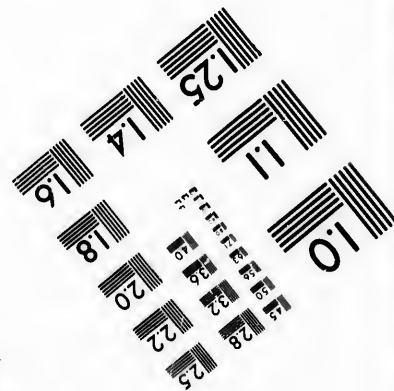
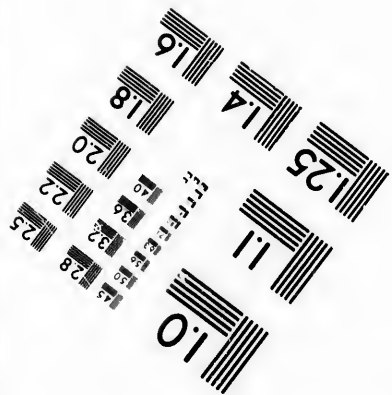
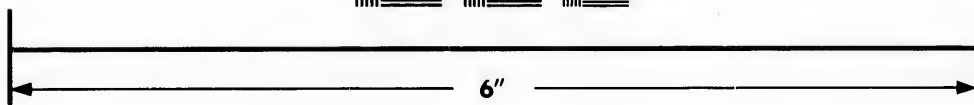
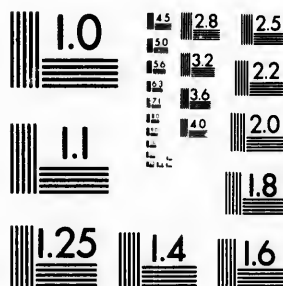


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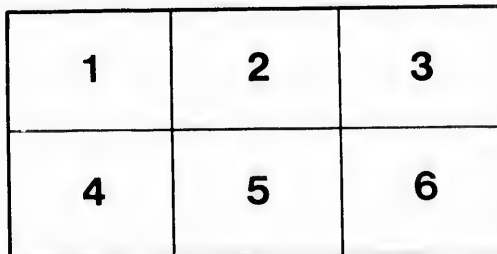
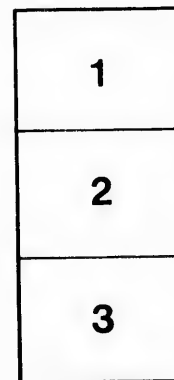
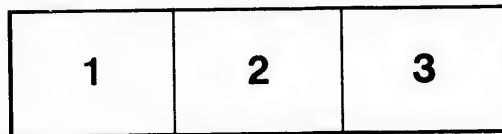
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INDIAN SIGN TALK.  
BEING A BOOK OF PROOFS  
OF THE  
MATTER PRINTED ON EQUIVALENT CARDS  
DESIGNED FOR TEACHING  
SIGN TALK (IGN) INDIANS  
AS MUCH ENGLISH AS CAN BE  
EXPLAINED  
THROUGH THE MEDIUM OF THEIR  
ALMOST  
UNIVERSIAL GESTURE LANGUAGE

BY

*In-go-nam-pa-shi.*

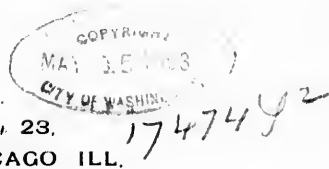
*Author of several vocabularies of Indian Languages.*

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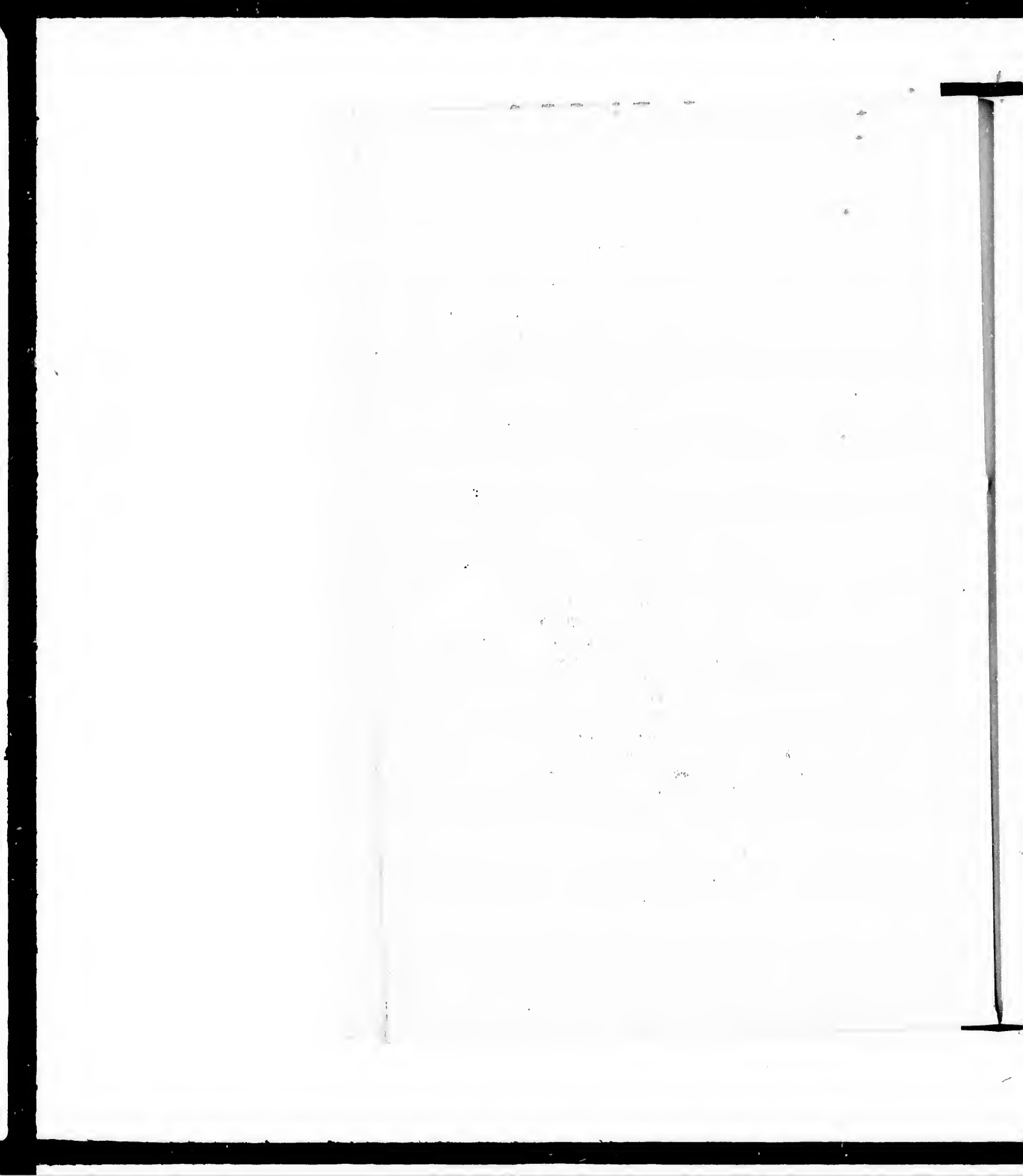
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TO HUMANITARIANS  
OF EVERY NAME,  
THIS WORK IS  
HUMBLY DEDICATED  
BY THE AUTHOR.





## INDIAN SIGN TALK.

### PREFACE.

*The present seems a fitting opportunity to prepare a brief resume of the history of this idea of printing the gestures of the Indians' Sign Language in such order that Indians who know the signs might become readers of signs, and in the hope, if readers, the signs could be utilized as a means of educating the adult class in any matter that could be explained in their sign language.*

*Having lived nearly all my life in contact with Indians, I have noticed their habit of gesturing in their communications between themselves, and when talking to whites; but it did not occur to me that their gestures meant any more than those of some white men who throw their arms about like the sails of a crazy old wind mill without thought of method, or of conveying any idea whatever.*

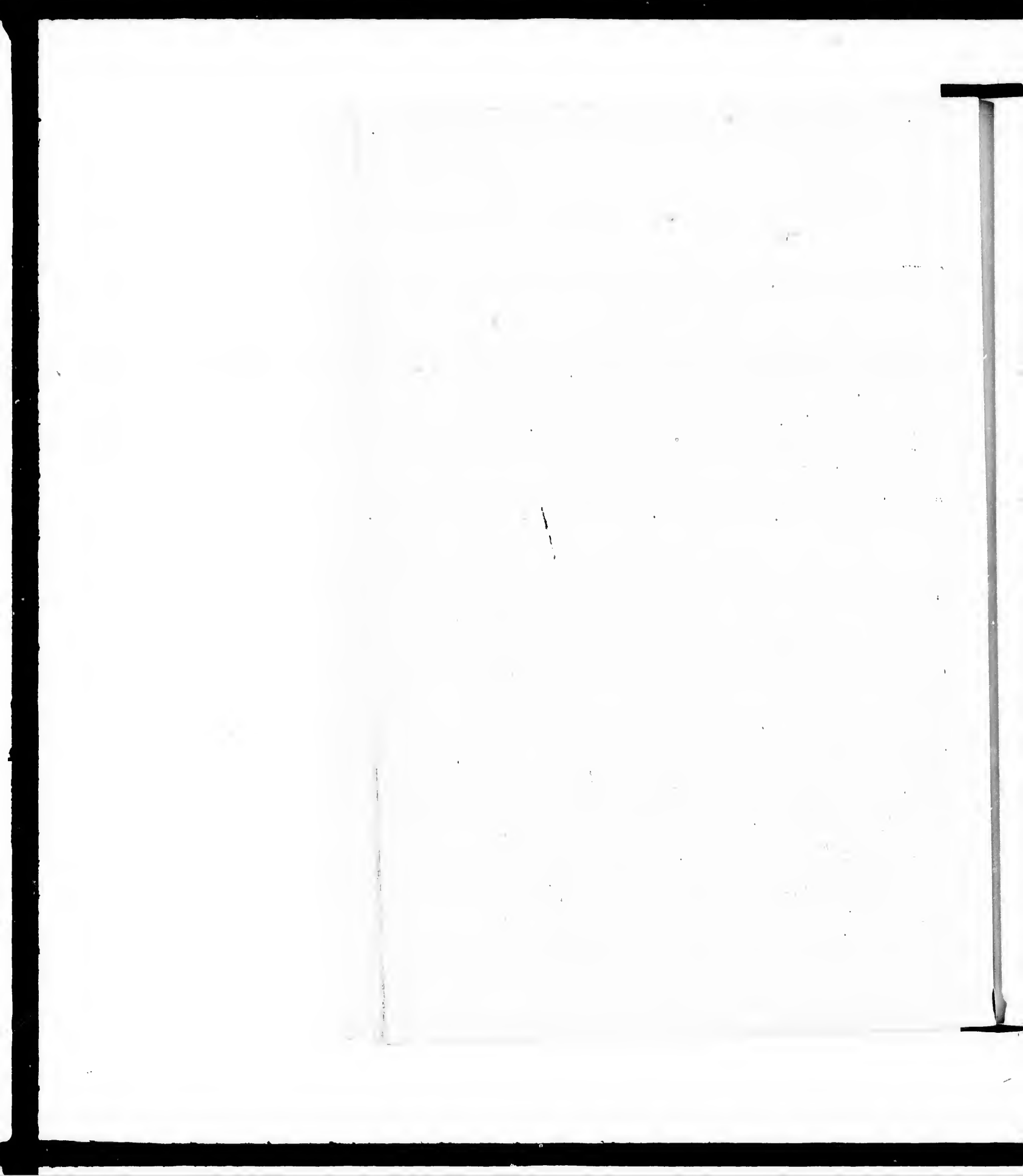
*But, when the Smithsonian Institution asked collectors of Indian matters to take notice of signs and make it a part of their work, I began to believe there might be something in it, and when in 1880 the Bureau of Ethnology issued its voluminous report on this, and other matters, I became fully interested and determined to drop the collection of Indian words and devote myself to the investigation of the gestures called Sign Talk.*

