hands, with fingers slightly bent in, one on either side of the face, and as you puff out the cheeks, draw the hands away toward the sides.

*Cruel, Rude*.—Hold out the left “G” hand with the back up; with the end of the forefinger of the right “G” hand held in a similar position but farther back, strike the left forefinger between the knuckle and the middle joint and push it along the entire distance of the forefinger and beyond; at the same time draw the left forefinger back; repeat this operation with the other hand, *i. e.*, left against right, and make the motion several times, using the hands alternately.

*Rough* (in sense of rude in manner).—Pass the ends of the fingers of “5” hand, bent, lengthwise across the open palm of the left hand, making the motion outward from the wrist to the end of the hand.

*Rough* (as to its surface).—Holding hands at right angles, pass the end of the right hand across the back of the left,

giving it a waving motion as if it were passing over a rough surface.

*Smooth*.—Hold the “&” hands out and rub the end of the thumb against the ends of the fingers, drawing the hands a little away from each other. This sign also indicates “of fine quality.” Or,

(2) First draw the right “G” forefinger across the length of the back of the left hand (held at right angles) and then follow with the sign as above. Or,

(3) Draw the right open palm, turned down, across the left open palm turned up.

*Sharp* (a sharp edge).—Holding the open left hand out, pass the end of the middle finger of the right “5” hand (slightly bent further in than the other fingers) along the lower edge as if feeling its keenness, then draw away the hand quickly, giving it a twist so that the finger comes to point downward.

*Sharp, Shrewd*.—Using the right open hand as a whetstone, make motion of whetting against the edge of the open left hand.

*Sharp, Bright, Intellectually brilliant*.—With the middle finger of the right “5” hand bent in, place the end against the centre of the forehead, then throw it off with a twist, so that when the hand comes to rest the fingers point outward. The motion is similar to that in first sign for “sharp edge,” but the sign is made from the forehead instead of the edge of the hand.

*Dull* (as to edge).—Holding the left open hand in front, palm toward self, strike the bottom edge with the top edge of the right “B” hand brought up from below.

*Dull, Stupid*.—Strike the forehead with the fingers of the right “A” hand at the middle joints. Or,

(2) Strike the end of the left open hand, in front, palm toward self, with the fingers of the right "A" hand. Or,

(3) Hold the left "B" hand in front, palm down; place the right "C" hand so the thumb is directly under knuckle of the forefinger of the left and the "C" measures the imaginary thickness of the skull; move the hand along to the end of the forefinger, keeping it still in the same position.

*Sly*.—Same as for "shrewd." Or,

(2) Make sign for "fox," *i. e.*, grasp end of nose with the "F" hand and wave the other fingers of the hand; then follow with sign for "same" in sense of "like," *i. e.*, bring the "G" hands together with the forefingers extended parallel. Or,

(3) A slang sign often used is to make the sign for "ghost" in a peculiar manner and very quickly, as follows: Make the shape of "U" with the thumbs and forefingers, extending the other fingers; place the right hand above the other, fingers pointing toward self; with a quick motion draw the right hand upward and the left hand down, and while doing so close the ends of the forefingers and thumbs. This sign is used to indicate that something is done "on the sly."

*Tall*.—Hold the open left hand pointing up; against the palm place the right "G" hand, end of finger pointing up; push the right hand upward the length of the left hand and beyond.

*Short* (in stature).—Hold the right bent hand out at one side indicating the height of the person described (real or imaginary); lower and raise the hand two or three times.

NOTE: For "short" in length, see preceding pages; for "short" in time, see under "Measurements of Time."

*Bright, Glistening* (as to condition).—Hold the “5” hand out till the ends of the fingers come nearly together; draw the hands upward and outward toward the side, giving the fingers a rapid motion like that made when playing a piano. The idea is that the fingers represent scintillating beams of light. Or,

(2) Using one hand (“5”), draw it upward from left to right, describing a semicircle, and give it a waving or twisting motion all the while.

*Brave, Courageous*.—Place the “A” hands on either side of the breast so that they are just below the shoulder; in placing them there first leave the hand somewhat open and as you reach up make a grasping motion against the body; move the hands straight out from the shoulder nearly the length of the arms; move the upper part of the body forward the least bit.

*Cowardly, Afraid, Timid*.—Hold up the “5” hands, with palms out, as if to ward off some danger; bring the hands back toward the body with a downward motion and draw the body back as if shrinking from imaginary danger.

*Lazy*.—Throw the right “L” hand against the left shoulder.

*Idle*.—Place the thumbs of the “L” hands at the arm pit, and wave the fingers.

*Wide*.—Place the open hands near together, palms toward each other, and then draw the hands apart.

*Narrow*.—Place the open hands as above, but farther apart, and then draw toward each other.

*Width*.—Make sign first as in “wide” and then as in “narrow,” indicating the idea of size.

*Deep.*—With the “G” finger pointing down push the hand downward. The sign is sometimes made by pushing the finger down between the middle and third finger of the left hand held out, back up.

*Shallow.*—Hold out the left open hand, palm up, and above it hold the right open hand, palm down; push the hands toward each other, draw them back, and repeat the motion several times. Or, sign “deep, little.”

*High.*—Pointing upward the forefinger of “G” hand, raise the hand to some height. Or, using the bent hand, pointing the fingers out, raise the hand, and as the length of the arm is reached extend the hand.

*Far.*—Pointing the “G” finger outward, move the hand slowly out the full length of the arm. Or,

(2) Place the “A” hands in juxtaposition so the middle joints touch and the thumbs point toward each other, the left hand resting close to the breast and the other a little in front; draw the right hand away slowly outward the full length of the arm.

*Mixed.*—Place the bent “5” hands one above the other so the fingers point toward each other; with a circular stirring motion move the right hand around from right to left and the left from left to right; continue the motion until the hands have described two or three circles.

*Orderly, Ready.*—Extend the open hands, pointing outward, and parallel to each other, over toward the left side; lift them both together [from the wrists, move toward the right a little, and let them come down again; repeat the motion until the hands have been moved over to the right side.

*True, Indeed.*—Place the tip edge of the forefinger of “G” hand, pointed upward, against the lips and move straight forward some distance, keeping it perpendicular.

*False, a lie.*—Move the forefinger of the right “G” hand, held lengthwise, across the mouth from right to left with finger pointing toward the left. Or,

(2) Move the tip of the finger held perpendicularly across the same way. This indicates a less heinous falsehood, a “fib,” or softens the accusation, and is used in preference to “lie” when speaking of imitations or false material.

*Awful.*—Hold the “O” hands one against either temple; throw both hands simultaneously forward from the head, not quite arm’s length, opening the fingers the while, so they assume position of “5” at the end of the sign. The sign may be made with one hand only.

*Fearful.*—Place the “F” hands, one against either cheek, near the jaw; move them slowly to the temples and finish as above in “awful.”

*Dangerous.*—Make sign for “fearful” and follow with “happen,” *i. e.*, bring hands to position of “G” and quickly drop and twist them inward until they come to rest, backs up, parallel and pointing outward.

*Careful* (exercising watchfulness).—Place the “V” hands one resting across the other, the left pointing outward and the right pointing toward the left; slowly raise and lower both hands, keeping them in same position.

*Careless, Heedless.*—Hold the “V” hand in front of the forehead, pointing up; move back and forth from right to left and left to right several times.

*Different.*—Cross the ends of the “G” hands pointing outward; draw the fingers and hands apart toward the sides.

*Various* (different, in sense of many kinds).—Use the same motion but while drawing the hands apart give the forefingers a vibrating, up-and-down motion.

*Curious.*—Move the “C” hand with opening toward the left, in front of the face, describing a circle from right to left.

*Funny, Humorous.*—Rub the ends of the fingers of the “N” hand downward along the end of the nose, holding the palm side down.

*Busy.*—Make the sign for work, *i. e.*, strike the top of the left wrist with the under side of the right wrist, holding the hands in position of “S,” and add sign of “action.”

*Action, Active.*—Place the bent hands with fingers pointing down, in front out from the sides; draw them apart toward the sides and again bring them near; repeat the motion rather rapidly.

*Perfect.*—Hold the left “P” hand pointing up; strike tip of the middle finger with the tip of the middle finger of right “P” hand. It is like throwing the “P’s” together.

*Correct, Exact.*—Holding the left “G” hand pointing out, the “G” up, strike it on the top with the right “G” hand held in a similar position.

*Alone.*—Move the “G” hand, with the back outward, and the finger pointing upward, straight out from the front and while doing so give it a zigzag motion from side to side.

*Lonesome, Lonely.*—Draw the forefinger of the “G” hand, held perpendicular, its length downward, across the mouth; then follow with the sign for “alone” as above.

*Fast, Quick, Rapid.*—Make the motion as in shooting a marble except that you hold the end of the thumb directly on the end of the forefinger. Or,

(2) Extend the left open hand pointing edgewise outward; with a quick motion bring the right hand up alongside and, pushing it straight out, strike the hands palm

to palm, pushing the right hand on out beyond the end of the left and drawing the left well back.

*Slow*.—Draw the right hand slowly down the back of the left, held out and turned slightly upward.

*Noble*.—Strike the heart with the right “N” hand, palm against the body. It is usual to give something of a flourish to the hand as it is brought up to the position against the heart.

*Low, Base*.—Let the “A” hand drop in stages, holding it out in front from the side.

*High, Prominent*.—Holding the “A” hand out in front from the side, slowly lift it to a height above the head.

*Polite, Courteous*.—Strike the breast with the thumb of the “5” hand, all the fingers pointing upward; repeat the motion several times.

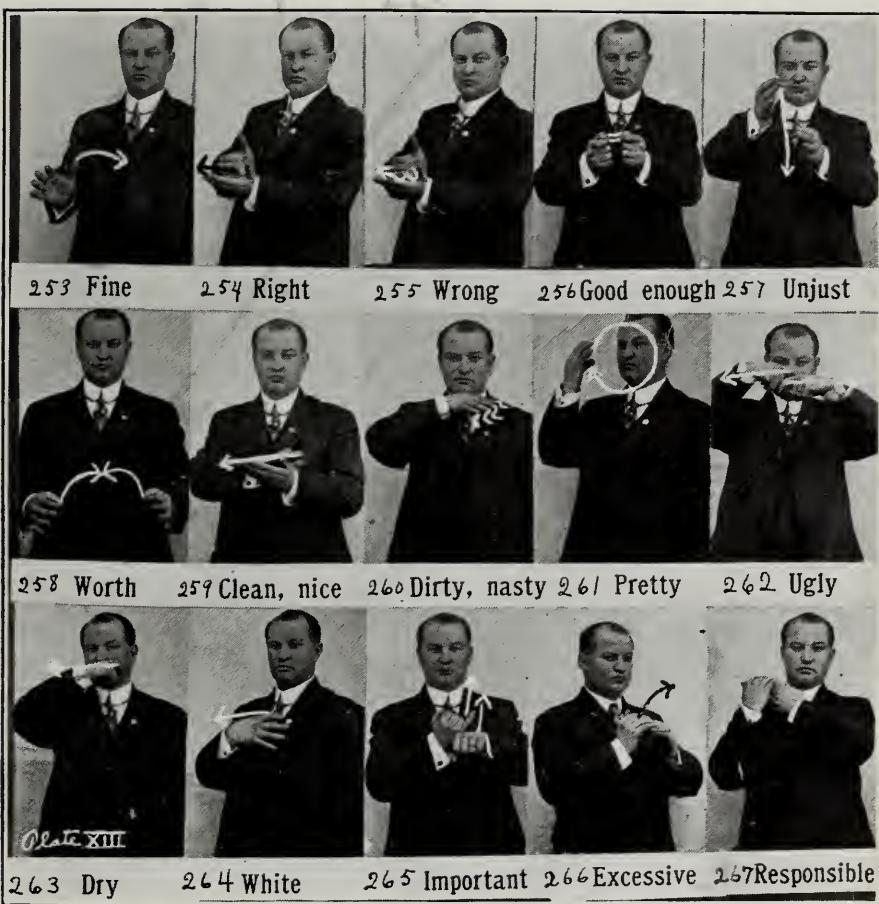
*Fine*.—With the “5” hand held somewhat farther out, bring back and strike the breast once as above, but more forcibly; or, as in “nice,” pass palm of right hand over left palm outward.

*Magnificent*.—Place the “5” hands pointing outward with thumbs against the body just above the waist-line and one hand on either side; draw the hands up almost to the level of the shoulders and then let them fall away; while the hands are moving upward give the fingers a vibrating motion. The sign may be made with one hand only.

*Right*.—Hold out the open left hand, palm up; diagonally across the palm push the right open hand with edge touching the palm. The sign may be made straight across.

*Wrong*.—Push the hand across as above but in a zig-zag way instead of in a straight line.

PLATE XIII.





*Just, Fair.*—From a position toward each side, bring the extended “O” hands together so the thumbs and fingers touch.

“*Good Enough,*” “*Goody.*”—Holding the closed “O” hands perpendicular, strike the “O’s” together several times with some vindictiveness.

*Unjust, Unfair.*—Hold the hands in position as in above when the hands are brought together; raise the right hand and bring it down forcibly so that the “O” of the right hand strikes against the “O” of the left.

*Fair* (in the sense of good to a moderate degree).—First make the sign for good, then bring the open hands out toward the side from a position in front, as follows: let the hands come up edgewise and gradually turn them with palms up and give a slight shrug of the shoulder. Or, make sign for “medium,” as explained below.

*Worth.*—Holding the extended “O” hands out in front, somewhat down, bring them up together in front as in “just,” but note that they are brought from a lower position and gradually approach each other and not from the sides straight together as in “just.”

*Worthless.*—Sign for “worth,” then follow with turning the hands apart, and dropping them. Or,

(2) Strike the closed “O” hands together several times, bringing the thumbs and forefingers as closed together, then draw the hands apart. Or, in the last part of the sign open the hands quickly, draw the right hand above the left, and strike the palm of the left with the back of the right and let the hands then fall apart.

*Valuable.*—Sometimes expressed by the sign for “worth,” but it is more correct to add sign for “money” and “much,” made as follows: *Money*—Strike the palm of the open left hand with the back of the right “&” hand several times.

For *Much*—From its position in the palm, draw the right hand away, letting it become “5” hand with fingers pointing toward palm of left.

*Nice, Clean, Pure*.—Place the right open hand upon the open left, crosswise and palm to palm, and letting the right hand rest near the ball of the thumb; pass the right hand along the length of the left. When made in connection with “ghost” or sacred subjects this sign means “*Holy*.”

*Dirty, Nasty*.—Place the back of the “4” hand under the chin and wiggle or wave the fingers.

*Pretty, Beautiful*.—Place the right “5” hand before the face; while the hand describes a small circle, close the fingers and thumb till the hand has assumed the “&” position, when finishing the circle. The fingers move in a larger circle than the wrist, which is kept nearly stationary.

*Ugly, Homely*.—Crook the forefingers of the “G” hands and bring them up in front of the face so that the fingers are directly at the end of the nose and the fingers barely crossed (but not locked); draw the hands apart toward the sides. Or,

(2) Place the “A” hands, or the closed “O” hands, one at either cheek, but not touching them, as in pinching or grasping something between the forefinger and thumb; push one hand up and the other down, repeating the motion several times, the hands going up and down alternately as if distorting the face.

*Medium, Midway*.—Hold the left open hand out in front with the palm toward self; place the right “B” hand pointing out so the lower edge of the right is directly across the top edge of the left, between the thumb and fingers.

*Expensive, Dear.*—Lay the back of the right “&” hand in palm of left, for “money;” draw it away to the right and then drop it with a kind of jerk.

*Cheap.*—Begin sign same as above; lift the right hand away and while doing so turn it so its palm faces down toward that of the left, and then push the right hand toward the left as in “small,” thus indicating a small amount of money.

*Wet.*—Sign for “water,” *i. e.*, place forefinger of “W” hand against the lips; then bring both hands in front, and with both in position of slightly bent “5” hands close the fingers to a point with the thumb, as in the “&” hand, and repeat the opening and closing of the hand alternately several times, as if handling something wet.

*Dry.*—Draw the crooked forefinger of the right “G” hand from left to right across the mouth.

*Color.*—Placing the end of the right “B” hand in the centre of the left palm, give it a twisting motion as near as possible like an artist mixing colors on his palette.

*Red.*—Draw the end of the forefinger of the right “G” hand downward across the lower lip, two or three times.

*Pink.*—Draw the “P” hand downward across the mouth or just the lower lip.

*Blue.*—Holding the “B” hand up in front give it a trembling or shaking motion while drawing it toward the right side.

*Green.*—Similar motion with the right “G” hand.

*Yellow.*—Similar motion with the right “Y” hand.

*Purple.*—Similar motion with the right “P” hand.

*Brown.*—Holding the right “B” hand in front, move it to the right side while working the fingers. Or,

(2) Give the shaking motion with the "R" hand, at same time keeping fingers open.

*White*.—Place the palm of the open right hand against the breast; draw it away (to the front), bringing the fingers into the position of "&."

*Black*.—Draw the forefinger of the right "G" hand across the right eyebrow from left to right.

*Gray*.—With the "5" hands held in front, palms to self, throw them in and out in opposite directions so the fingers of one hand strike the fingers of the other as the hands pass, as it were, through each other. Or make "black" and "white," then "mix."

*Several, Few*.—Gradually extend the fingers of the right "A" hand, one at a time, beginning with the forefinger.

*Wild*.—Push the "5" hands up (one on either side of the head), above the head at the sides, giving them a violent shaking motion, twisting them at the elbows.

*Tame* (same as *Pet*).—Rub the back of the left "B" hand with the palm of the right several times, similar to the stroking of a cat.

NOTE: The verbs are signed the same way, and the noun "pet" same as above.

*Wilful*.—Strike the breast upward with the thumb of the right "A" hand several times; or rub upward with the same hand against the breast, giving the body a slight forward movement as if pressing against the restraint of the right hand.

*Important*.—Place the right "I" hand upon the back of the left "A" hand and elevate the latter, carrying the right hand with it. Or,

(2) Hold the left "A" hand out at the front from the side, thumb extended, and pointing toward the left almost over the shoulder; place the right "A" hand in same

position, somewhat lower and diagonally under the left about the centre of the waist; elevate both at the same time toward the left.

*Strange*.—Sign “know” and “new” together.

*Heavy*.—Holding the open hands in front, palms up, lift them with an apparent effort as if they held a load.

*Light*.—Same motion, but quick and easy as if the load were light.

*Pleasant*.—Holding the open hands just above the shoulders, palms toward back, wave them backward over the shoulders.

NOTE: This sign is used also to indicate “taking a walk” though it should be followed by the sign for “walk.”

*Drunk*.—Toss the end of the thumb of the “Y” hand against the mouth as if carrying a bottle to the mouth to drink; then move the right arm, pointing upward from the elbow, forward in a staggering way.

*Excessive, Exceed, Above the Ordinary*.—Placing the left bent hand in front, palm down, rest the right bent hand upon the backs of the fingers, and then carry it up more or less according as the excess is great or small.

*Empty, Gone, Out of, denoting Absence*.—Place the right “5” hand in the left “C” hand, the “C” over the back of the right which is pointed up; drop the right hand down out of the left and let the latter close over it to “O.”

*Stylish, Fashionable*.—Place the “&” hands side by side, pointing outward and touching; carry first the right forward toward side, assuming “5” position, and then draw it back; do the same with the left hand and repeat the motion several times.

*Responsible*.—Place both hands, one above the other, on the right shoulder, indicating that something rests thereon.

## MEASUREMENT OF TIME, SPACE, AND QUANTITY.

*Time*.—Crook the forefinger of right "G" hand and with the tip end tap the back of the left "S" hand. Or,

(2) Upon the palm of the left open hand held edgewise pointing outward, describe a circle with the right "T" hand.

*Period of time*.—Hold out the open left hand palm up and pointing outward; pass the right "G" hand along the length of the left palm.

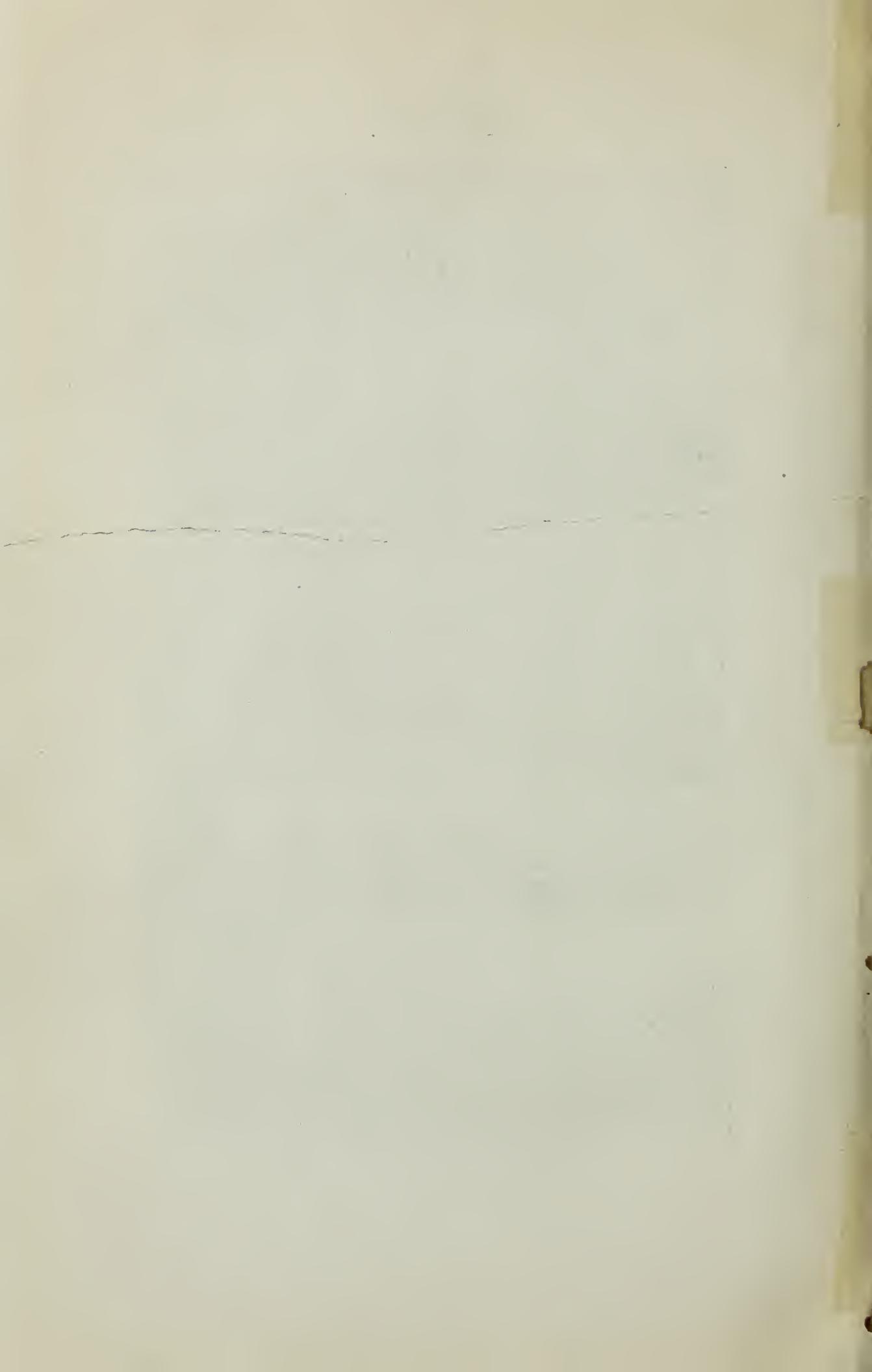
*Time* (a short period of).—Place the right "H" hand, pointing outward, across the left "B" hand held in front pointing toward the right; with a scraping motion move it back and forth along the top of the forefinger of the left hand.

*Day*.—Hold the right "G" hand out, pointing away from the body toward the right side, the arm held straight from the elbow; place the open left hand against the arm near the elbow and holding it there turn the right arm with the elbow as a pivot toward the left and describe a semicircle with the right hand. When the right hand comes to rest it should be near the left arm pointing to the elbow. Sometimes the sign is made the other way, by placing the right hand near the left elbow, as in the last position, first and moving it from left to right.

NOTE: Any part of the day may be indicated by stopping the hand in the sign when it points at the position of the sun at the designated time, as the hand is supposed to represent the course of the sun.

PLATE XIV.





*Night.*—Place the hands and arms in position as if about to sign for “day” but move the hand down and describe a semicircle below the arm from right to left, thus representing the course of the sun during the period of time from set of sun to its rising.

*Morning.*—Extend the right arm as in day, but with the open hand palm up; place the edge of the left open hand upon the forearm near the elbow. Or,

(2) Instead of placing the left hand so far back place it on the wrist.

*Noon.*—With the left hand against the right arm as in “day” hold the right “B” hand pointing directly overhead or pointed slightly out, indicating the position of the sun at noon.

*Evening, Night.*—Rest the wrist with the bent right hand upon the edge of the left “B” hand and turn the hand downward.

*Forenoon.*—Indicate by passing the arm in the sign for “day” across that part of the arc between morning and noon.

*Afternoon.*—Indicate by passing the arm in the sign for “day” across that part of the arc between noon and evening.

**NOTE:** To indicate very early in the morning let the right hand point more down than straight out, according to the earliness of the hour. And in late at night likewise let the right hand point down more than usual.

*Sunrise.*—Hold out the left open hand, palm down, to represent the horizon; pass the right “O” hand from under the left and bring it up above the left close to the outer edge and thus represent the sun peeping up.

*Sunset.*—Hold left hand as above but place the right “O” hand just above the edge of the left and drop it below.

*Now.*—Place the bent hands pointing outward, palms up, in front, about the waist line; drop them a little rather quickly.

*To-day.*—First sign “day” and then follow with “now.”

*To-morrow.*—Place the right “A” hand against the right cheek with the thumb pointing backward; give the hand a twist outward so that the thumb, describing a semicircle, points to the front while the hand is brought out beyond the face.

*Yesterday.*—Place the “Y” hand with the end of the thumb at the corner of the mouth; throw the hand back and bring the thumb against the cheek again near the ear, or carry it a little farther back and throw it over the shoulder.

*In a few days.*—Place the “A” hand against the cheek as in “to-morrow;” give the hand a similar motion as in “to-morrow” but more slowly; gradually bring the fingers out one by one as in “few” (see preceding pages). Or,

(2) Sign for “few,” “days,” and “after.” “After” is signed as follows:

*After.*—Place the left “B” or open hand in front, palm toward self and the right open hand in same position with palm of fingers flat against the back of the left-hand fingers; hold the left hand still and push the right hand out and away from it. Or,

(2) Hold the left “B” hand palm down but with outer edge turned slightly down half way; across the back of it pass the right “B” hand so the edge strikes first the top edge of the left hand and then points suddenly down.

*Before.*—Same position as in “after,” but with the hands reversed so that the right hand is on the inside, and draw the right hand toward self. Or,

(2) Hold the left open hand pointing upward and back of hand toward self; right hand in position as above and draw toward self.

*Daily, Every day.*—Place the “A” hand against the cheek as in “to-morrow;” push it straight forward a little beyond the cheek; repeat the motion several times. Or,

(2) Make sign for “every” (see preceding pages) and “day.”

*A few days ago.*—Place “A” hand with the end of the thumb against corner of the mouth; holding the thumb still there, draw the hand back and gradually open out the fingers one by one until the hand assumes the position of “5.” Or,

(2) Sign “few,” “days,” and “ago.” “Ago” is signed as follows:

*Ago.*—Throw the right hand back over the right shoulder with the palm backward.

*Week.*—Clap the hands together crosswise, raise the right forefinger to represent “one.”