*Skipping the years of difficulty incident to many new investigations, I came to the point where I saw I must abandon the rules laid down for guidance in representing signs as being needlessly burdensome, and another plan occurring to my mind which promised better results, I adopted the idea generally observed in this work.*

*All Indian gestures have some essential position, and my effort has been to learn that position and to make a diagram of it, showing movement by a dotted line to or from that essential position. I also usually represented the position as seen while making the signs with my own hands.*

*The result was a diagram so plain, that the Indian himself could read it as soon as he learned the use of the dotted line showing the movement.*

*When I realized that, I redoubled my efforts, believing they could be utilized as a means of enlightenment to all sign talking tribes, especially to such as had passed school age. How well my part of this work has been done, I leave for interested parties to decide. I could fill several pages with interesting matter concerning the struggle from this point of conceiving of the idea and its accomplishment; the years of privation before receiving any assistance from others, but I forbear.*



## INDIAN SIGN TALK.

*After having engraved the first crude diagrams of the gestures while yet among the Indians, printing nineteen copies of 684 cuts each with a paper knife, (writing their equivalents with a pen), I saw they were entirely too large and too poorly executed to become practical, or acceptable.*

*Therefore, I determined to try to find friends who could furnish the means while I could do better work. Then it was that I went to Fort Smith, Ark.*

*This was the beginning of the interest shown by Rev. George F. Degen, and his wife, Mrs. Edith M. Degen.*

*They advanced the money to purchase blank types, on which I engraved nearly 4000 diagrams, which are known as the BLACK TYPE. These were the first practical font, enough to print the "Sermon on the Mount" at one impression. The above parties also made a way for me to pay expenses while at work on this second set of wooden types.*

*When the black type was ready, two ladies (who are still my principal helpers) advanced money for type, and printing, with which I had quite a quantity of printed matter prepared.*

*But my friends were not pleased with the general appearance of black prints.*

*Then I had some pieces printed by photo process, and the consequence was, that both whites and Indians preferred the ordinary style of diagrams, and the black prints were never well received. Seeing this, and knowing the reason, my friends proposed to furnish the means if I would prepare a more acceptable font. This is now accomplished as shown in this work. See appendix, also Little Star in same.*

*The diagrams in the first part of this work are designed for a Dictionary, also for printing several hundred cards for use in teaching Indians the equivalents of their gestures, and the matter printed on the cards is herein preserved in book form. These are simply books of proofs, and only 75 copies are saved. They are not for sale, being reserved for such as have been or may become interested in the development of the sign language, or in sustaining the author while he is inaugurating the work of utilizing the sign language as a means of educating the older people by its introduction among them.*

### WHO INVENTED SIGN TALK ?

*Some have supposed gesture language was the invention of some one, and as I have been the author of the diagrams of their gestures, some have supposed I was an inventor.*

*Nothing could be wider from the truth.*



## INDIAN SIGN TALK.

Without doubt, *Gesture Language* is older than intelligent speech, and exists to some extent, among all nations. Certainly, it is needless for me to call attention to such signs as, shaking the head for **NO**, bowing it for **ASSENT**, beckoning for **COME**, and perhaps a hundred others just as universally known.

But as we are dealing with the Indians' gesture language, it becomes interesting to study its origin.

Others have dwelt on this point, and as they have not satisfied themselves even, I certainly shall not try.

Judging from several signs still in use, it is evident that signs have come down from the remote past, while certain signs have been modified, or adopted from recent inventions, customs, and circumstances, and, as it is impracticable to enter into extensive speculations concerning the origin of Indian gestures, I offer my idea for what it is worth.

Certain it is that Indians had some means of conveying intelligence by signs and signals, when first discovered by whites. And also the monuments of ruined cities in Central America, are figures making signs, while some of the characters of their undeciphered writing appear to have been a conventional representation of gestures.

My idea is that the *Indian Sign Language* is of a natural growth; a creation of necessity. When we recognize the hundreds of their distinct languages, to say nothing of the numerous dialects of each, we must perceive that no one Indian tongue could be very widespread; that one could not travel continuously and meet people of the same speech.

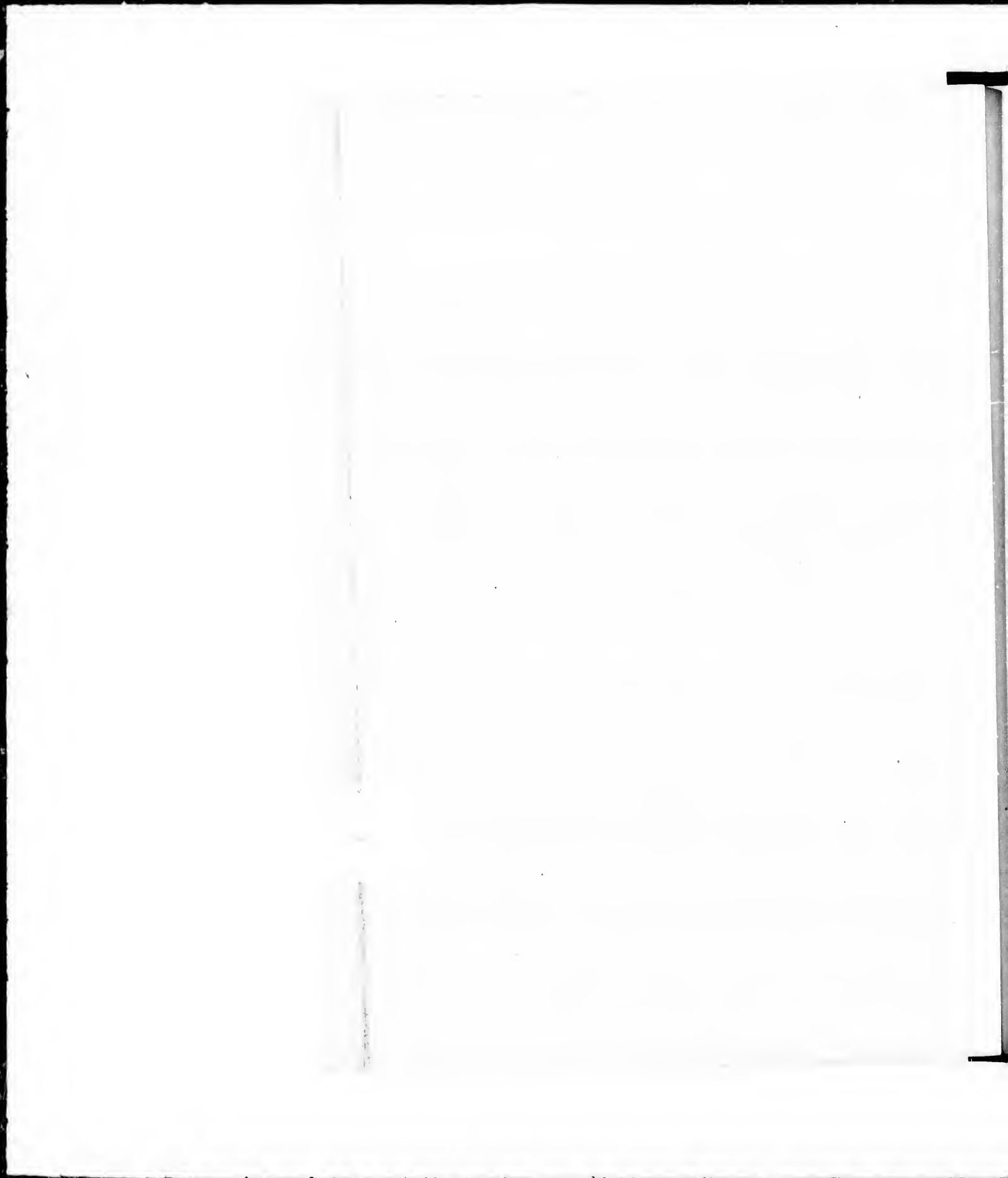
And the circumstances of the Western plains and mountain Indians who followed Buffalo from one feeding ground to another over vast regions of country would tend to bring different tribes into the same locality, and as they could not understand each other's words, it is but natural to suppose that some means of communication would grow to become intelligible.

And, as pantomime was natural, gestures became established, and in time conventional, and if long continued, and widely diffused, of course, universal.

I believe some such a growth was accomplished, at least in the experience of our present Indians, and that it has been sufficient for their need.

It may not be as extended now as formerly, but as it now exists, we are able to express almost any idea Indians can comprehend.

At page 193 begins a resume of signs by letter and number, and lines between, showing the length they occupy on the line. These are points useful to translators, enabling a complete understanding between translator and printer. The numbers correspond with those on the larger diagrams used in the Vocabulary.



## INDIAN SIGN TALK.

*The idea being for the translator to give number with name, so in case the printer is entirely ignorant of signs, he can set the work up by number alone.*

*Following these are proofs of Scripture cards, translated and arranged by one of my helpers under my instruction, which, I think, ought to convince any interested person of the utility of signs for religious instruction.*

*In the work of Capt. W. P. Clark, he says:*

*"Could this work have been illustrated it would have added greatly to the facility of understanding and making the gesture, for it is very difficult to describe the most simple movements of the hands in space so that a person who had never seen the movements would, by following the descriptions, make the correct motions."*

*Capt. Clark is right, no person who is not of the most persevering disposition learns from written descriptions, or that does not have to unlearn a great deal before he can understand the skillful gester.*

*I regard this quite as difficult as it would be to learn perspective drawing without illustrations.*

*Believing this, I have seen fit to depend almost wholly upon illustrations, and, poor as they are, they are easily understood, making complete and tedious descriptions as unneccessary as unnecessary.*

*The syntax of Sign Language is naturally supposed to follow that of Indians' Spoken Language. But the real genius of gesture language is grace, and ease, in gesturing. And it so happens that this usually follows Indian syntax. We say of a thing, "It is not good," but Indians would say, "It is good not." The Indian syntax gives an easy and graceful movement, while ours would be awkward. And this is true in most instances. But in any case where ease, and grace, are not violated, I usually try to introduce our own order.*

*Capt. Clark also gives grammatical rules, in which he says:*

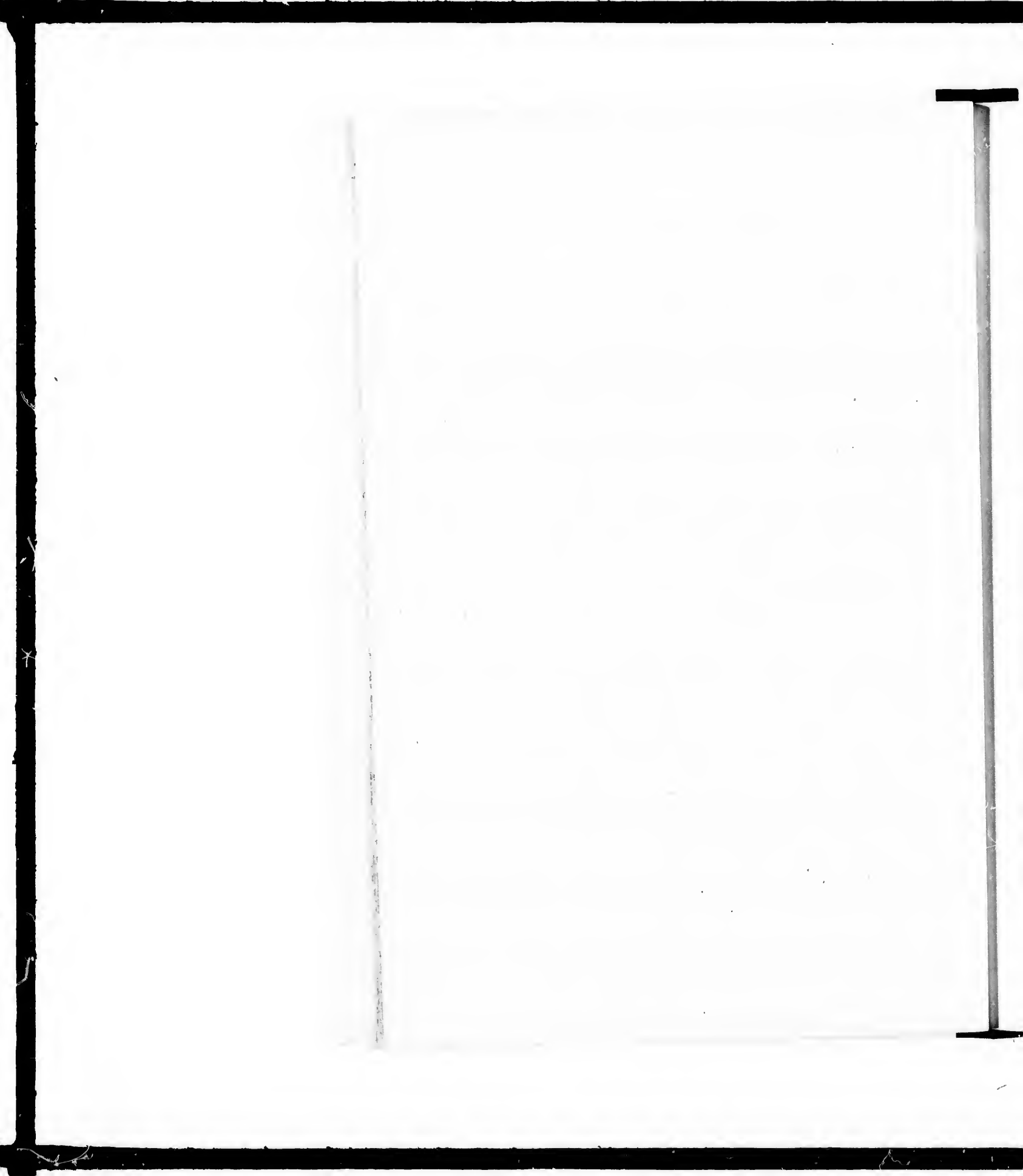
*"Articles, conjunctions, and propositions, are omitted, and that adjectives follow nouns; that verbs are used in the present tense; that nouns and verbs in the singular number, the idea of plurality being expressed in some other way."*

*All of which I quote upon his authority. But in the matter of actual result articles are often particularly pointed out, while propositions are as plainly indicated. See "Arrived there went to that place." The proposition is plainly visible. "Came to a place" is equally plain.*

*There are many other features which tend to show that our knowledge of gesture language is very limited.*

*In fact, there has not, until now, been any easy method of preserving records of quickly vanishing gestures. (I have for my own use an exceeding simple short hand method of drawing signs as small as ordinary writing letters, but not sufficiently perfected for publication).*





## INDIAN SIGN TALK.

### PECULIAR.

*There are some modes of expression that will puzzle some unless they have had some experience in connection with Indians. These are of some importance*

*For instance, "Are you hungry?" Indians say, "May be so you hungry. May be so you hungry, I give you food."*

*In the above, the first may be so means ARE the second answers to IF.*

*Take the word, when. Sometimes we can express it by DAY. As, day you you come, I pay you.*

*But the sentence, "When you pray," etc., is better expressed by "May be so you pray."*

*You know not, whether good, or whether bad, would be expressed thus:*

**MAY BE SO GOOD, MAY BE SO BAD, YOU KNOW NOT.**

### ON THE FIRST PERSON.

*To indicate yourself is seldom necessary. For instance :*

*To say, I want, simply gesture WANT. Who wants? Why! The person who says, WANT.*

*But, when we say, "He wants," we gesture HE, then WANT. Or, you want, first gesture YOU, then WANT.*

*For I am hungry, simply gesture HUNGRY. I am thirsty, simply gesture WATER I live with Kiowas, gesture WITH, and KIOWA. But when you speak of the second, or third person, always sign YOU, HE, or point them out in some way*

*Another peculiar idea is this: Suppose you have taken pains to locate two cities, one North, called CHICAGO, one South, called NEW ORLEANS, it is only necessary to toss one thumb towards Chicago, and the other towards New Orleans, in all subsequent references to either of those places.*

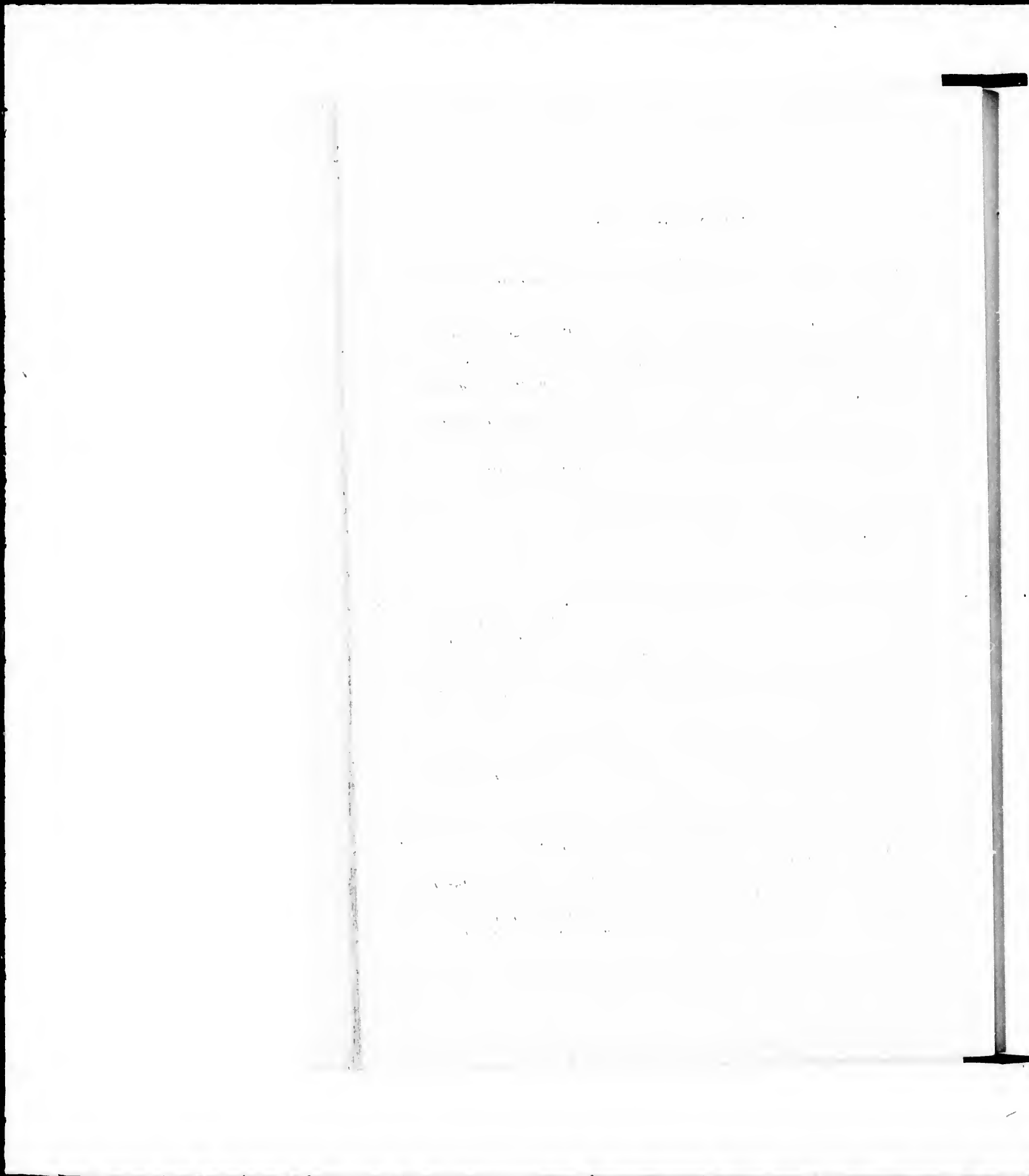
*The same peculiarity applies to persons. One may be called JONES, and the other SMITH. After they have been located, one thumb may refer to JONES, and the other to SMITH.*

### POSSESSION.

*A few words are offered to make the possessive pronouns plain :*

*In the sign for MINE, the fist is clutched like grasping the air in front of the body, and then drawing it close to the breast. This is a perfectly natural gesture. Children often clutch an article, as a doll, for instance, drawing it close, and sometimes turning aside to the left as if protecting their property.*

*The primary conception of "MINE," is "IT BELONGS TO ME," Hence, the abstract idea is possession. (See MINE).*