*Next week, or In a week.*—Same sign for week, but when the hand is raised to make “one” it is thrown forward to indicate it is in the future. Any number of weeks in the future may be indicated by making any number on the fingers and throwing the hand forward.

*Last week, A week ago.*—Make sign for “week” and then throw hand back over shoulder, palm back.

*Month.*—Hold out the left “G” hand, forefinger pointing upward; beginning at the upper end of the left forefinger, draw the end of the forefinger of the right “G” hand down

its entire length. "Next month" is indicated by following the sign by the sign for "future" (see preceding pages), and last month is indicated by following the sign by that for "ago" (see above).

*Weekly* is indicated by repeating the sign for "week" two or three times, each time throwing the forefinger forward from the hand.

*Monthly* is indicated by repeating the sign for "month" two or three times.

*Year*.—Place the "S" hands one above the other; with the right hand now encircle the left, passing the hand outward, and bring to rest in original position.

*Yearly*.—Strike the top of the left "S" hand with the bottom of the right "S" hand thrown outward against it, and as it strikes extend the forefinger of the right hand and move the hand outward beyond the left; repeat two or three times.

*Hour*.—Upon the palm of the left open hand held straight out, representing the dial of a clock, place the right "G" hand with the forefinger pointing upward, representing the hand of the clock; with the right forefinger now circle the face of the palm as a hand would circle the face of a clock.

NOTE: Using the forefinger of the "G" hand almost any part of the hour may be indicated. Thus, fifteen minutes after any hour is indicated by pointing the forefinger at the position of the hand at 3 on the palm; half after, by pointing the finger at 6, and so on.

*Minute, A moment, etc.*—Place the forefinger of right "G" hand as in "hour" and move it the least bit to the right, indicating the space of the clock passed by the minute-hand in one minute. This sign may often be interpreted as "in a moment." For "a moment ago" move the forefinger backward the same space.

*Second.*—Place the forefinger of “G” hand on the left palm as above where the second hand is on the dial of a watch and move it rapidly around.

*Always, Forever.*—With arm and elbow at side, hold out the right “G” hand pointing outward; move the hand along out, describing a circle with the end of the forefinger.

*Never.*—Hold out the right “B” hand to the front straight from the side, and with the hand describe a complete circle from left to right, not moving the elbow out of its position; when the hand returns to its starting point draw it slightly to the right; then throw it out at the right side. Some use the “G” instead of the “B” hand.

*Once.*—Dip the end of the forefinger of the right “G” hand against the palm of the left open hand, bringing it away quickly.

*Twice, Thrice, etc.*—are indicated by making the sign twice or thrice and raising the fingers to indicate the number of times.

*Sometimes.*—Repeat the sign for “once” several times. The sign made slowly or rapidly indicates whether it is frequent or seldom.

*Again.*—Holding out the bent right hand with palm partly up give it a slight twist, turning the palm toward the left, and strike the end against the open palm of the left hand.

*Often.*—Repeat the sign for “again” several times.

*First.*—Hold the thumb of “A” hand up perpendicular and strike it with the forefinger of the right “G” hand.

*Last.*—Extend the little finger of the left “A” hand and with a downward motion strike it with the forefinger of the right “G” hand.

*Near.*—Hold the left bent hand, palm toward self, over toward the right side and draw the right open hand toward it so its palm approaches the back of the left hand.

*Next (nearest).*—Holding the left bent hand out in front, palm toward self, and the right open hand between it and the body, throw the right hand over the left and bring its palm quickly against the back of the left.

*Next (after the first).*—Hold out the left “L” hand with the forefinger of the right “G” hand pointed just over and across it; giving the wrist a twist bring the right forefinger around the end of the left forefinger and up against its underside.

*Now, The present.*—Hold the bent hands in front of self, palms up; with a slight jerk lower them a little.

*Then.*—Strike the end of the forefinger of the left “L” hand with the end of the forefinger of the right “G” hand. Or,

(2) Holding the left “L” hand pointing toward the right strike the thumb with the forefinger of the right “G” hand; quickly close the left forefinger and drop the right hand down just outside of the left so the palm side of the right fingers barely touches the knuckles or middle joints of the left hand; then extend left forefinger again and strike it with the forefinger of the right “G” hand.

*When.*—Hold the forefinger of the left “G” hand pointing upward, palm side toward self; point the forefinger of the right “G” hand at its end; describe a circle with the right forefinger and then touch the end of the left forefinger with the end of the right forefinger.

*During, While.*—Hold the “G” hand straight out in front from the sides but back almost to the sides; push both hands straight out, one on either side.

PLATE XV.





*Much.*—Hold the “5” hands so their palms are toward each other, and draw them apart. It is usual to draw the left hand a little downward toward the left while the right hand is drawn upward toward the right. The extent to which they are drawn apart indicates the quantity.

*Little.*—In the closed “O” hand rub the end of the thumb against the end of the forefinger.

*Small.*—Hold the open hands out palm toward palm and press them toward each other, repeating several times.

*Large.*—Hold the “L” hands palm to palm and draw them apart.

*Inch.*—Extend, then bend the thumb of the left “A” hand and enclose the space between its end and middle joint between the forefinger and thumb of the right hand.

*Foot.*—Extend the thumbs of the “A” hands and then hold them together horizontally, thumb end to thumb end, and hold up one finger for “1.”

*Measure.*—Make sign for “foot” and move it along separating and touching the thumb ends. Hold the thumbs in the direction the measuring is supposed to be done.

*Yard.*—Draw a yard along the arm, as one would in measuring cloth.

*Mile.*—Hold out the right bent hand in front from the side and drop it; then lift it a little, move it forward and bring it down again.

*Monday.*—Describe a small circle with the “M” hand.

*Tuesday, Wednesday, Friday, and Saturday* are all made with the same motion of the hand as above (*i. e.*, describing a small circle) using the “T,” “W,” “F,” and “S” hands respectively.

*Thursday*.—The “T” hand is quickly changed to “H” and the same motion is made. Some make the “H” only.

*Sunday*.—Raise the open hands, one on either side, to the level with the shoulders, palms outward.

*Spring*.—Draw the crooked forefinger of the right “G” hand across the forehead, then sign for “grow,” *i. e.*, push the right “&” hand up through the left “O” hand.

*Summer*.—Draw the crooked forefinger of the “G” hand across the forehead.

*Winter*.—Hold the “S” hands out to the front from the sides and shake the whole of the forearms and hands together as in “cold.”

*Fall*.—Hold the left “S” hand up near the left shoulder, doubling the arm; downward against the lower end of the forearm near the elbow pass the right open hand, palm downward, so the forefinger of the right hand brushes against the arm.

*Breakfast*.—Sign “eat” (raise the right “&” hand to the mouth) and “morning” (see preceding pages).

*Dinner*.—Sign “eat” as above, then “noon” (see preceding pages).

*Supper*.—Sign “eat” as above, then “evening” (see preceding pages).

*Since*.—Place the forefingers of the “G” hands above the right shoulder, end to end, but not touching; giving each a turn so the ends describe circles opposite each other, bring them both forward to the front.

*Not yet*.—Same as “now” or “late,” depending on use.

*Late*.—Hold the right open hand pointing down from the elbow extending out at the side, and swing it back and forward from the wrist.

*Holiday.*—Sign “idle” and “day.”

*Beyond.*—Place the open hands in front, palms toward self and together, so the palms of the fingers of the right are against the backs of the left fingers; lifting the right hand a little, carry it out some distance toward the front and drop it to original level.

*Place.*—With the ends of the little fingers of the “I” hands meeting (thumbs at top) end to end, draw each away at the side and describe a half circle, bringing them to meet again nearer the body.

*Where.*—Extend the open hands, palm up, from the side out to the front and give them a side to side shake with a look of inquiry on the face.

*Here.*—Bring open hands, palms up, near the body, end to end but not touching, and let each describe a small circle in opposite directions outward, coming toward each other again nearer the body.

*There.*—Point to a distance.

*Centre.*—Describing a circle with the right open hand above the palm of the left open hand, drop it into the centre of the palm.

*Yet, Still.*—Place the right “Y” hand at the side and carry it out straight forward from the side. This also conveys the idea of continuity.

## ARTICLES OF FOOD, FRUIT, ETC.

*Bread*.—Hold in front the left bent hand, thumb pointing outward; across the back of the fingers, draw back and forth the edge of the little finger of the right “B” hand.

*Butter*.—Holding the open left hand with the end pointing upward, brush the end of the “H” hand downward against the palm of the left.

*Meat*.—Grasp the fleshy part of the left hand between the thumb and forefinger, by the thumb and forefinger of the right hand.

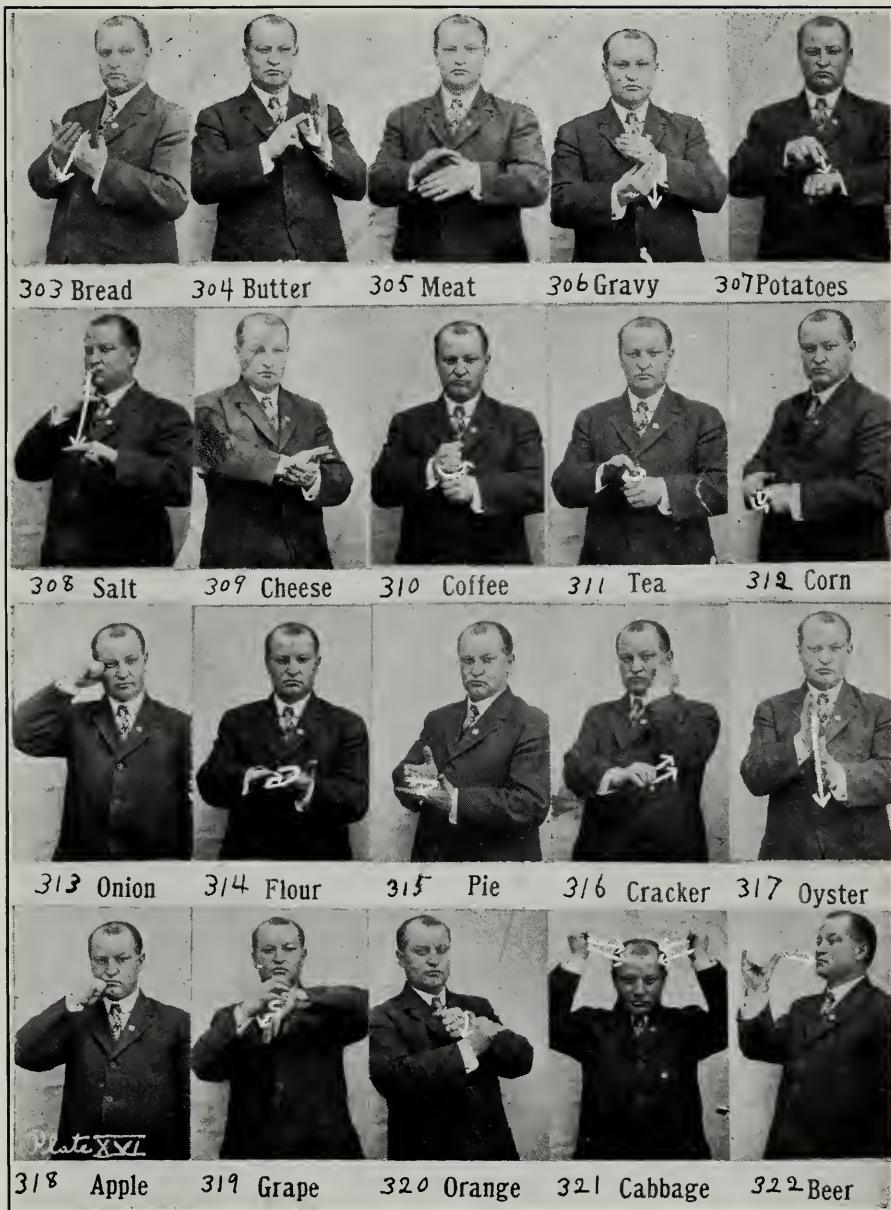
*Gravy*.—Grasp the fleshy part of the palm near the little finger of the left hand with the forefinger and thumb of the right hand and draw them away from the hand, letting them close when they drop away. Or,

(2) Make a “spoon” with the right “C” hand and give it a slight twist as if dipping and emptying the spoon.

*Potatoes*.—Making a “fork” of the right fore and middle finger of the right hand, stick it against the left “S” hand. Some hold the left hand in position of “&.”

*Salt*.—Place the end of the right “H” hand against the lips; bring it away and down with a twist turning the palm side down and strike the end against the back end of the left “H” hand.

PLATE XVI.





*Pepper.*—Draw the forefinger of the right “G” hand from left to right across the right eyebrow; bring the hand out to the right and let it assume the position of the open “O” hand, then throw it toward the imaginary plate as you would a salt shaker.

*Milk.*—With the “S” hands make motion of milking.

*Cream.*—Making a “spoon” of the right “C” hand, make motion of “skimming” across the back or palm of the left open hand.

*Cheese.*—Place the fleshy parts of the hands, palm to palm, the right hand pointing to the left and the left to the right, so the fingers extend beyond the palms; with a twisting motion rub the palms against each other.

*Coffee.*—Placing the “S” hands one on top of another, make a grinding motion as if turning a coffee mill.

*Tea.*—Trace the rim of the left “O” hand with the ends of the thumb and forefinger where they join in the extended “O” hand.

*Corn.*—Make motion of shelling the left forefinger with the right hand. “Roasting ears” may be indicated by making the motion of eating corn off the right forefinger as a “cob.”

*Tomatoes.*—Make sign for “red” (*i. e.*, draw the forefinger of the right “G” hand downward against the lower lip); place the end of the right thumb in centre of the left palm and with this as a pivot make a circle on the palm with the end of the forefinger. Or,

Draw the end of the right thumb around the outside of the left “S” hand as in slicing.

*Beans.*—Pass the right closed “O” hand along the length of the forefinger of the left “G” hand, with a pecking motion.

**NOTE:** This sign is used indiscriminately for *rice*, *oat-meal*, and all kinds of *grain*.

*Peas.*—Make sign as above; then, grasping the left forefinger near the knuckle with the thumb and forefinger of the right hand, pass the thumb down its length as in motion of pulling the peas.