## INDIAN SIGN TALK

*The other possessive pronouns are but variations of this primary conception. For instance, His, first sign MINE; then the fist is thrown back-handed in the same direction as the hand is waved for NOT. This says, MINE NOT. For Yours, the fist first says MINE, or possession; then fist is thrust to the right oblique in the direction of YOU, meaning, "it belongs to you," or yours.*

*These examples will suffice to show that while Gesture Language seems to us necessarily limited; yet, for all that, there is always some way to express ideas, and though they may at first seem exceedingly strange, yet, when we once accept such ways as allowable, if not quite as perfect as we might desire, we soon become reconciled to them, and their singularities are forgotten.*

### FUTURE OF SIGN TALK.

*Every language becomes more enriched, improved, and methodical, by being written. As sign gestures, which now require some skill to draw well, may be reduced to a conventional method of representation easily written much upon the same principles as were some of the present letters of our alphabet. Notably, L, from the conventional drawing of a Lion, etc.*

*It is impossible to foresee the possible which might arise. If Indians should take especial interest in reading by signs, the language will grow; otherwise, it will only serve as "stepping stones" to carry them over the stream that prevents their closer intercourse with their white neighbors.*

### ON THE MANNER OF GESTURING.

*In the work of Capt. Clark, alluded to, under the head of Sign Talk, he says:*

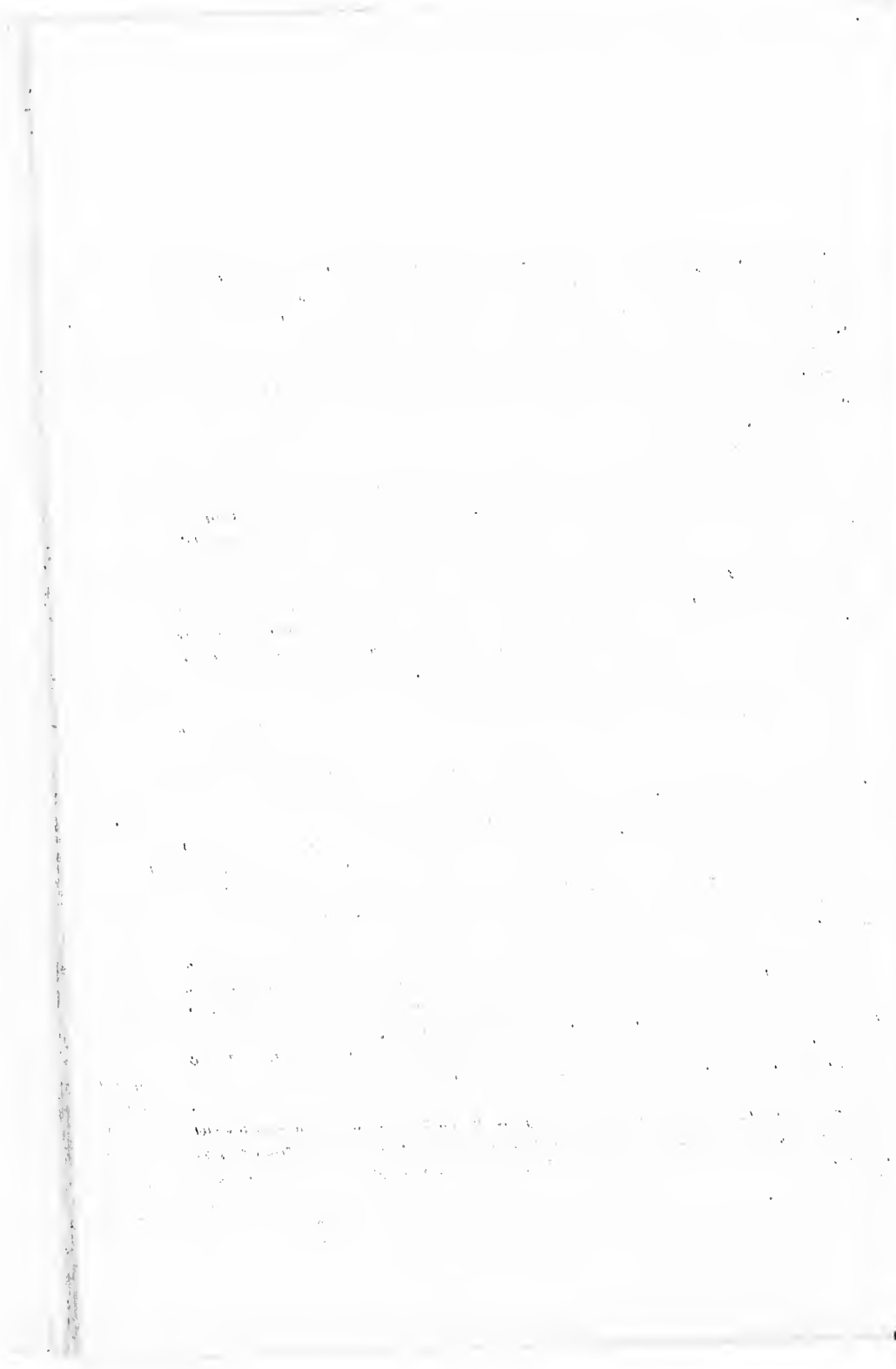
*"The gestures, the motion of the hands I have described, only faintly outline the force of expression they are capable of."*

*The human countenance speaks in the most exquisite shades of significance. (Here he quotes): "The soft silent workings of love, the frantic fury of hate, the dancing deliriums of joy, the hungry cravings of desire, the settled melancholy of dead hopes." All these emotions are vividly pictured.*

*"The blanched cheek and sculking figure may at times express a wonderful amount of fear and cowardice, while a noble bearing, flashing eye, and determined expression of face, may exhibit a dauntless courage. A haughty, cold and cruel manner, may convey more scorn, contempt and hatred than could be expressed in words; while a glance, a smile, a tender pressure of the hand, may convey a whole world of sympathy and love."*

*"The gestures I have said, awkwardly outline the picture; the coloring, and beauty, and force of expression, must be filled in by the manner of making the signs.*

*The work from which I quote the above is full of interesting matter suggested by his investigations, and together with the diagrams published in this volume and on the cards, are the most reliable authorities on this interesting subject.*



## INDIAN SIGN TALK.

### WHAT HAS BEEN DONE THIS LAST YEAR.

*As this work is intended only for interested friends of the effort to utilize sign talk for civilizing and Christianizing the sign talking tribes, a short sketch of the last year's work seems quite in order.*

*When Mrs. Geo. F. Degen, the Treasurer of the Sign Print Funds, and the Secretary, so faithful for many years, was, last spring, obliged, by change of residence from Arkansas to South Carolina, and because of a lingering illness, to pause for a time in her efforts for this work, two ladies, who had already been liberal contributors to the work, proposed to take the lead in the next step towards completing it, trusting that others would still continue their aid.*

*Mrs. Degen, the Treasurer, turned over to them the balance of sign print funds in her hands, (\$58 50, with \$26 additional sent later). The remainder of the expense of bringing the work to its present substantial basis has been met by these ladies who have more than fulfilled their pledge, draining their resources for the present.*

*With the funds so promptly furnished, I have been enabled to secure the closest possible figures on the different departments of the skilled labor, or etchings, electrotypes, etc. I have gotten out 100,000 equivalent cards for use in teaching the equivalent words of the Indians' comprehensive gestures.*

*These ladies have also gotten out about 27,000 Scriptural cards, printed in signs with interlinear English equivalents. This set, or sets, of cards, are to follow immediately after the Indians get the idea of the dotted lines showing the movements in gesture diagrams. (Sometimes this is seen without teaching, but in some cases, an hour is required).*

*Besides the cards, I have the electrotypes of both sizes, many thousand pieces, while the original zinc etchings are stored in safety vaults as security against any mishaps to the working fonts, from which were printed the diagrams in the Vocabulary.*

*Also, as catering to the tastes of the Indians, (who have their likes and dislikes as well as whites), was expended a considerable sum for the English types used on the cards, which, together with a little proof press, and other facilities, were needed, because of the work being so out of the ordinary that I had to do a great share of it myself. One of these ladies assisted on the small cards, and set nearly all of the Scripture cards alone with instruction from myself as to sign idiom. We were very fortunate in obtaining a careful compositor; his wages were over one hundred dollars, and, all in all, these two ladies (who prefer to keep the left hand ignorant of what the right hand does) have furnished over a thousand dollars in money, besides valuable time, while I have worked unceasingly until success has been achieved.*

*While, on this part of my report, I feel free to mention S. W. Fallis, wood engraver, known for the last thirty years under the firm of Baker & Co. He has been a constant helper from the beginning, furnishing the tools for both of*



## INDIAN SIGN TALK.

*the efforts to make wood cuts of sign diagrams; besides, giving me practical instructions by mail, (which, alone, must have cost considerable time); also, made several plates, and even a picture of the author, which will face the title of this work.*

*This O-gé-m-th-Ne-je (Friendly Chief) made room for all our help, and furnished facilities for over six months' rent free. This, alone, was worth at least fifty dollars to us; besides, being permanently located in Chicago, he has kindly consented to receive and forward to me any matters consigned to care of Baker & Co., 182 South Clark street, Room 23, Chicago, Ill., U. S. A.*

*Two others have contributed, in addition to funds, one dollar each towards the paper used; but, aside from this, the ladies have born the burden alone.*

*In view of the above statement, I think these ladies should be relieved from further obligations, feeling thus, I trust all who receive this work will now feel like "bearing a hand." I have enough of printed matter for circulation, while I inaugurate the work among the wild tribes. But, as yet, no provision has been made for my living expenses. These will consume not far from a dollar a day, or, I shall most likely suffer much discomfort. Nevertheless, I go, and trust the Great Spirit will move the "spirit that is in man" to look after me.*

*I expect to take all of my small sign types, common types, press, and printing facilities with me to use as occasion may require.*

### THE NEXT STEP.

*Some talk has been made about a Dictionary of the Indian Sign Language. While this is desirable, it is best to wait until the present diagrams have been sufficiently criticised by the Indians who are the only real judges.*

*On this account it is not thought worth while to electotype these pages.*

*But rather to wear out one type outfit on this edition, trusting that in the circulation and use of these cards, all necessary corrections would be suggested and a Dictionary more in keeping with the dignity of the term be attainable.*

*In looking over this preface I noticed preposition, where preposition is intended. Also, several misspelled words and typographical errors.*

*It will not be necessary to notice these, as the whole work is only a preliminary to the Dictionary.*

*My friends are hereby informed that the foundation for this is secured, so far as the sign type is concerned.*

*A complete set of Dictionary sign types will remain in Chicago, and to make matters doubly sure, the originals of both large and small sign types are stored in safety vaults at considerable expense.*

*I shall probably have the opportunity to review all doubtful matters, and hope to secure additional signs and better methods of expression.*

*To my helpers, past, present, and future, I return my sincere thanks.*

*I am sorry I cannot bind this volume for want of means; but, bear in mind that this is a rare work, and when all the copies are in the hands of the parties entitled, they will most likely be considered worthy of more expensive binding than if I were to have it done now.*

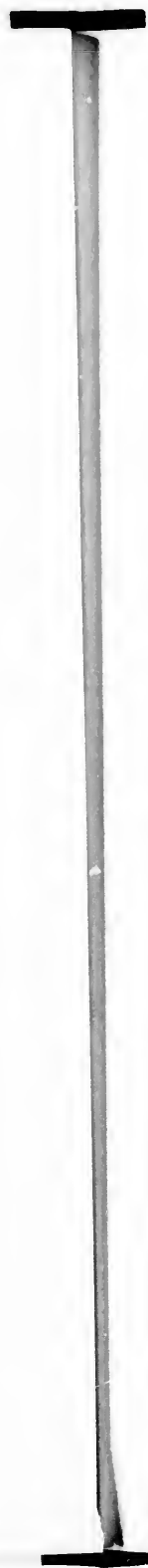
*As this is the last I can print, I can only say that I am going out with these cards, and for the last time; that is, that I hope I have enough to go around, and remain long enough to accomplish all I have prepared myself to establish.*

*Thus, I hope, as heretofore, "to show my faith by my works"*

*Louis F. Hudley.*

CHICAGO, February, 1893.