*Onion.*—Rub the right fist at the corner of the right eye.

*Radish.*—Make sign for “red” (see “tomatoes” above) and then draw the left forefinger between the thumb and forefinger of the right hand to indicate its shape.

*Flour.*—Make sign for “grain” (see above), then rub palms of the hands together.

*Fish.*—Extend the right open hand, pointing out, thumb edge up; place the end of the left open hand against the wrist of the right, and work the right hand like the tail of a fish.

*Cake.*—Place the right “5” hand against the palm of the open left, so the ends of the fingers form almost a circle; lift the hand away a little, at the same time drawing the ends of the fingers closer together but not touching. Precede or follow this with the sign for sweet, *i. e.*, draw the end of the right “H” hand downward across the mouth.

*Biscuit.*—Same as for cake (above) except make the sign for “warm” or “hot” instead of for “sweet,” as follows: Hold the right hand over mouth and draw away quickly as if the hand were warm or hot.

*Pie.*—Place the bent right hand down against the left palm so the fingers point toward the left; lift the right hand, turn it so the fingers point straight out and let the hand drop on the palm again and the two lines thus made will indicate the size and shape of a slice of pie.

*Doughnut.*—Bite “R” between the teeth.

*Toast.*—With the right “V” hand used as a fork “stab” first against the back of the left open hand, then against the palm of same.

*Pickle.*—Make sign for “sour” (carry the forefinger of the right “G” hand to the mouth and make a slight puckering thereof); then down the length of the forefinger of the left “G” hand draw the end of the right forefinger as if to split it.

*Cracker.*—Throw the right “S” hand against the left elbow, holding the left “S” hand up near the right shoulder.

*Oysters.*—Hold the hands palm to palm; draw the right hand away and up; then with a motion like cutting with a hatchet throw the right hand downward against and beyond the left so that the palms rub as the hands pass.

*Soup.*—Making a bowl with the left hand and a spoon with the right, make a motion of dipping the soup from the left hand to the mouth with the right.

*Sugar.*—Draw the end of the open right hand downward across the mouth.

*Nut.*—Bite the end of the right thumb of “A” hand, nail down, and strike the top of the left “S” hand with the right “S.”

*Peanut.*—Sign for “nut;” then with the thumb and forefinger of the right hand grasp the end of the forefinger of the left “G” hand and give a twisting motion as in breaking the end of a peanut.

*Apple.*—Place the right “S” hand at the corner of the mouth, so that the middle joint of the forefinger touches it, and give the hand a twisting motion several times.

*Peach.*—Bring the hands, one from either side, to the mouth, making “&” with both of them; or,

(2) With the “&” hands together in front make motion of tearing a peach apart.

*Pear*.—Grasp the left “&” hand in the fingers of the right and lightly draw the right hand off the left so it assumes the position of “&” when clear of the left; then make a “stem” on the left hand by placing the forefinger of the right “G” hand against the end of the left “&” hand, which is not moved during the sign.

*Grape*.—Against the back of the left “&” hand strike the ends of the fingers of the right bent “G” hand; repeat the motion several times, each time a little farther down on the left hand till the fingers of the right have passed the knuckles of the left.

*Fruit*.—Sign as in “grow” (push the right “&” hand upward through the left “O” hand); when through, quickly make left “&” hand and grasp it over the back with the fingers of the right and draw them down and off the entire length of the left hand.

*Strawberry*.—Make sign for “red” (draw forefinger across lip); grasp the thumb of the left “A” hand from the back with the right hand so that the fingers of the right clasp over those of the left and the end of the right thumb nail rests against the back of the knuckle of the left thumb, thus indicating the size of the berry.

*Currant*.—Sign “red” same as above; then grasp the little finger of the left “I” hand as above, only rest thumb against palm side of little finger.

*Banana*.—Make motion of peeling the forefinger of the left “G” hand as if it were a banana, then sign “yellow,” (give the right “Y” hand a twisting shake several times).

*Orange*.—Holding the left “S” hand in front, place the end of the thumb of the right “Y” hand against the back of the left hand, and draw it across, downward, the width

of the hand. Some add "yellow" as above. Others add "sweet" (see preceding pages).

*Lemon.*—Same as above, then add "sour" (see preceding pages). Or,

(2) Hold the "S" hand against the mouth as if it held a lemon and contract it as if squeezing a lemon.

*Watermelon.*—"Thump" the back of the left "S" hand. Some add "green" (give a twisting shake to the right "G" hand).

*Muskmelon.*—"Thump" as above; then along the back of the left open hand draw the thumb and forefinger, an inch apart, to indicate the ridges along the side of the muskmelon.

*Pumpkin.*—"Thump" as above and add "yellow" (see above).

*Cabbage.*—Strike the sides of the head with the wrists of the "A" hands, one on either side.

*Turnip.*—Rub the nail side of the thumb of the right "A" hand in the centre of the palm of the open left hand.

*Molasses.*—Draw the forefinger of the right "G" hand across the width of the mouth from left to right (knuckle to end).

*Gum.*—Crook the forefinger of the right "G" hand and place the crook of the joint at the corner of the mouth and pull it down and repeat the motion several times, the mouth making a chewing motion also.

*Beer.*—(Including intoxicating drink.) Throw the right "Y" hand against the mouth, end of thumb striking the mouth.

*Wine.*—Rub the right "W" hand against the cheek.

*Vinegar.*—Strike the mouth with the forefinger side of the right "V" hand.

## ANIMALS.

*Animal*.—Lock the ends of the fingers, or place them end to end (not necessarily touching) and place hands, palm to breast; move the hands outward and back following motion of chest in breathing.

*Horse*.—Place the “H” hands against the head, one on either side, pointing upward; work them backward and forward a few times, indicating the ears.

*Mule, Donkey*.—Same, but use the whole hand instead of the “H” hand, to indicate size of ears.

*Cow*.—Make “horns” on the sides of the head with the “Y” hands.

*Dog*.—Pat the knee and snap the fingers as in calling a dog.

*Cat*.—Place the closed “O” hands on the lip, one on either side of the mouth, and with thumbs and forefingers pull imaginary “whiskers.”

*Sheep*.—Using the right “V” hand as shears, lay the fingers, backs down, on the upper side of the left forearm and work the “V” as shears, moving the fingers up the arm toward the elbow.

*Hog, Pig*.—Place the back of the open right hand under the chin with fingers pointing halfway between the left and the front and shake the end of the hand up and down.

PLATE XVII.





*Goat*.—Place the back of the right “V” hand against the chin so the knuckles touch the end of the chin; quickly raise the right hand now and strike the backs of the fingers in the bent “V” against the forehead, then straighten out the fingers, bringing them upward and outward and throwing the hand away from the forehead.

*Bird*.—With the knuckle of the forefinger of the “G” hand against the mouth and the finger pointing outward, bring the ends of the forefinger and thumb together to represent the bill, then work the bent arms as wings.

*Chicken*, specifically *A Hen*.—Make bill as above; then with the fingers of the bent “V” hand make scratching motion in the palm of the open left hand. Or,

(2) Make bill as above and then with the forefinger of the right “G” hand slash across the right side of the neck.

*Cock*.—Make bill; then place the right “3” hand (thumb and two fingers) with the thumb against the forehead to represent the cock’s comb.

*Turkey*.—Grasp the bridge of the nose between the thumb and forefinger of the right hand and pull away with a pinching motion; then hold the forefinger of the right “G” hand pendant from the breast.

*Duck*.—Make bill with two fingers instead of one, indicating wider bill.

*Goose*.—Make bill as in “duck;” then stretch out the forearm in a crooked motion to represent the neck of the goose.

*Pigeon*.—Make bill; then bring right “B” hand up, thumb side against the chin, and lower it in a half circle to the breast, indicating the protruding breast of the pigeon.

*Quail.*—Make bill; then “bore” the forefinger of the right “G” hand in the side of the neck, or bring the closed “G” hand up and draw it behind the ear.

*Robin.*—Make bill; then “red” (draw forefinger across lower lip) and then indicate breast.

*Elephant.*—Extend the whole arm from the front of the face, pushing the hand first up near the face and then outward and down to represent the trunk.

*Camel.*—Place the “C” hand, palm up, in front of the neck, then draw it out, tracing in the air the shape of the camel’s neck.

*Lion.*—Place the bent “5” hand above the forehead, palm side down, and draw it above and over the head toward the back, shaking the hand at the same time.

*Tiger.*—Make sign for “cat” (see above) and then with the forefinger and thumb held an inch apart indicate the stripes by rubbing against the body.

*Leopard.*—Make sign for “cat” (see above) and then strike the side with the ends of the fingers of the bent “5” hand to indicate the leopard’s spots.

*Zebra.*—Make sign for “horse” (see above); then with thumb and forefinger as in “tiger” represent stripes against the sides of the body.

*Wolf.*—Push the forefingers of the “G” hands (one on either side of the mouth) upward from the chin, indicating the wolf’s fangs; then bring the bent “5” hand in front of the face, drawing it outward from the nose to indicate that shape of the wolf’s nose.

*Fox.*—Grasp the end of the nose with the “F” hand and work the rest of the fingers.

*Squirrel.*—Bend the fingers of the “V” hands and place them up before the mouth, so the fingers of one hand point toward those of the other; throw the ends of the opposite fingers together several times.

*Rabbit.*—Cross the “H” hands so the right rests upon the left; the right points toward the left and the left toward the right; work the fingers forward and back, each in the same direction.

*Deer.*—Make “horns” of the “5” hands, one on either side of the head, and then extend the hands outward to indicate the size of the horns.

*Bear.*—Cross the arms so the right hand will be near the left elbow and the left hand near the right elbow, as in hugging; draw the arms apart so the fingers of the hands will scratch along the arms as they come apart.

*Monkey.*—Strike the hands against the front of the body, near the side, so the ends of the fingers scratch upward, turning them inward as the hands rise against the body; repeat the scratching motion and at the same time put the end of the tongue between the lower front teeth and the lip, pushing it outward to indicate the shape of the monkey’s chin.

*Snake.*—Holding the right “V” hand down at the side, fingers pointing forward, extend the hand along in a zig-zag way to indicate the motion of the snake crawling. Or, indicate the same motion with the right “3” hand, with the thumb pointing up. Or,

(2) With the right elbow resting in palm of left hand, make a “coil” sign with the right “G” hand forward.

*Frog.*—Place the right “V” hand against the throat; then with the “V” hands held one beyond the other and both pointing toward the left, bend and unbend the two

fingers of each hand, representing the motion of a frog's legs in swimming.

*Butterfly*.—Lock the thumbs with the hands crossed, backs down, (the hands being on opposite sides); or, place together the ends of the thumbs of open hands, palms down, and work the hands as the wings of a butterfly.

*Worm*.—Wriggle the forefinger of the right "G" hand on left palm to represent motion of worm in crawling.

*Rat*.—Rub the "R" hand upward across the side of the nose, or use both "R" hands in the same way.

*Mouse*.—Rub the end of the forefinger of the right "G" hand in the same way as above in "rat," or use both forefingers.

*Bee*.—Place the end of the forefinger of the right "G" hand against the right cheek; then remove and brush the open hand, edge against the cheek, outward.

*Fly*.—Make motion with the right hand on left arm as of reaching out and catching a fly off the table or in the air.

*Spider*.—Cross the hands, fingers pointing outward, and clasp the little fingers; work the fingers like the legs of a spider, extending the hands forward the while.

*Insect*.—Place the thumbs of the open hands, end to end, palm down and fingers pointing outward, and, bending the ends of the fingers, work them like the legs of an insect.

NOTE: The diminutive of animals is indicated by preceding or following the sign by that for "baby" (folding the arms across and indicating action of holding a baby).

Specifically "*Bull*," and by inference the male of animals, is indicated by rubbing the "A" hand in a circle on the forehead, the fingers against the head.

*Fish.*—Extend the right “B” hand in front straight out from the waist, or a little above it; then place the end of the left open hand at right angles against the wrist of the right, and then wiggle the right hand from the wrist as if it were the tail of a fish.

## THE WORLD AND NATURE.

*The World*.—Placing the right “W” hand, fingers pointing outward, first upon the left “S” hand, encircle it with the right, starting the hand outward.

*The Earth, or The Globe*.—Hold the left “S” hand as if it were grasping an axis held between the thumb and middle finger of the right hand; move both hands as if the left were turning or swinging on this imaginary axis. This sign is also used to mean “geography.”

*Land*.—Rub the ends of the thumb over the ends of the fingers, using both hands. Sometimes the sign for “farm” or “country” is added (rub the open right hand on the under side of the left forearm.)

*Sky, The Heavens*.—Hold the “B” hands up in front, their ends pointing out and touching; draw them apart toward the side and down, so they describe the arc of the sky.

*Sun*.—Holding the forefinger of the right “G” hand pointing up toward the sky, describe a circle in the air with it; then bring hand to position of “&” turned and pointing down; then bring the hand downward, while the fingers are opened to “5,” thus representing the beams of light from the sun; in this position raise the hand back with a vibrating motion.



PLATE XVIII.



NOTE: The above numbers should read 343, 344, 345, 346, 347, 348, 349, 350,  
351 and 352.

*Moon.*—Hold the right “C” hand over the side of the right eye and looking up at the sky lift the hand, still in position of “C,” upward toward an imaginary moon, and end as in “sun,” above.

*Star.*—Hold the “G” hands up in front, pointing the forefingers upward toward the stars; bring the right hand back a little and then strike the left forefinger with the right, carrying it along the length of the finger; do the same with the other hand and repeat this motion several times.

*Light.*—Hold the “&” hands out in front and somewhat elevated, pointing out and touching at the ends; push the hands out and to the side, opening the hands to “5.”

*Bright and Clear.*—Hold the “5” hands together, end to end in front; draw them apart, lifting them upward and out toward the side, while the fingers are worked up and down as in playing a piano.

*Light* (that which throws beams).—Place the right “&” hand upon the thumb of the left “A” hand, then extend the right hand outward, opening the fingers to “5,” and then spreading the hand out and around.