TO FELLOW-CHRISTIANS AND PHILANTHROPISTS.

*In asking your co-operation in this effort to help the hard pressed, neglected wild adult Indians, we the undersigned desire gratefully to acknowledge special provision, as we believe by a Divine Providence, which has enabled us to carry the financial burden of this work as stated elsewhere. May His Spirit prepare the hearts and minds of the Indians for whom this work is done to receive the Gospel Truths which their gesture language can convey so clearly to their comprehension. May His Good Providence speedily open up the way for the final practical step in Mr. Hadley's mission, providing him with adequate support, so that he can give time and strength fully to the work of personally introducing this practical method of teaching necessary English to these hitherto intractable Indians.*

*Now that we feel unable to do more for the present, while still feeling the deepest interest in this work and its success, we trust that Christians and Philanthropists, especially those who have heretofore shown practical interest in it, or promised to aid it, will rally to his support, while with the facilities now provided, he enters upon his chosen field of labor, opening up the way for this class Indians to a true Christian civilization and citizenship.*

*Being personally acquainted with Mr. Hadley during our business transactions with him, we commend him as worthy of support and confidence, and as a practical, intelligent and faithful worker.*

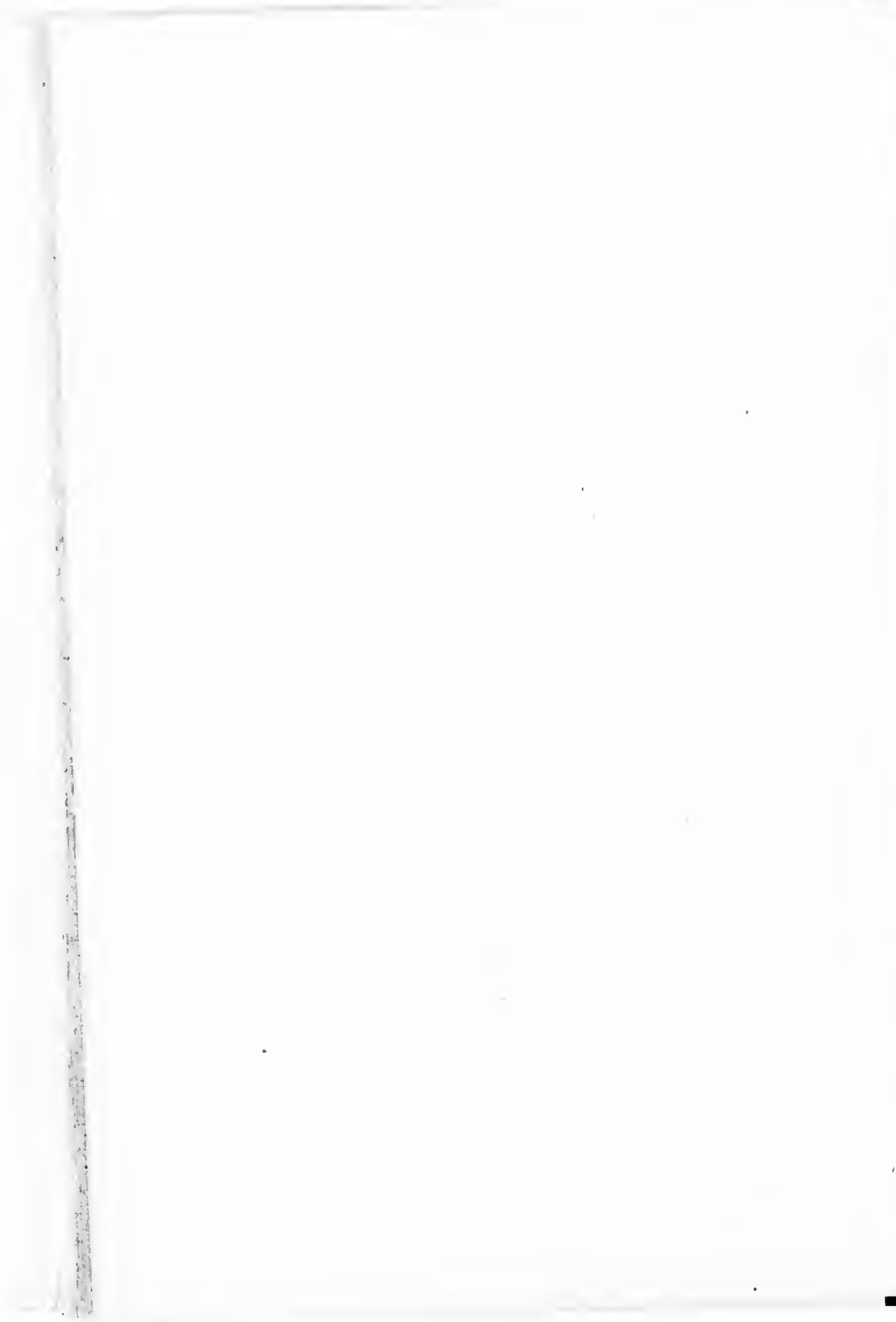
*His absorbing desire to help the Indians, peacefully and wisely, to meet the hard crisis now upon them, and his long experience among them, fits him especially for the work. His wide acquaintance and friendly relations with them, insures him acceptance and success.*

*The whole outfit for which we have paid, we hereby donate to Mr. Hadley and the work. We will answer with pleasure any inquiries concerning Mr. Hadley, etc.*

Signed,

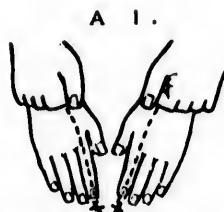
*Wm. Harnett, J. S. Platt*  
*Wm. J. Smith - Secy.*

LAKE FOREST, Ill.,



## INDIAN SIGN TALK.

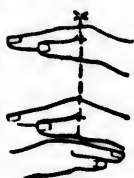
### Gestures.



*Directions.* Both fists at breasts, thrust them obliquely downward letting the hands fly open at the end of the movement.

---

A 2.

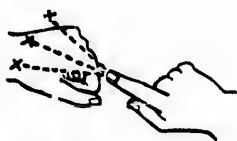


*Both hands backs up in front of body, the right resting on the left.*

*Then raise the right more or less above the left.*

---

A 3.



*Hold the back of the left fist in front of the body, back up. Then thrust the r, (right) index across the l, (left) fist in various directions.*

---

### Equivalents.

A' 1.

ABANDON - ED.  
DEPOSE - D.  
DIVORCE - D.  
DISCHARGE - D.

*This is the sign for Bad, intensified by being made with both hands. See Card I 7.*

---

A. . 2

ABOVE'  
UP' HIGH. *More, or less*

*The lower hand representing the lower object, or place.*

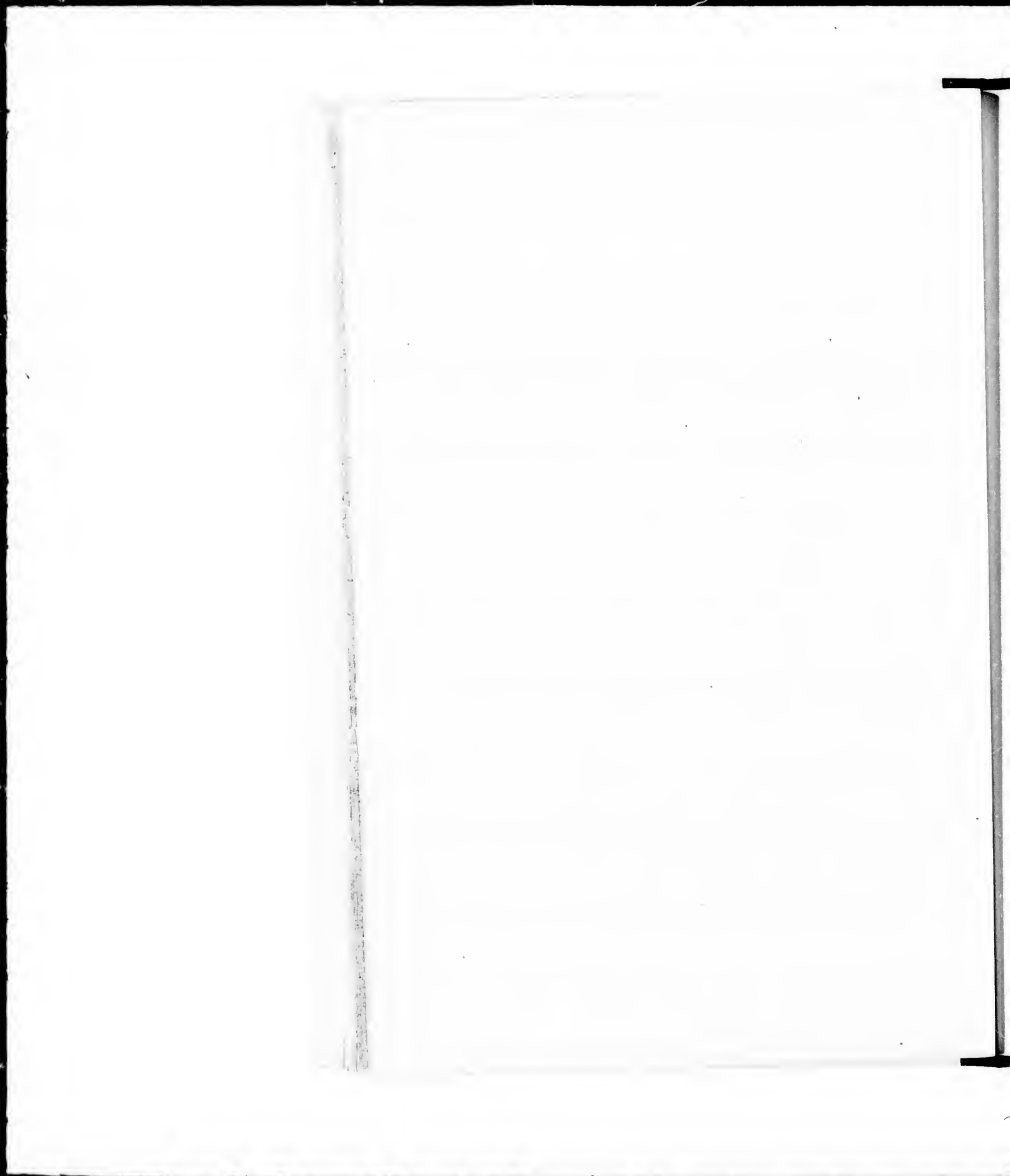
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, A. 3.