*Dark.*—Draw the forefinger of the right “G” hand across the right eyebrow from left to right; then bringing the open hands, palm to self, up in front, pass the right before the face toward the left and the left similarly toward the right so they pass each other in front of the face. The first part of the sign, drawing finger over eyebrow, is usually omitted.

*Clouds.*—Draw the forefinger across the eyebrow as above; then hold the “5” hands out in front elevated and encircle one with the other while they are moved about in front of the face.

*Water.*—Strike the mouth several times with the right “W” hand (the forefinger against the mouth).

*Rain.*—Sign for “water;” then bring the “5” hands elevated toward the side, fingers pointing out and palms down; drop the hands, lifting and dropping them several times in succession, the fingers thus indicating the falling drops of rain.

*Snow.*—Make sign for “white,” thus: place open hand against the breast and draw it away, closing the fingers against it, so that when it is free of the body it is in position of “&;” then end with hands same as above in “rain,” omitting “water.”

*Ice, Freeze.*—Hold the “5” hands out, palms down; drop the hands downward a few inches rather forcibly, at the same time quickly bending the finger ends and stopping them rigidly bent as the hands are brought to a stop.

*Lightning.*—Hold the forefinger of the right “G” hand high, pointing upward, and then bring it down quickly zigzag through the air.

*Thunder.*—Place the right forefinger to the ear, bring the “S” hands out to the front from the sides; jerk the right hand toward self and throw the left out toward the side, and then reverse the movement of the hands, repeating the motion several times.

*Earthquake.*—Sign “earth” (see above) and finish with hands as in “thunder.”

*Mountain.*—Strike the back of the left “S” hand with the back of the right “S” hand; then extend the open hands, palms down, toward the left, tilt them and lift them upward, following the side of an imaginary mountain; turn to cross the top and then bring the hands down on the other side of the “mountain,” thus having traced its

shape with the hands. Note that the left hand proceeds first and the right follows it.

*Peak*.—Make “mountain,” and finish with raising the “G” hands up from the sides and closing at a point.

*Hill*.—The sign is similar but the hands are not lifted so high.

*Valley*.—Place the right open hand elevated on the right side and the left similarly on the left, the palms outward; draw both hands down to meet in front of the waist-line, the hands thus tracing the sides of two opposite hills or mountains.

*River*.—Make sign for “water” (see above); then bring the left “4” hand out to the front from the side, palm down, fingers pointing diagonally away from the body toward the left; from making the sign “water” bring the right “4” hand down to the front in similar position and pointing in the same direction as the left, somewhat behind it; then move both hands diagonally toward the left, and as the hands move forward shake the fingers up and down unevenly to represent the flowing of the water.

*Spring*.—Make sign for “water,” then push the right “&” hand up through the left “O” hand and as it comes up change to “5” hand and work the fingers to represent flowing water.

*Grass*.—Push the right “&” hand up through the left “O” hand; then carry it out in position of “G” and pass it over an imaginary surface, giving it a shaking motion to indicate the green surface.

*Flower*.—Hold the “S” or the end of the “&” hand directly under the nose as if holding a bunch of flowers there to smell. Some make this sign first under one nostril and then the other. Some place the end of the

“&” hand under the nose and then open out the fingers to nearly “5” hand.

*Blossom*.—Sign for “flower;” then bring the “&” hands together, ends pointing upward, and open them out to “5” hands, thus indicating the opening of the flower.

*Wind*.—Holding the hands up in front with palm toward palm, wave them first to one side and then to the other, with more or less energy according to the intensity of the wind.

*Field or Garden*.—Place the ends of the “5” hands together so that the ends lock like the ends of a rail fence; draw the hands apart toward the sides and bring each around toward the body, indicating a fenced piece of ground, and then sign for “grow” (push the “&” hand up through the left “O” hand and then spread the fingers out to “5”).

*Tree*.—Let the right elbow rest in the left palm, the forearm extending straight up and the hand as in “5;” twist the hand with a shaking motion rapidly several times.

*Bush*.—Hold both open hands, palm toward palm, pointing upward, in front; rub one up against the other and reverse, a few times.

*Vine*.—With the “G” hand moving upward in a snake-like way represent the course of a climbing vine; then spread both open hands upward and outward.

*Grapevine*.—Make “Grape” sign; then “Vine.”

*Gold*.—Pinch the lobe of the right ear with the thumb and forefinger, then bring the “Y” hand out to the front and give it a shaking motion several times.

*Silver*.—Make “white” (place palm of right hand against breast and draw it outward, hand assuming the position

of “&”); then bring the hands together, making a hollow of them; shake as if they contained something to jingle.

*Tin*.—Strike under the chin with the back of the right “S” hand; then grasp the end of the open left hand with the fingers of the right and give a motion as if shaking or bending tin—the left hand representing the tin.

*Metal*.—Strike the back of the fingers of the left “4” hand with the bottom of the right “S” hand, striking it across the fingers from the forefinger to the little finger.

*Iron*.—Strike the forefinger of the left “G” hand with the bottom of the right “S” hand.

## THE DEITY AND RELIGION.

*God*.—Elevating the right “G” hand, point it outward, then draw it backward and downward toward self; the end then points up toward heaven. Some use whole open hand.

*Lord*.—Place the right “L” hand up near the left shoulder and carry it diagonally down to the other side of the body near the waist; then finish with sign for “rule,” *i. e.*, move the right open hand, extended at arm’s length in front from the side, over the left, bringing the left hand up against the body.

*Heaven*.—Both “B” hands touch at the ends in front and somewhat elevated on a level with the head; draw them apart toward the sides; bring the left hand back, twisting it so as to leave the palm outward and pass right open hand under left, turning it upward, and raise it until it shows above the left hand.

*Christ*.—With the “5” hands in front, pointing outward, palm toward palm, bend the middle finger of the right hand toward the left, and strike the centre of the left palm with it; withdraw it and repeat the motion with the left hand against the right. Note that the fingers thus striking the centre of the palm indicate the nails driven in our Saviour’s hands.

PLATE XIX.



NOTE: The above numbers should read, 353, 354, 355, 356, 357, 358, 359, 360,  
361 and 362.



*Christian.*—Sign for “Christ;” then “friend,” “follower,” or “believer” (see preceding pages.)

*Spirit, or Ghost.*—Place the slightly bent left hand, palm toward self, on a level with the breast, and the right hand, same position, on a level with the waist-line; lift the right hand and lower the left (the right on the outside and left inside), at the same time let both hands assume “&” position; the right hand stops when it reaches the height of the face and left reaches the waist-line.

*Holy Ghost.*—Sign “Ghost” as above and follow with “Holy” (see preceding pages). Or make “Holy” and “Ghost.”

*Church, Chapel.*—Place the right “C” hand on the back of the left “S” hand, thumb next the back. Or,

(2) Place ends of the “B” hands together to indicate roof of house, then make sign for Sunday, *i. e.*, raise hands at front of shoulders pointing upward, with the palms outward (literally, “Sunday house.”)

*Prophet.*—Place the ends of the fingers of the “V” hand on the face astride the nose and under the eyes (for “see”); then holding the left “B” hand in front, palm toward self, push the “V” through the left hand between the middle and third fingers which are parted to let the hand pass; finally end with open hands down against the body to indicate the person. Some pass the fingers under the left hand instead of between the fingers.

*Worship.*—Sign “kneel” (place the bent fingers of the right “V” hand in the palm of the left hand, the fingers thus representing the bent knees); then place hands in attitude of prayer or supplication and then sign “serve” (with the open hands in front, palms up, move them to one side and then to the other).

*Priest.*—Place the ends of the forefingers of the “G” hands, one at either side near the shoulder; draw them down held against the body until they reach just above the waist-line, then draw them toward the centre till they meet. Or,

(2) Placing the “4” hand against the breast, palm to self and fingers pointing up, draw down nearly to waist; place hand again at breast, but fingers pointing toward the left, then draw across breast to the right.

*Devil.*—Place the ends of the thumbs of the “3” hands at side of the head, the forefingers and middle fingers pointing outward; bend and unbend the fingers, indicating the supposed horns of his satanic majesty.

*Hell.*—Sign “devil,” then with the right “G” hand pointing down let the hand descend as far as it can.

*Swear, Curse.*—Bring the palm of the “5” hand up to the mouth, closing it to “S;” draw it away and bring it down with some force.

*Idol.*—Draw the “C” or, better, the bent forefinger of the right “G” hand down across the face for picture; with the “I” hands outline in the air a supposed image, and put hands in attitude of prayer.

*Bible.*—Sign for “Christ” (see preceding pages); then “book,” placing the hands palm to palm for the backs of a book and opening them.

*Moses.*—Place the thumb and forefinger against the sides of the head (one on either side near the temple); change to the position of the closed “O” hand as you draw them away from the head.

*Abraham.*—Holding the left arm against the breast, the hand near the right shoulder, strike the outside of the forearm near the elbow with the right “A” hand.

*Saviour.*—Cross the “A” hands at the wrists as if the hands were bound, and then bring the hands apart to indicate “freedom” and add the sign for “-er” to indicate the person.

*Catholic.*—Make the sign of the cross upon the forehead with the right “N” hand.

*Quaker.*—Clasp the hands together, then rotate the thumbs, one around the other.

*Baptize.*—Make sign for “water,” then make motion of sprinkling water on the forehead; or (2) bring the “A” hands toward the right and make motion of immersing imaginary person. For *Baptist* make the second sign for “baptize” and “-er” to indicate the person.

*Methodist.*—Bend the fingers of the right “V” hand and place them in the left palm like “kneel.”

*Presbyterian.*—Place the ends of the fingers of the right “V” hand in the palm of the left, or strike the palm with the right “P” hand.

*Episcopal.*—Bending the left arm against the body so the hand comes up near the right shoulder, place the forefinger of the right “G” hand against the outside of the wrist, then swing it down and around and strike it against the elbow, thus indicating the sleeves of the surplice.

NOTE: In each case when the person is meant, add the “-er” sign as given under “Occupations of Mankind.”

## COUNTRIES AND NATIONALITIES.

**NOTE:** The sign given usually (unless otherwise specified) indicates the country. To indicate the inhabitant or individual follow with the sign for “-er” as in occupations indicating the person, *i. e.*, with the palms toward self draw them against the body.

*Nation*.—Place the end of the fingers of the right “N” hand upon the back of the left “S” hand, withdraw them, describe a circle above the hand and let the fingers again rest on the left hand.

*America, signifying The Union*.—With palms toward self, lock the ends of the fingers of the “5” hands so they are crossed, one above the other (like rails on a fence), and drawing the hands toward the left, swing them around the front in a semicircle to the right side. Or,

(2) With the right “A” hand, thumb up, describe a circle on the back of the left hand.

*The United States*.—Holding the “U” hand out give it a circular motion and then follow with “S” in a similar motion.

*England*.—Reach the right hand across the back of the left open hand and grasp the fleshy part of the hand (so the right palm rests on the back of the left hand) and draw it toward self.

PLATE XX.





*Scotland.*—Bring the “5” hands up in front, palms toward self, the palm of the right hand resting against the back of the left in such a way that the fingers of both hands cross at an angle representing an “X;” let the hands drop away toward the sides. Note that the fingers when thus held represent the plaid.

*Ireland.*—With the right “V” hand at rest just above the back of the left “S” hand, describe a circle around it with the “V” and then bring the end of the “V” down on the back of the left.

*France.*—Holding out the “F” hand well toward the left, draw it across in front of self from left to right, giving the hand a twist meanwhile so the hand is changed from a position of thumb on top to palm down.

*Germany.*—Cross the hands in front, diagonally, so the wrist of the right “5” hand rests upon the wrist of the left and work the fingers of both hands.

*Holland.*—Place the thumb of the “Y” hand pointing outward, against the mouth, and draw it downward a distance and then out, representing the long stem and bowl of a pipe.

*Denmark.*—Describe a circle with the “D” hand in front of the forehead.

*Norway.*—Describe a motion with the “N” hand in front of the forehead.

*Sweden.*—Describe a circle with the “S” hand in front of the forehead.

*Spain.*—Lock the forefingers of the “G” hands under the chin.

*Italy.*—With the little finger of the “I” hand trace a cross upon the centre of the forehead.

*Rome*.—Place the ends of the fingers of the “N” hand against the centre of the forehead; lift it away and bring it down, placing it upon the end of the nose. Note that the ends of the fingers trace the outline of the prominent nose.

*Greece*.—Place the forefinger of the “G” hand upon the nose, pointing upward, letting the knuckle rest between the eyes, and then draw the finger down the length of nose. Note that this indicates the straight nose of the Greek.

*Turkey*.—Place the closed “C” hand a little above the forehead, thus representing the crescent.

*Switzerland*.—Place the end of the right “B” hand against the forehead; withdraw it, twist the hand around so the palm is out and strike the side of the head with the back of the hand.

*Russia*.—Place the “C” hands against the opposite sides of the waist.

*Egypt*.—Place the end of the open right hand on the end of the nose; withdraw it, describe circle above the nose, and bring the end of the hand at rest on the nose as at first.

*Africa*.—Place the end of the forefinger of the right “G” hand upon the end of the nose, withdraw and describe a circle above it and bring to rest again as at first.

*Negro*.—Place the fingers of the “N” hand upon the end of the nose, and rock it from side to side with a twisting motion.

*Europe*.—Describe a circle before the face with the right “E” hand.

*Asia, China*.—Place the ends of the forefingers of the “G” hands, one at the corner of either eye, and push upward a little, giving the eyes an almond shape. Or

simply place the end of the forefinger on the temple and twist it once or twice.

*Canada*.—Grasp the coat lapel (or an imaginary lapel) with the right hand and give it a little shake.

*North America*.—Make “N” then “A,” giving the hands a shaking or circular motion.

*South America*.—Same with “S” and “A.”

*New England*.—Pass the “E” hand across the length of the palm of the open left hand from the finger end to the palm.

*New York*.—Pass the “Y” hand across the length of the left palm from the heel to the finger ends.