ACHE - ING.  
IT PAINS.  
THROBBING.  
IT HURTS.

*Any severe, or darting pain is located by thrusting the index over the part affected.*

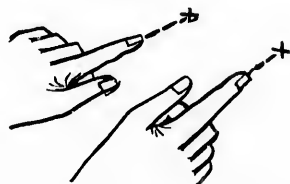
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INDIAN SIGN TALK.

*Gestures.*

A 4.



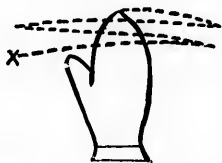
*Extend both index fingers in front (of the body) one a little in rear of the other, and thrust both forward simultaneously.*

A 5.



*When the person is near. Hold r, h. toward the party and rock the wrist. See 6. & 7.*

A 6.



*When the party is at some distance, hold the r h well up, palm out, and wave it r, and left, several times.*

*Equivalents.*

A. 4.

ACCOMPANY - ING.  
TRAVELING TOGETHER.

*Any two things being carried on together.*

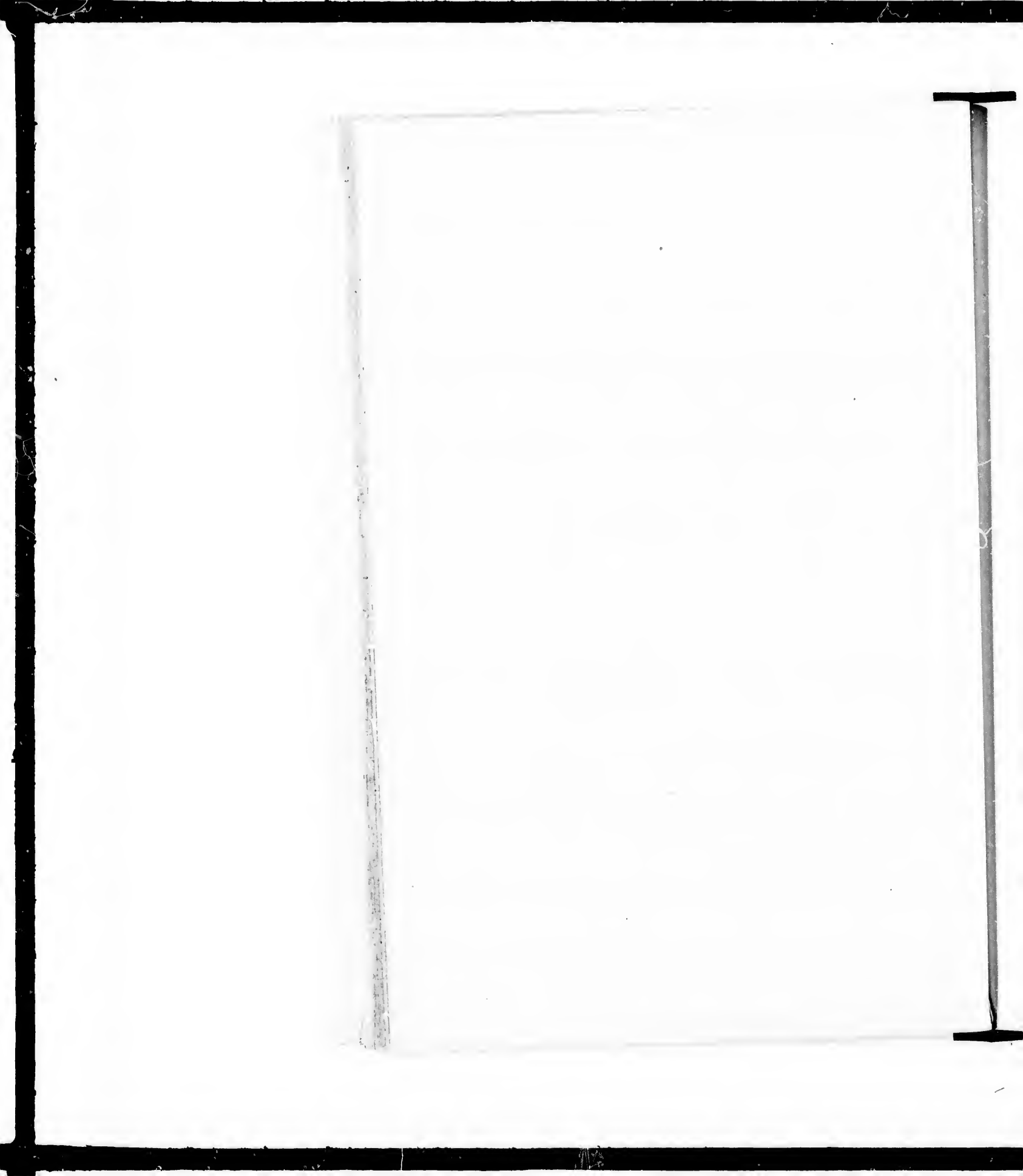
A. 5.

ACCOST.  
TO QUESTION.

*This may mean: Who are you?  
What tribe do you belong to?  
What are you doing?  
Where are you going.  
Or other inquiries, depending much upon circumstances at the time. One is often obliged to think well before answering this sign.*

A. 6.

TO ACCOST.  
TO QUESTION.

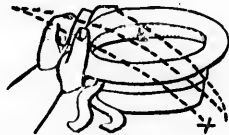


INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A 7 .



*When the party is very distant, swing your hat, or wave a blanket.*

A. 7.

TO ACCOST.  
TO HAIL.  
TO ATTRACT ATTENTION.

A 8 .



*Hold the l. h. in view, then begining with the little finger turn down two or more fingers, looking intently at the party addressed.*

A. 8.

ACCOUNT-ING.  
COUNT-ING.  
HOW MUCH?  
HOW MANY? &C.

A 9 .



*Left hand back up. Right hand thumb up, thrust it over across the back of the l. h. and a little below. See O 17.*

A. 9.

ACROSS.  
TO GO ACROSS.

*As across the country, prairie, etc.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A 10.

A. 10.



*Make as if taking things from one place, and putting them in another.*

TO ADD, BY PILING.  
OR. COUNTING.

A 11.

A. 11.



*Hold the l. h. in front, (of body of course,) and beginning at the wrist, pass the r. i. across the back of the l. h. beyond the ends of the fingers. See A 20.*

AHEAD.  
BEYOND.  
ADVANCE.  
GO AHEAD.

*This Gesture is also, used in the sense of, More than, Ahead of, etc.*

A 12.

A. 12.

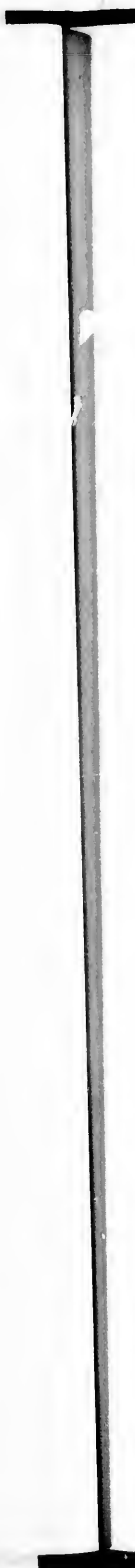


*Hold the right hand in front, then, beginning at the wrist, move the right index over the back of the left hand, and beyond: opening the middle finger, and thrusting both in various directions.*

ADVANCE. GUARD.  
A SCOUT.

*One who goes ahead and looks around.*

*For spy: add conceal. See C 35*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A 13.

A. 13.



ADVANCE-ING.

*Hands palms facing each other, in front of head, move them up and down, advancing them outward.*

*As soldiers: their guns describing similar curves.*

A 14.

A. 14.



ADVANCE TEPEES,  
TO MOVE CAMP.

*Put thumbs and indexes together, as shown above, and move them forward together.*

A 15.

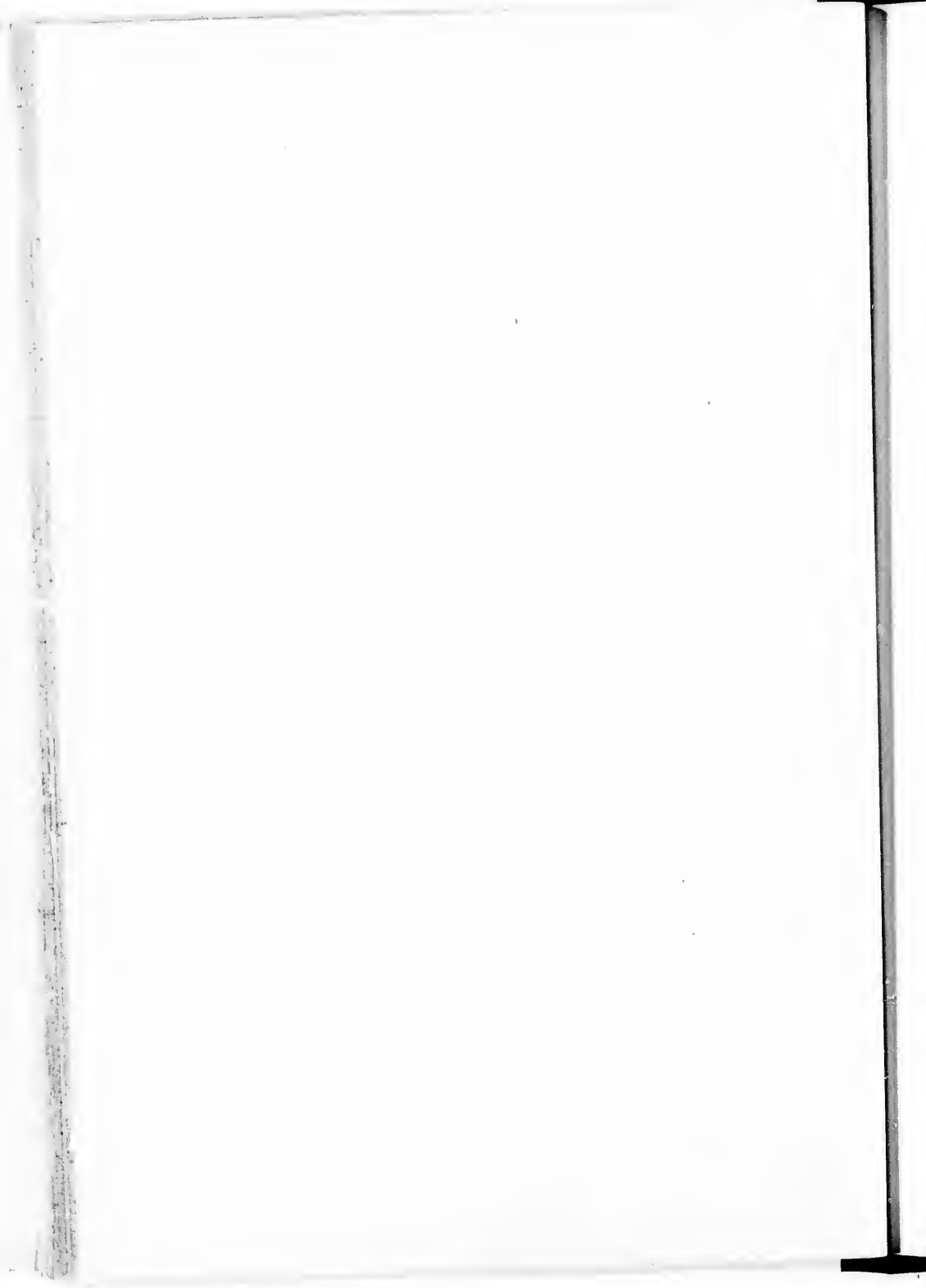
A. 15.