*Washington* (both the man and the city).—Place the end of the right “W” hand on the right shoulder; bring it out and give it a circular motion up and down.

*Chicago*.—Give the “C” hand a shaking motion, or circle through the air with it.

*California*.—This State is sometimes indicated by the sign for “gold,” *i. e.*, pinch the lobe of the right ear and bring the “Y” hand out and give it a twisting, shaking motion. Or, leaving the ear, have the “Y” hand, after making a twisting motion, strike the palm of the left hand.

*Indian*.—Place the end of the thumb and forefinger of the closed “O” hand on the end of the nose and then carry it around and place it similarly against the ear.

*Jew*.—Placing the fingers of the bent “5” hand on the chin, draw them down and off, letting the hand assume the “&” position as it leaves the chin.

NOTE: Cities like Philadelphia, Baltimore, Omaha, etc., are indicated locally by use of the initial letter, usually giving it a twisting or shaking motion. Only the few larger cities have such a recognized sign throughout the country. But locally nearly all cities have their signs.

## PREPOSITIONS.

*Against*.—Strike the palm of the left hand with the end of the right “B” hand, holding the left hand so the right is thrown straight outward toward the left.

*About*.—Hold the left “&” hand out, pointing to the right, and around it circle the forefinger of the right “G” hand, pointing to the left.

NOTE: *About*, in sense of “almost” or “nearly” is signed like these words, as the signs always stand for the idea and not the word itself.

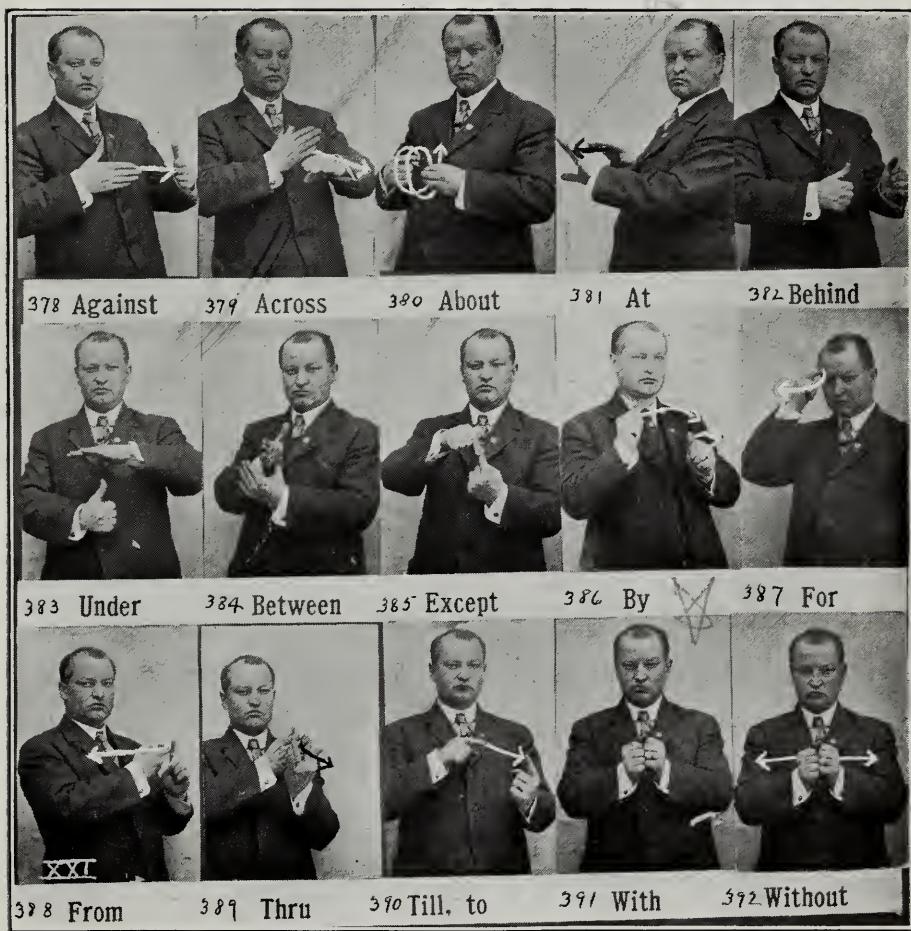
*Above*.—Touch the back of the open left hand, pointing outward, toward the right with the end of the open right, lift the latter away, and holding it still flatwise, let it describe a circle in the air. And,

(2) In the sense of “more than:” Place the end of the right bent hand, palm down, on the end of the open left hand, the right several inches above the left, drawing it first a little toward you and then directly above its original position. Note that you indicate an excess.

*Across, Over*.—Holding the left “B” hand out, palm down and pointing toward the right, pass the right “B” hand edgewise across the back of the left.

*Among*.—Hold the left bent “5” hand in front with the fingers pointing upward; with the forefinger of the right “G” hand pointing down move it in and out among the fingers of the left.

PLATE XXI.





*Around*.—Hold the left “&” hand pointing upward and circle it several times with the forefinger of the right “G” hand pointing down.

*At*.—Strike the back of the left “B” hand, pointing upward, with the right “B” hand.

*Before* (in time).—See preceding pages.

*Before* (in place).—Hold the open hands pointing upward, in front, one on right side, one on left, palm toward palm, and 5 or 6 inches apart; turn both hands at the same time, carrying the left to the front and the right toward self, still keeping them palm to palm.

*After* (in time).—See preceding pages.

*After* (in place).—Same as “behind;” see below.

*Behind*.—Place the “A” hands in front, one on right side and the other on the left, thumbs pointing upward; bring the right hand toward self around behind the left, the latter remaining stationary.

*Below*.—Hold the right open hand under the left, palms of both down; move the right around in a circle.

*Under*.—(If stationary). With the left open hand, palm down, in front, and right “A” hand between it and self, let the right hand pass down under the left. Or place the “A” hand under the left and describe a circle with it.

*Under*.—(If in motion). Same position and movement, but carry the right hand completely under the left and let the thumb come up above its edge.

*Near*.—Hold the bent hands over at the right side, the left on the inside and the right beyond a few inches, the palms of both toward self; draw the right hand toward the left but do not let the hands touch.

*Beside*.—Hold the “A” hands in front, one beside the other, thumbs pointing upward.

*Beside* (more).—Hold the left “&” hand in front pointing toward the right; bring the end of the right “&” hand to meet the end of the left, lifting it from a position in front toward the right side and then to meet the left.

*Between*.—Hold the left “C” hand in front, the opening up, and between the thumb and forefinger place the right “B” hand held edgewise; let the right hand move from side to side between the thumb and forefinger, striking first one and then the other.

*Except, But*.—Holding the left “G” hand in front with the forefinger pointing upward, grasp it with the thumb and forefinger of the right “G” hand, lifting it a little.

*But* (as a conjunction).—Cross the ends of the forefingers of the “G” hands pointing outward, and draw them apart, toward the sides.

*By*.—Hold the “A” hands in front, side by side, the right a little higher than the left; bend both hands toward the left, twisting them from the wrists, so the thumbs point over toward the left.

*During, While*.—See preceding pages.

*For*.—Place the end of the forefinger of the right “G” hand at the right side of the forehead; with a twisting motion to the hand bring it down and, pointing the forefinger straight out, push it forward some distance.

*From*.—Crook the forefinger of the right “G” hand, and place its middle joint thus crooked against the side of the forefinger of the left “G” hand, pointing upward (K of the double alphabet), and draw it away toward self.

*In*.—Place the right “&” hand downward into the left “O” hand.

*Into.*—Holding the left open hand out in front, palm down, and pointing toward the right, push the right “B” hand, palm down, from toward self down and under the left.

*Of.*—Hold the right “B” hand out forward from the side, pointing outward, and held edgewise; drawing the elbow slightly back, turn the hand palm down with a twisting motion; then continue to twist it until the palm is toward the right and as it assumes this position push the hand slightly toward the right and front. This sign indicates the idea of possession to some extent. Or,

(2) Hold the right “G” hand out straight from the side, pointing outward; give it a turning, twisting motion toward the inside, so the back of the hand is turned up; the forefinger describes a peculiar arch over from left to right. Or,

(3) Hold out the right “O” hand straight from the side and somewhat elevated; twisting it with a downward motion outward bring it into the position of “F.”

*On.*—Lay the right open hand upon the back of the left.

*Upon.*—Lift the right hand to the position as above.

*Off.*—Having placed the right open hand upon the back of the left, throw, or let it fall off.

*Out.*—Place the right “5” hand, pointing upward, in the left “C;” let it drop down and out of the left, the latter closing over it to “O” hand.

*Out of.*—(Away from). Placing the right “5” hand in the left “C,” pointing it downward, lift it upward and out toward the front, and close the left hand under it to “O.” For *Out of* in sense of “gone” see that word.

*Through.*—Push the right “B” hand edgewise outward between the middle and third fingers of the left, which

are open and closed over against the forefinger and little finger respectively, and pointing upward.

*Till*.—Holding the forefinger of the left “G” hand in front, pointing upward, palm to self, push the forefinger of the right “G” hand outward to and touching it, but let the right hand move slowly, and describe an arch over from self to the forefinger. Or,

(2) Move the bent forefinger of the right “G” hand, palm down, forward a short distance and then drop it.

*To*.—Same motion, but move the right forefinger straight to the left with an upward motion.

*Toward*.—Same motion but not touching the left forefinger.

*With*.—Hold the “A” hands side by side together, thumbs up, moving them forward together a little.

*Without*.—First sign “with,” then let the hands drop away toward the sides, opening the while.

*Like*.—Same as for “same,” see preceding pages.

PLATE XXII.





## MISCELLANEOUS.

*Why.*—Place the end of the open right hand on the head, above the right eye; bring it forward and downward, the hand as it drops assuming “Y” position.

*Because.*—Place the end of the forefinger of the right “L” hand at the forehead, above the right eye; draw the hand away to the side, assuming the position of “A,” and then raise the hand on a level with the top of the head. The hand is sometimes given a peculiar twisting motion.

*As.*—With the forefingers of the “G” hands extending outward, place the hands over toward the right, parallel, and then carry them over to the left side where they assume a similar position.

*If, Whether.*—Bring the “F” hands up in front and balance them up and down like the pans of a pair of scales.

*Proportion.*—Same as in “as” but use the “P” hands.

*Money.*—Strike the left open palm with the back of the right “&” hand several times.

*Bills.*—Draw the left hand edgewise between the thumb and fingers of the right hand. This sign also signifies “Dollars.”

*Very.*—Place the “V” hands near together, palm to palm, and draw apart toward the sides.

*Policeman.*—Place the right hand to the left side to indicate a star.

*Jail.*—Cross the fingers of the right “4” hand across those of the left.

*House.*—Place the ends of the open hands together in the shape of a roof.

*Town, City.*—Repeat the sign for “house” a number of times, moving the hands here and there or from side to side.

*Things.*—Placing the right “&” hand over toward the left, palm up, draw it toward the right, dropping the hand continuously.

*Bone* (or anything hard like porcelain, etc).—Strike the front teeth with the end of the forefinger of the right hand.

*Dish.*—Sign for “bone,” then with the ends of the hands together draw them toward self in a curve, bringing the heels together and thus indicating the round shape of a dish.

*Knife.*—Whittle against the left forefinger with the right “H” hand.

*Fork.*—Make a fork with the right “V” hand and “stab” it against the left palm.

*Spoon.*—Imitate the use of a spoon with the right “H” hand.

*Road.*—Holding the open hands palm to palm and pointing forward, carry them forward as if they represented the sides of a road.

*Fence.*—Lock the ends of the “5” hands and place at the side, then draw apart.

*Rubber.*—Strike the upper teeth from below with the end of the thumb of the right “A” hand, carrying the hand outward.

*Watch*.—Make motion of drawing a watch from the pocket and carrying it to the ear.

*Democrat*.—Shake the right "D" hand.

*Republican*.—Shake the right "R" hand.

*Room*.—Represent the four sides of a room, first by placing the hands on opposite sides, and then opposite in front; in the first the hands are palm to palm and in the last the palm of the right, being farthest out, is toward the back of the left.

*Chair*.—Point the forefingers of the "G" hands down, holding the hands apart the distance of the legs; carry the hands back and represent the hind legs and then sign "sit."

*Table*.—Same, but finish by drawing the hands, palms down, apart to represent the top of a table.

*Key*.—Twist the crooked forefinger of the right "G" hand in the centre of the left palm.

*Soap*.—Draw the end of the right open hand downward against the palm of the open left.

*Humbug*.—Place the bent hands one against the back of the other in front, palms toward self, and bend both hands together downward, bending from the knuckle joints.

*Door*.—Place the open hands edge to edge, pointing upward; swing the right hand away from the left and bring it back again.

*Flag*.—Hold the right forearm pointing up, supported on the left hand, and bending the hand from the wrist, wave it.

*Basket*.—Placing the right "G" hand under the wrist of the left, carry it in a semicircle to the elbow.

*Fire*.—Holding the bent hands, fingers pointing upward, move first one hand and then the other upward, wiggle the fingers, thus representing the flames.

*Hay*.—Push the right “4” hand upward in front of or against the mouth.

*Barn*.—Sign “hay house.”

*Deaf-mute*.—Place the end of the forefinger of the right “G” hand at the right ear and then carry it around and place it against the mouth.

*Principle*.—Throw the right “P” hand against the upheld palm of the open left hand.

*Conscience*.—Holding the right “G” hand just above the right side of the head, end of finger pointing toward the right temple, let the hand drop toward the head but not touching it. Repeat several times.

*Machine*.—Lock the fingers of the bent “C” hands in imitation of the cogs of corresponding wheels and rock them together several times in imitation of wheels turning together.

*Personal signs*.—Signs are frequently given to individuals, which in conversation are used instead of spelling out the person’s name. The following will suffice for illustrations:

*Rev. T. H. Gallaudet*.—Place the “G” hand at the right eye, the forefinger above and the thumb immediately below; draw the hand away toward the right and as the hand leaves the head bring the ends of the forefinger and thumb together.

*Dr. E. M. Gallaudet*.—Place the right “M” hand against the left side of the chest near the shoulder, the ends of the fingers touching the body; draw the hand to the right side of the chest to a similar position.

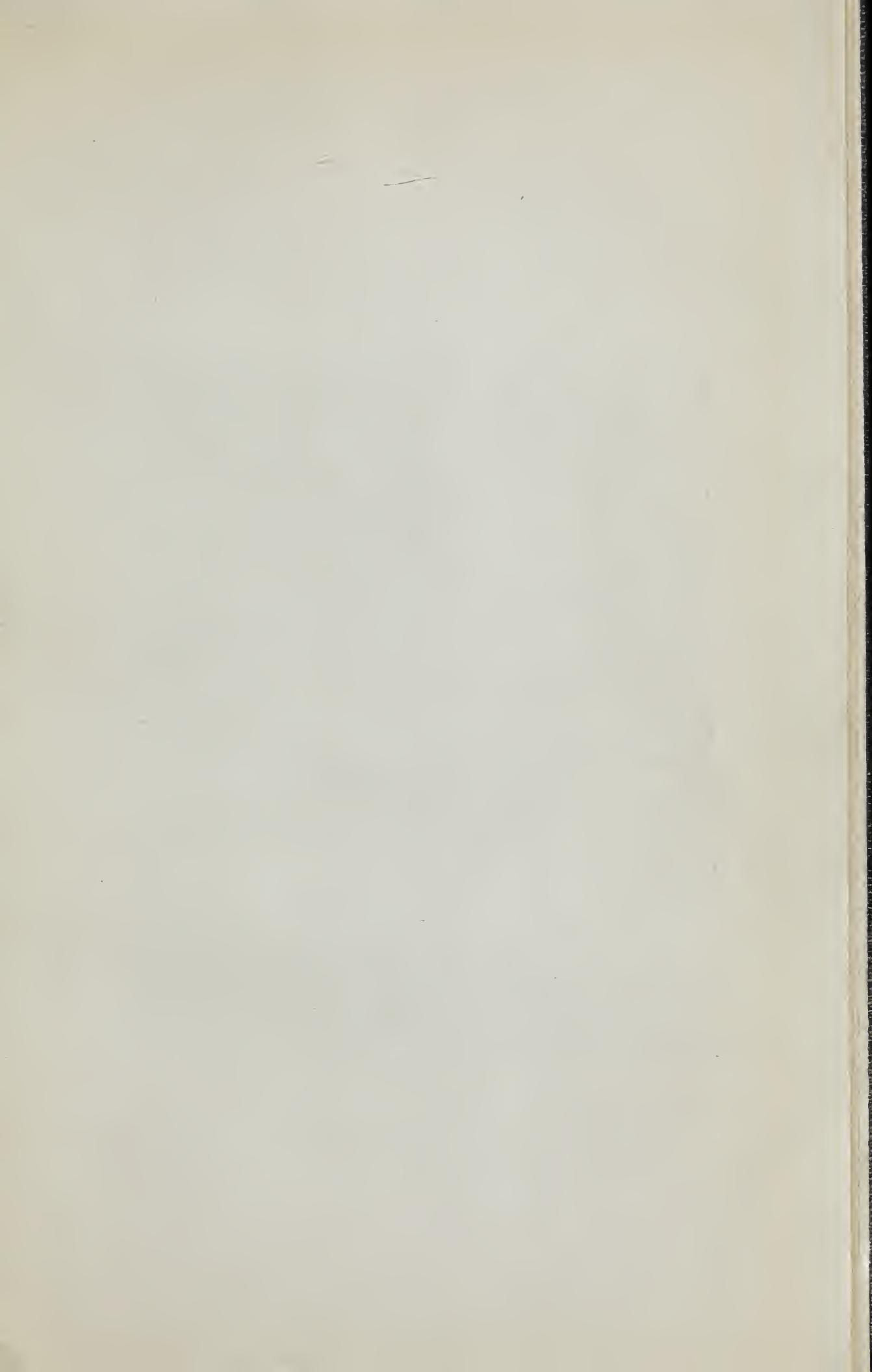


PLATE XXIII.



## COUNTING.

**1 to 10.**—Begin by holding up the forefinger for 1; then two fingers for 2; for 3 bring up the thumb with the two fingers; for 4 draw back the thumb against the palm and hold up the four fingers, and for 5 the fingers and thumb. For 6, while the other fingers are extended, draw down the end of the little finger against the end of the thumb; for 7 draw down the third finger same, and for 8 and 9 the middle and forefinger respectively. Note that only one finger touches the thumb at a time, all the remaining fingers being extended. For 10, hold up the thumb of the "A" hand and shake it from side to side with a twisting motion from the wrist but not moving the arm, or, extending the thumb of the "A" hand toward the left, give it a twisting jerk toward the left (not moving the arm) until it points upward.

**11 to 20.**—Make 10 as described in last line and then add all the other digits up to 9. In common practice this is shortened and instead of making the full sign for 10 the forefinger is extended from under the thumb of "A" hand as if forcibly released for 11, and the same with the two fingers for 12; for 13 the two fingers and thumb are thrown out straight with the twisting motion of 10; for 14 the fingers are thrown out and the thumb drawn down quickly against the palm; for 15 the whole hand is thrown open; and for 16, 17, 18, and 19 the hand is closed as in "A" and the fingers are thrown out into the positions

for the figures, the hand at first always being in position of "A." For 20 the position of the right hand is as in "G," except that the thumb and forefinger have been drawn farther apart and the palm is down; move the hand to the right with a slight jerk and close the ends of the thumb and forefinger. In common practice the thumb and forefinger in position as above are simply snapped together.

21 to 30.—In the twenties, begin the motion with the "L" hand, palm outward; throw the hand toward the right with a jerk and then add the numbers 1 to 9. The jerk is not essential but is advisable as it adds distinctness to the figures. This is especially true of figures above 50. For 30 make 3; then jerk hand to right and make cipher with the ends of the thumb and fingers brought to a point.

31 to 40.—Make 3; jerk hand to the right and add the figures as above. For 40 make 4; then jerk to right and make cipher for "0."

41 to 50.—Make 4; then jerk hand to right and add figures as above. For 50 make 5 and then "0," the jerk always being part of the movement.

In 60, 70, 80, and 90 the figures 6, 7, 8, and 9 are first made and then simply jerked to the right, the cipher already being made by the end of the finger against the thumb. Some again draw the ends of the fingers together, but the above method is preferable as being the more correct.

In adding the figures to 6, 7, 8, and 9, the jerk should not be omitted, for unless it is done great confusion is experienced, the difference between 69 and 96, between 85 and 58, etc., not being clear.

For 100 make 1 and then "C;" for 200 and so on make the figures and add "C." Above these add the figures as made before.

For 1,000, 2,000, etc., make the prime figure, then strike the palm of the open left hand with the end of the right "M" or simply with the bent right hand. Above these add the figures as made before.

For 1,000,000, 2,000,000, etc., make the prime figure, then strike the left palm as in thousand but twice instead of only once. Billion is expressed by striking the palm three times; trillion, four times.

For the fractions, make the numerator, then, lowering the hand quickly, make the denominator. To add distinctness it may be advisable to draw the fractional line in the air with the finger.

For the ordinals make the usual figure sign, then give the hand a twisting jerk from the wrist, not moving the hand or arm from its position.

*Arithmetic.*—Hold the "V" hands pointing upward, the palms toward self; throw the right hand toward the left, and the left toward the right so they meet and cross, the back of the right "V" passing against the palm of the left "V." Repeat the motion several times.

*Multiply.*—Made the same as for "arithmetic," but the motion made but once instead of being repeated several times.

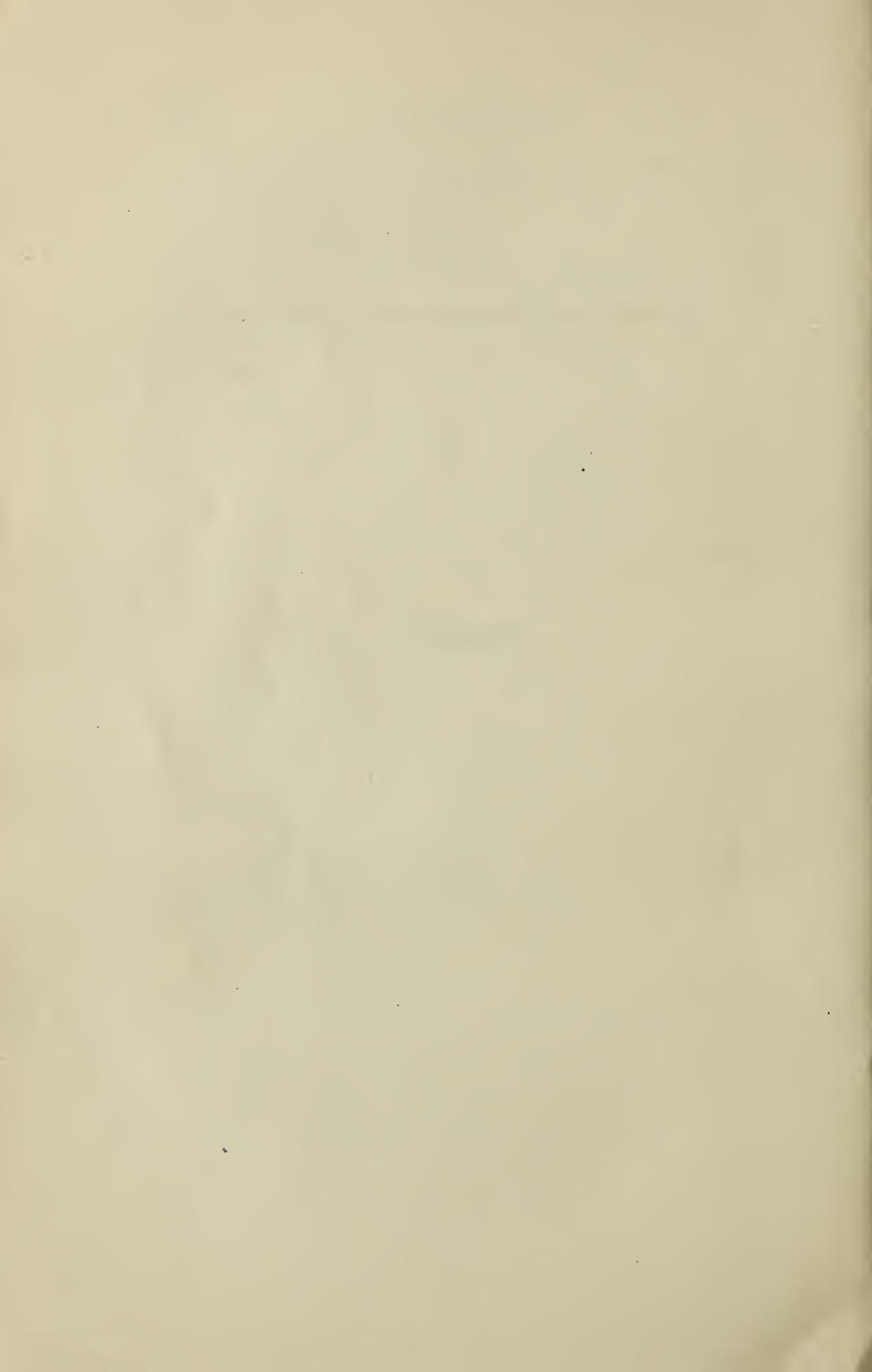
*Add.*—Hold the left "&" hand pointing up and rather low; upon its end place the end of the right "&" hand pointing down; move both hands upward, lifting the right hand and striking it against the left several times as they rise.

*Subtract.*—Holding the open left hand with palm toward self, strike the ends of the fingers of the right bent hand against its palm and drop the right hand down away from the left, as if taking something away from it.

*Divide.*—(Long division). With the forefingers of the “G” hands trace in the air the two right angles placed at either side of the dividend.

For short division, beginning with the end of the thumb of the left “L” hand trace the length of the thumb and forefinger with the end of the forefinger of the right “G” hand, thus indicating the right angle placed under the dividend.

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## INDEX.

NOTE: In looking for the word desired think rather of the idea and get the word which nearest expresses it, or words that will define it; disregard the grammatical form of the word and look for nouns, adjectives or verbs under the one form of the word. Roman figures in parentheses refer to plates and the Arabic figures right after them to the number of the picture in the plate. Figures in the right hand column refer to the page where the description will be found.