AFTER-WARDS,  
IN A LITTLE TIME,  
SOON, OR,  
PRETTY SOON,  
PRESENTLY,  
IN A MINUTE. *Gr. Sr.*

*Extend the left index in front of breasts, then place the end of right at root of nail and draw it toward the wrist about an inch.*

*Always refers to the near future.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A 16.



*This is gestured like No. 15, the right index being drawn farther back.*

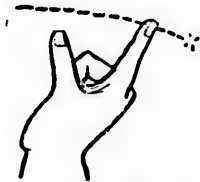
A. 16.

A LONG TIME AFTER.

*For a very long time after, draw the right index past the shoulder, thrusting the left well out, separating them as far as possible.*

*Referring to the remote future.*

A 17.



*Wide spread thumb and index, carried high above the head, then moved to the right.*

A. 17.

AFTERNOON.

*The Sun, P. M.*

A 18.



*Throw up both spread hands and shrink backward, as if startled by lightning.*

A. 18.

AFRAID.

FEAR-FUL.

FRIGHT-EN-ED.

SCARE-D.



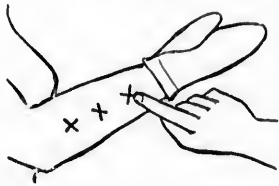
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A 19.

A. 19



*Hold the left arm in front, then touch it in several places from the wrist toward the elbow.*

AGAIN AND AGAIN  
REPEAT-ED-LY.  
OFTEN.  
FREQUENT-LY.

A 20

A. 20.



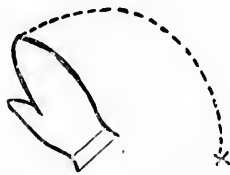
*Hold the left hand back up in front of breast, then thrust the right index from wrist across, passing it beyond the end of fingers of the left hand. See A. 11.*

AHEAD.  
BEYOND.  
MORE THAN.

*As indian says. This horse is ahead fat. (Fatest.)*

A. 21.

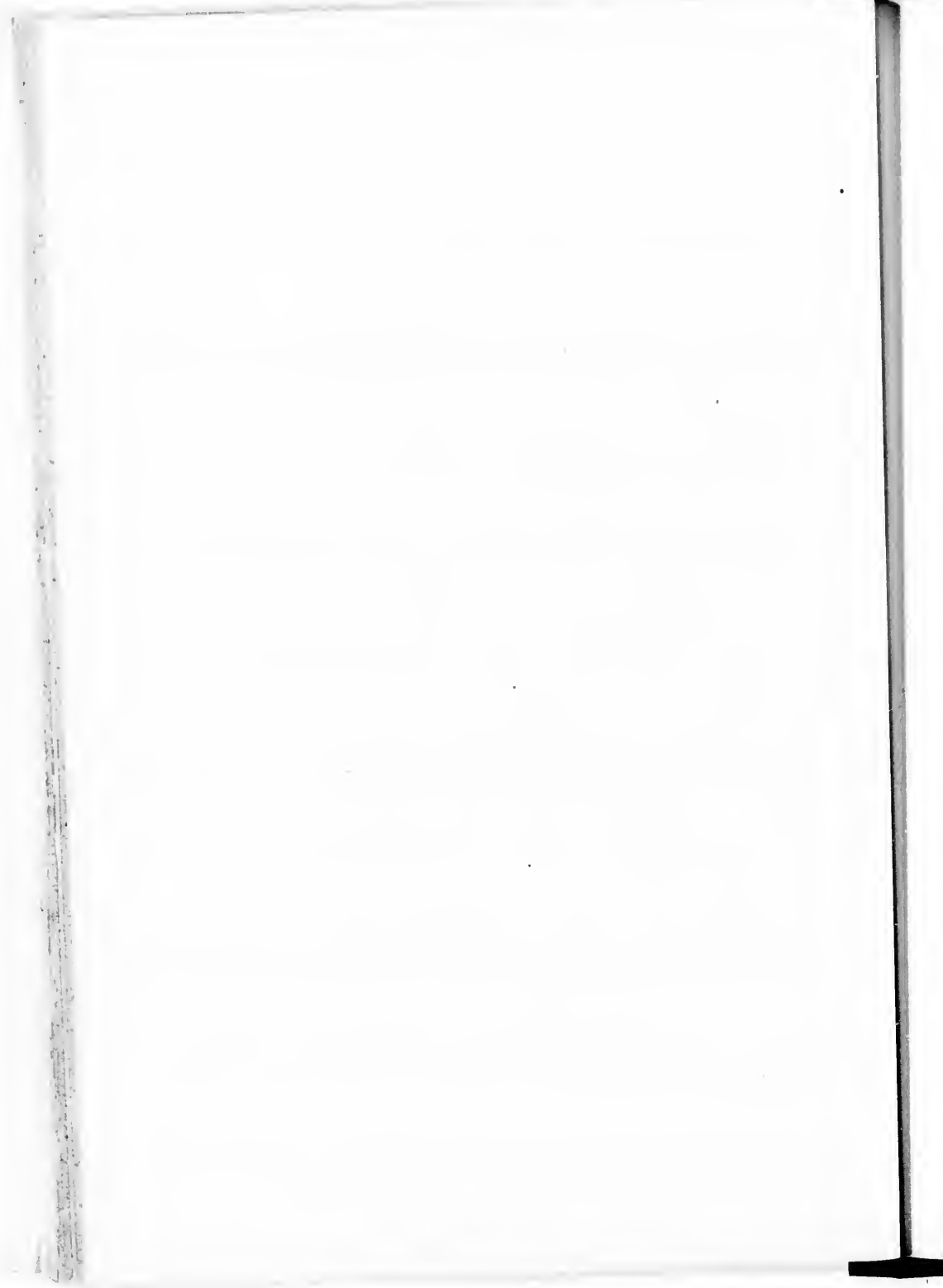
A. 21.



*Right hand back up in front of the right breast. Thence upward outward and downward; describing the fourth of a circle.*

ALL.  
THE WHOLE.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A. 22.

A. 22.



ALL THE EARTH.

*Both index fingers side by side point downward to the feet. Then raise them up out and downward; describing semicircles in opposite directions.*

A. 23.

A. 23.



ALL GONE.

GOT NONE.

*Strike backs of hands into the palms alternately, two or three times.*

*The hands are empty.*

A. 24.

A. 24.

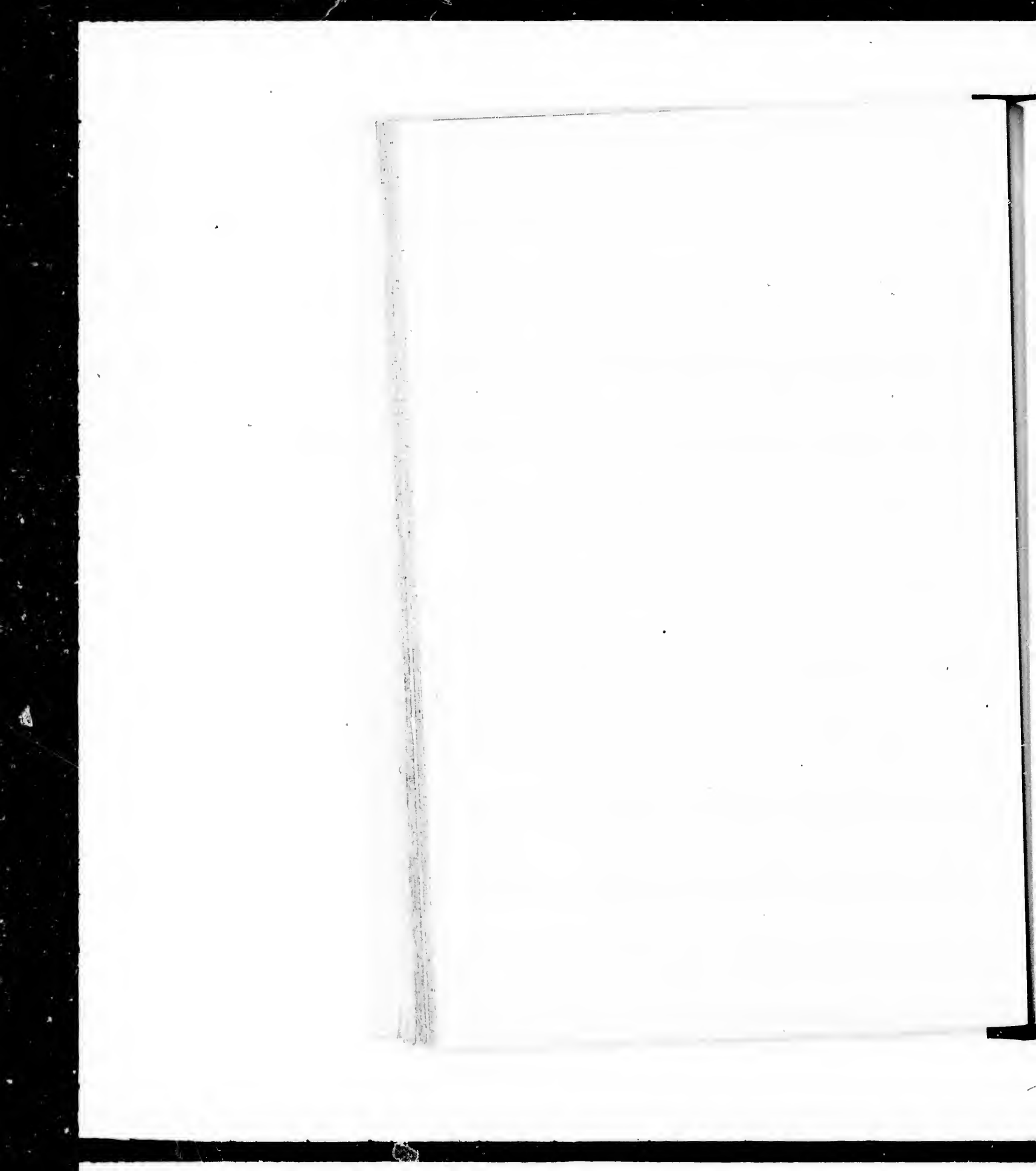


ALL GONE.