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## APPENDIX

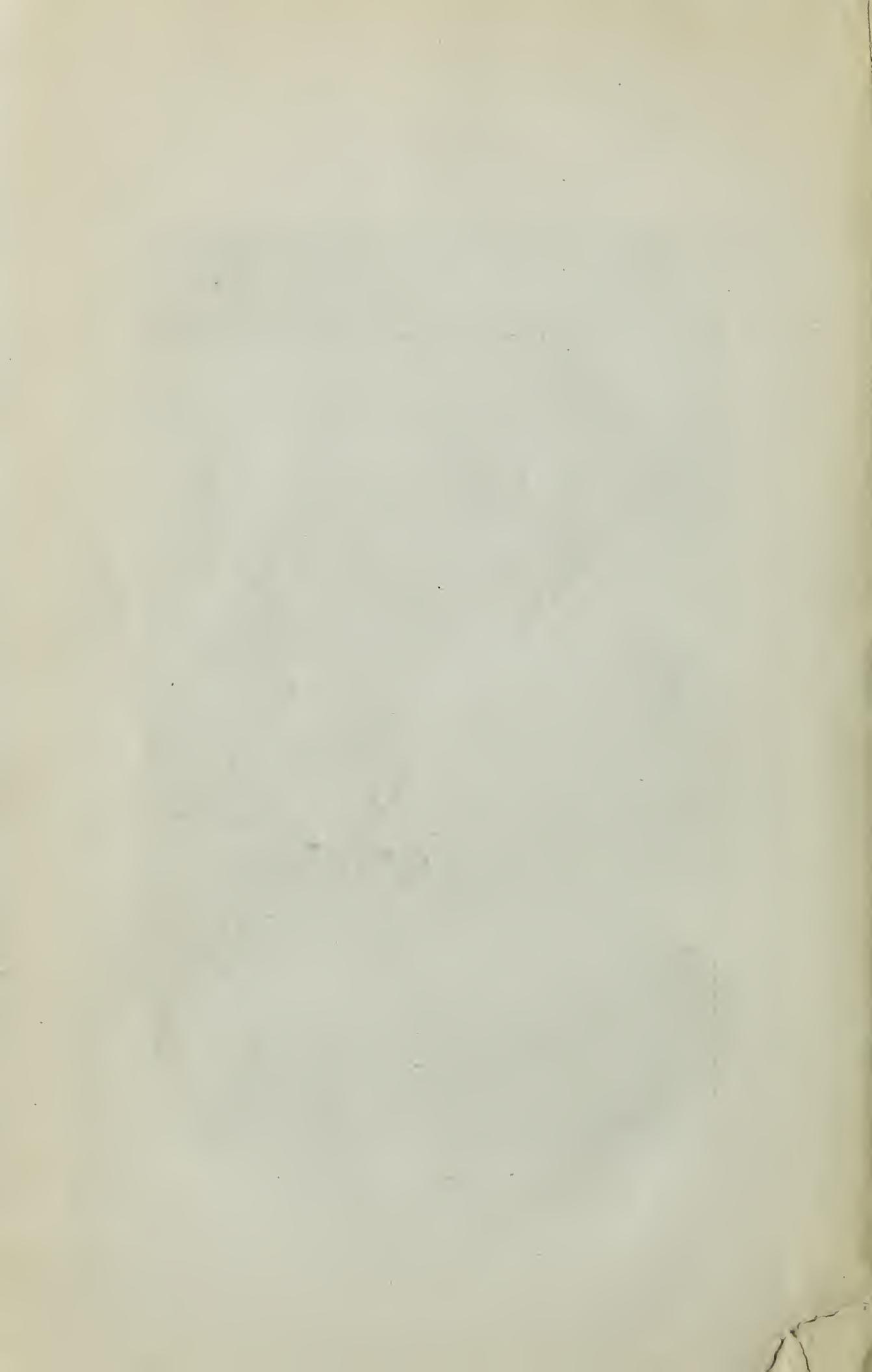
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THE LORD'S PRAYER



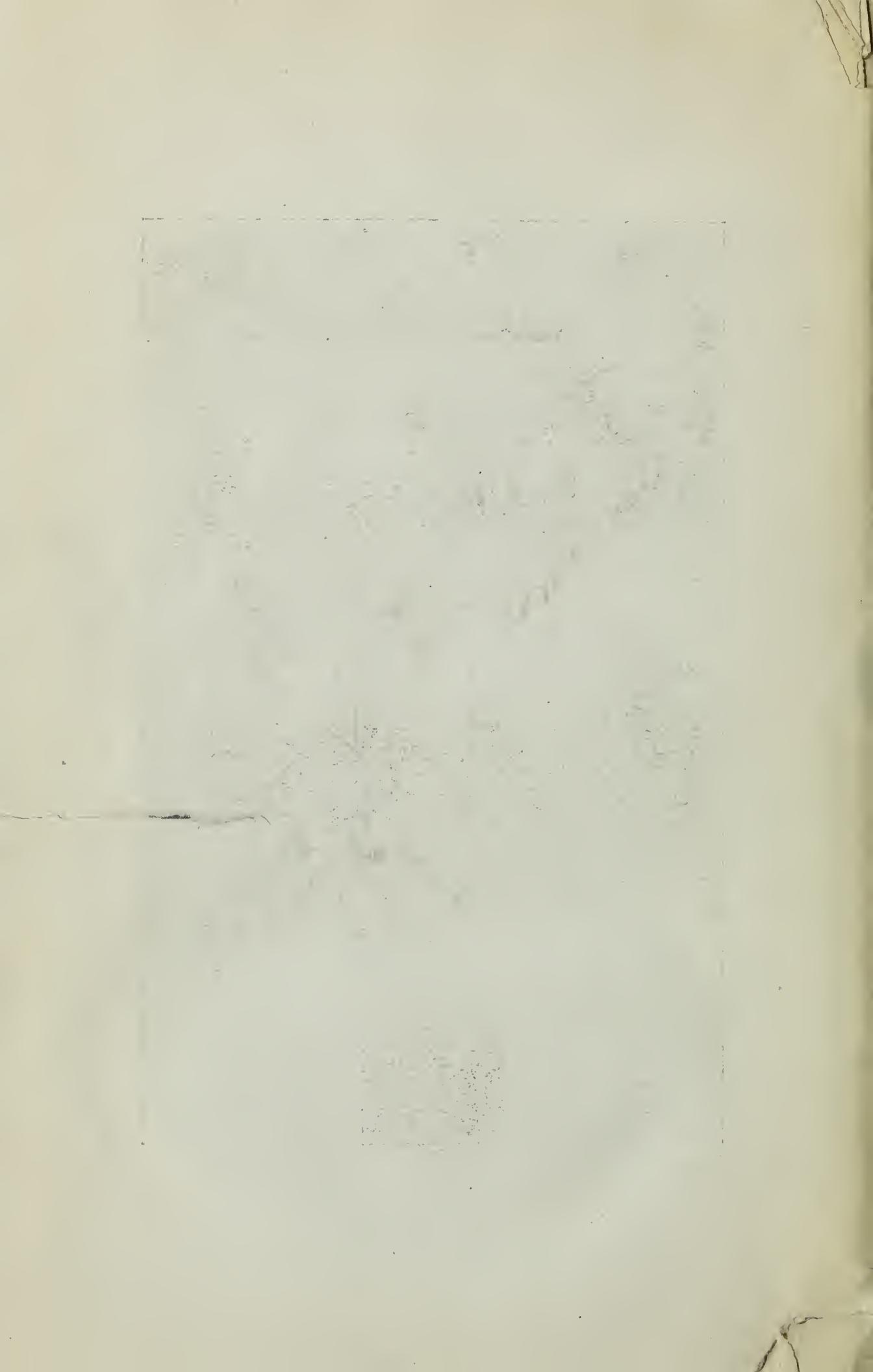


THE LORD'S PRAYER—1.





THE LORD'S PRAYER—3.





THE LORD'S PRAYER—4.

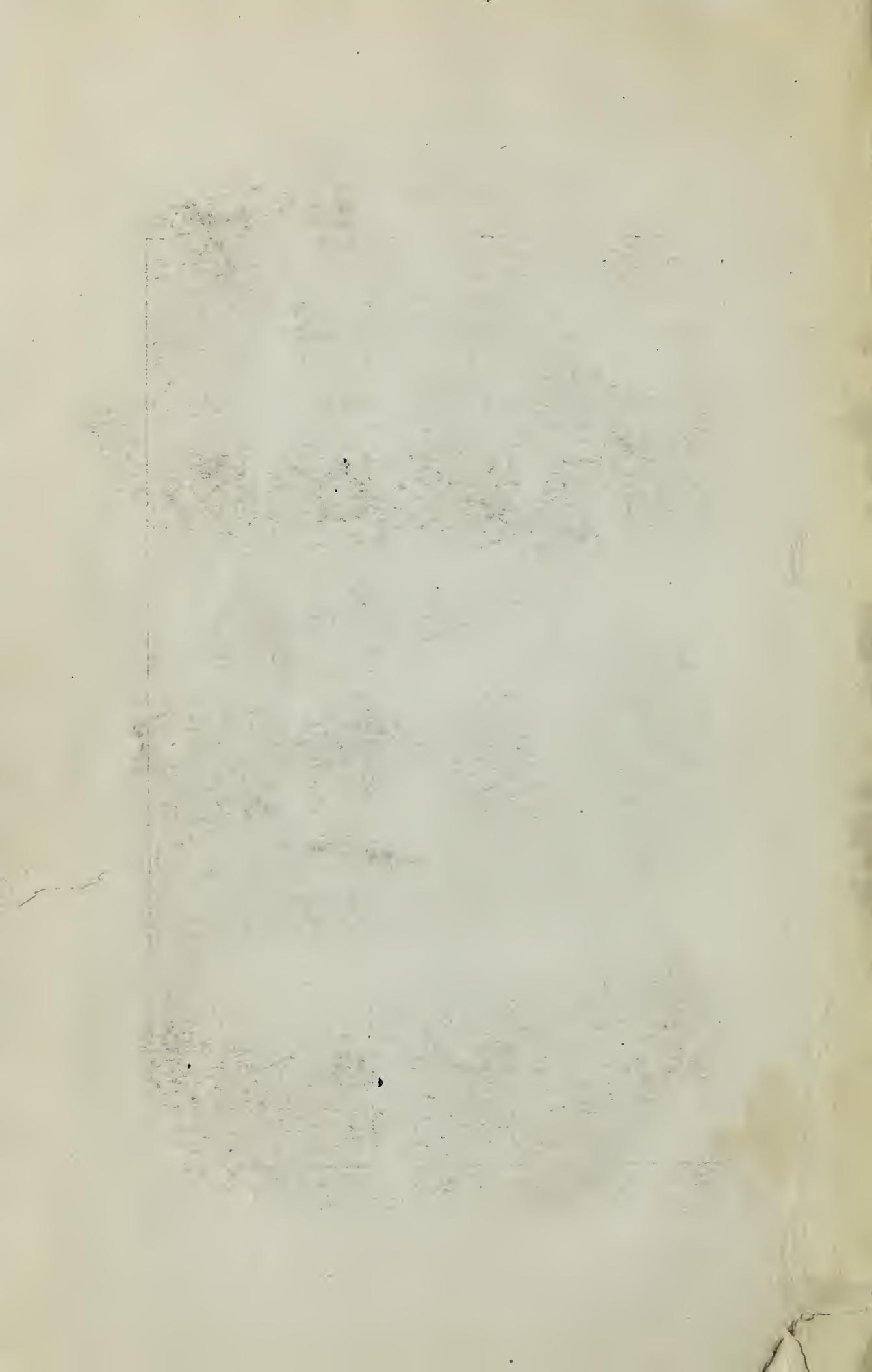
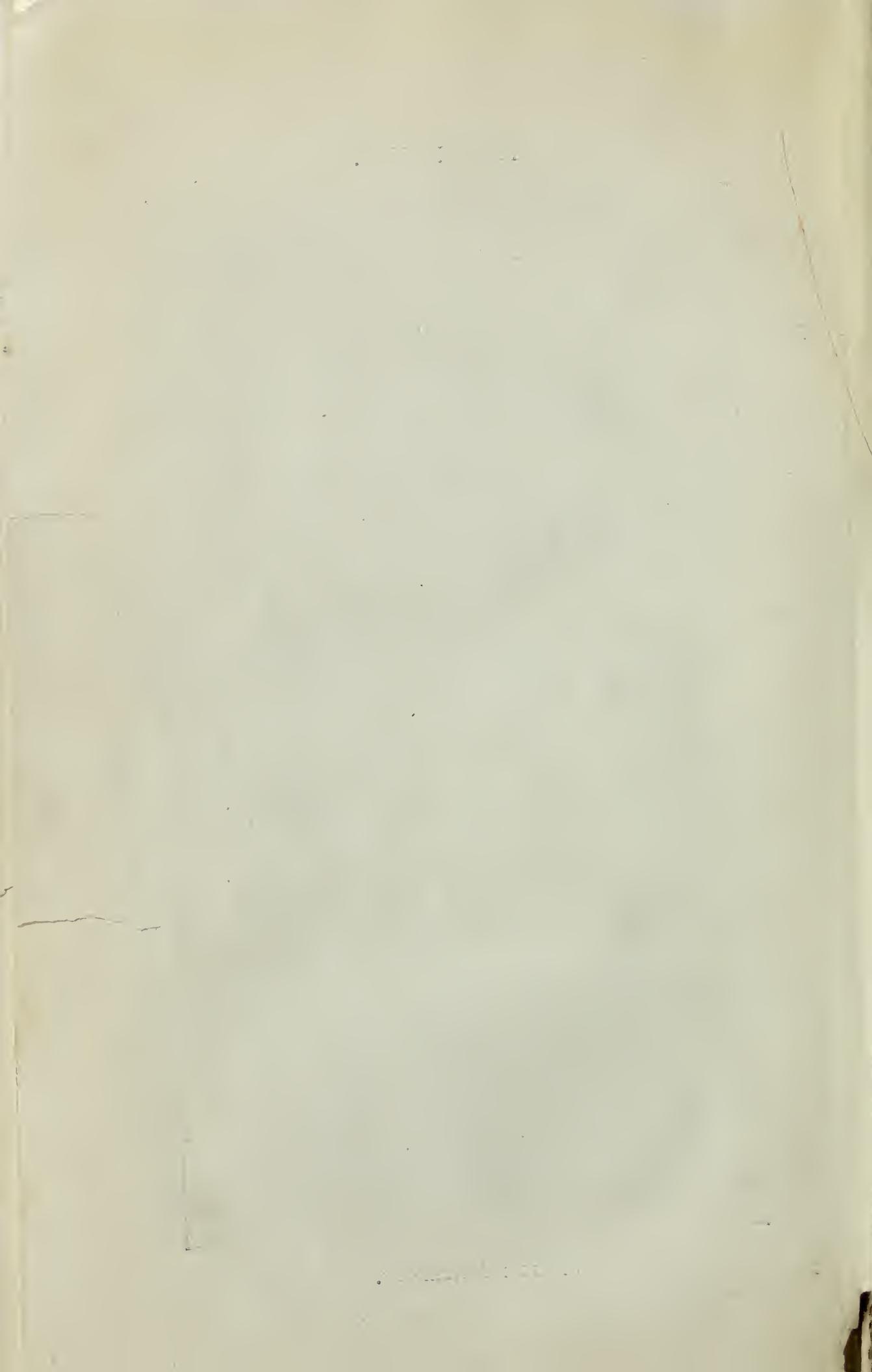


PLATE XXVIII.



SAMPLE SENTENCES.



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		1999
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