WIPED. OUT.

EXTERMINATED.

*Left hand palm up in front. Then place the ball of right hand into the palm of the left near the wrist, then quickly brush the right across the left hand.*



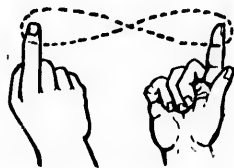
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A. 25.

A. 25.



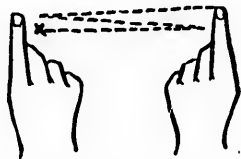
ALIVE  
WELL

*Raise the right index to front of face, then with it describe a horizontal figure 8 in front.*

*A man moving about.*

A. 26.

A. 26.



ALONE  
SOLITUDE

*Raise right index with back of hand toward the face, then move it from left to right, and from right to left a few times.*

*Whichever place he goes he is by himself.*

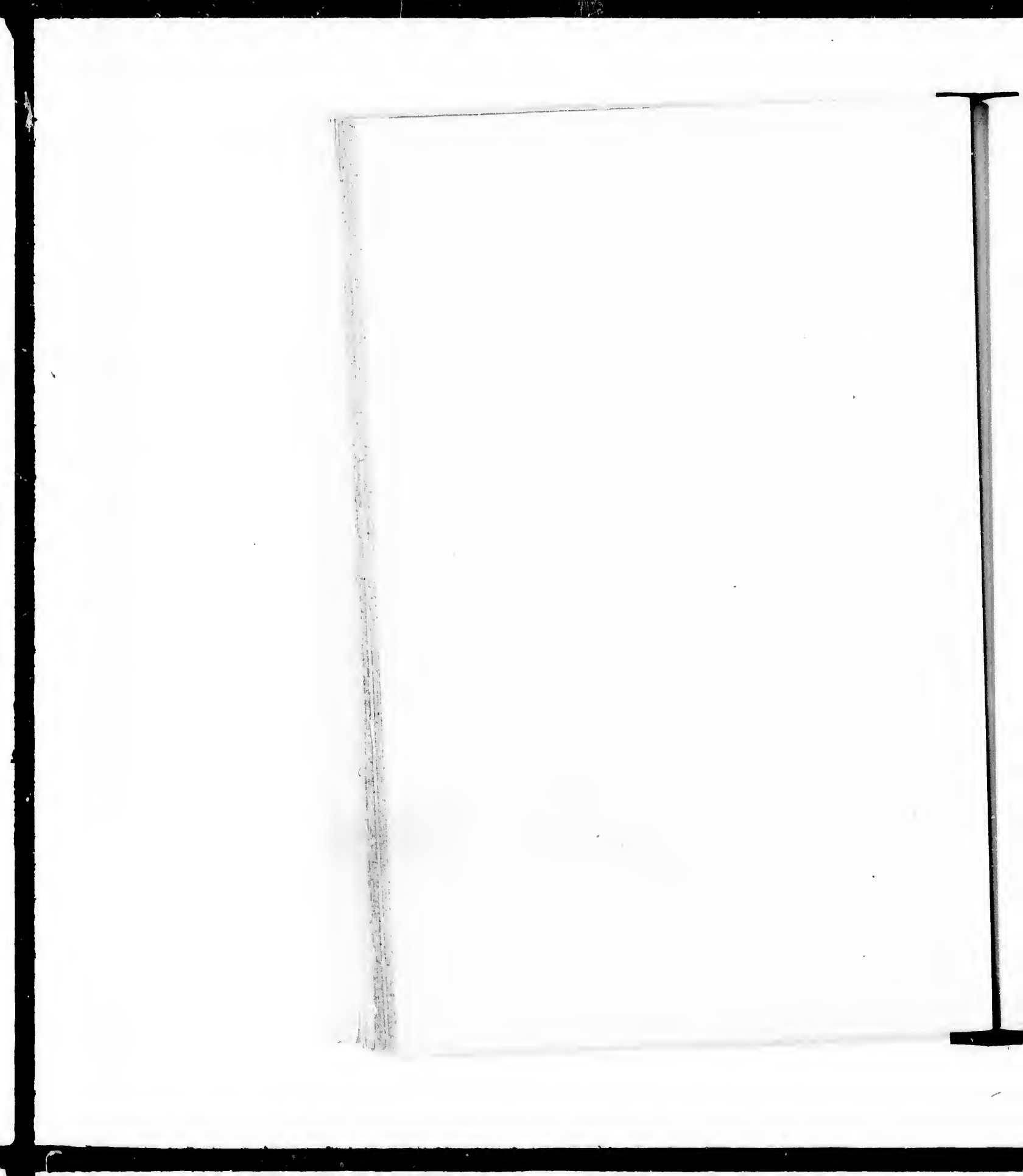
A. 27.

A. 27.



ALWAYS  
FOREVER  
ETERNALLY

*With the palm of right hand near the right ear, then move it backward and forward three or four times.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A. 28.

A. 28.



*Hold the clenched fist in front of forehead and twist the wrist assuming a threatening facial expression.*

ANGRY  
WRATHY  
GETTING MAD.

A. 29.

A. 29.



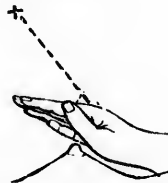
*Hold the loosely flexed fingers of the left hand upright in front of face, then pass the right index upward among them.*

AMONG

*As among other things.  
See W. 24.*

A. 30.

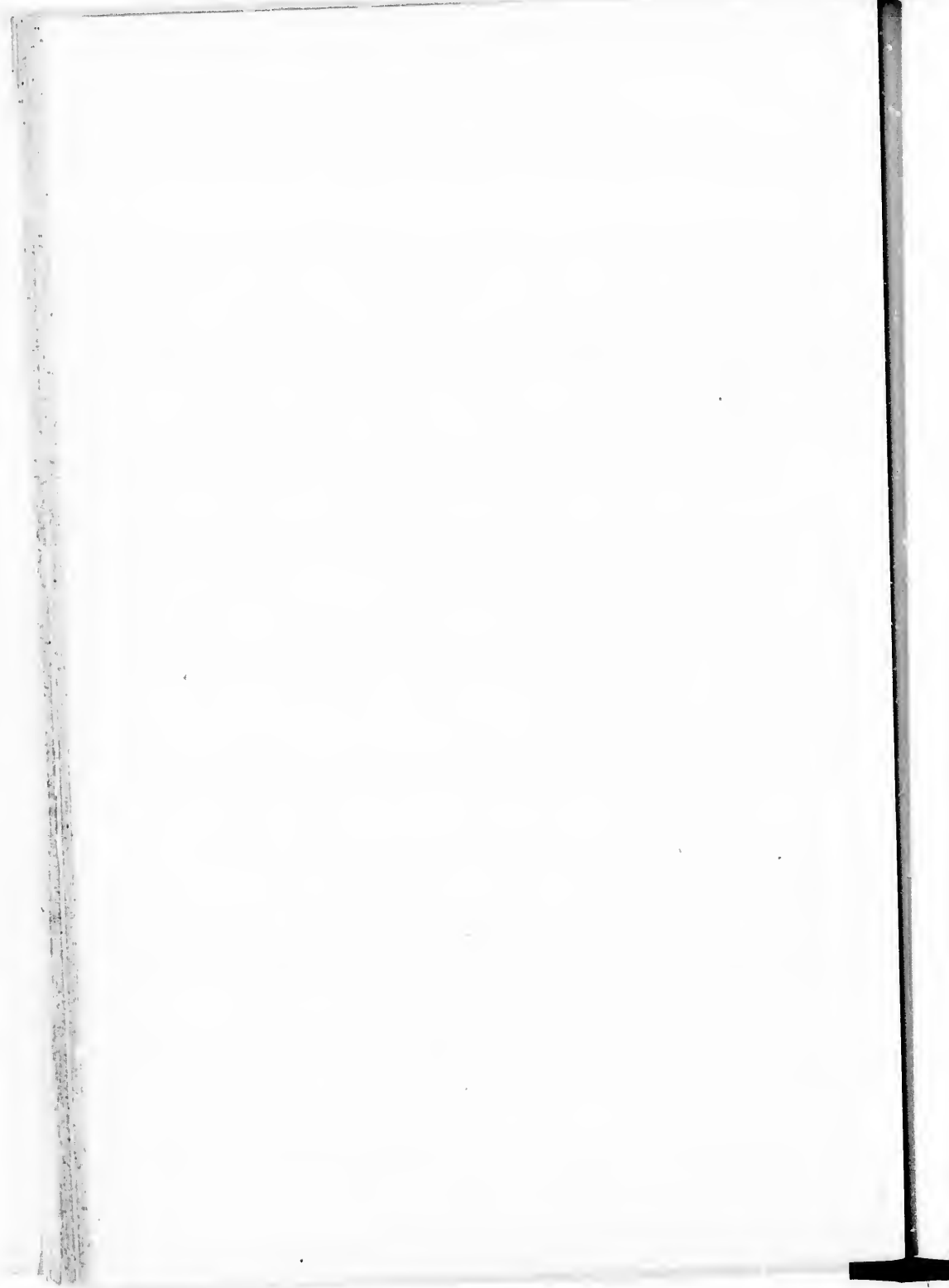
A. 30.



*Hold the palm of the right hand against the right breast, then carry leftward and outward to arms length, and opposit the left breast.*

ANOTHER.

*Refers to person, place, or thing.*



INDIAN SIGN TALK.

*Gestures.*

A. 31.



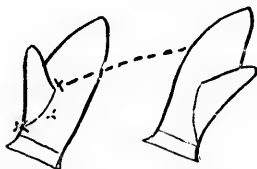
*Extend the left forefinger in front and with the right make several strokes from root of nail to ball of thumb at wrist, back and forth a few times.*

A. 32



*Gather all of fingers of the left hand in bunch and grasp them with the right hand.*

A. 33.



*Hold the left hand palm up in front, then strike the lower edge of the open right hand against the wrist at base of thumb, and again on back of base of thumb, and again between thumb and forefinger.*

*Equivalents.*

A. 31.

APACHE.

POVERTY.

POOR IN POSSESSION.

*Apaches are considered poor by other Indians from the fact of their being in poorer circumstances than the plain Indians.*

A. 32

APPLE.

POTATO.

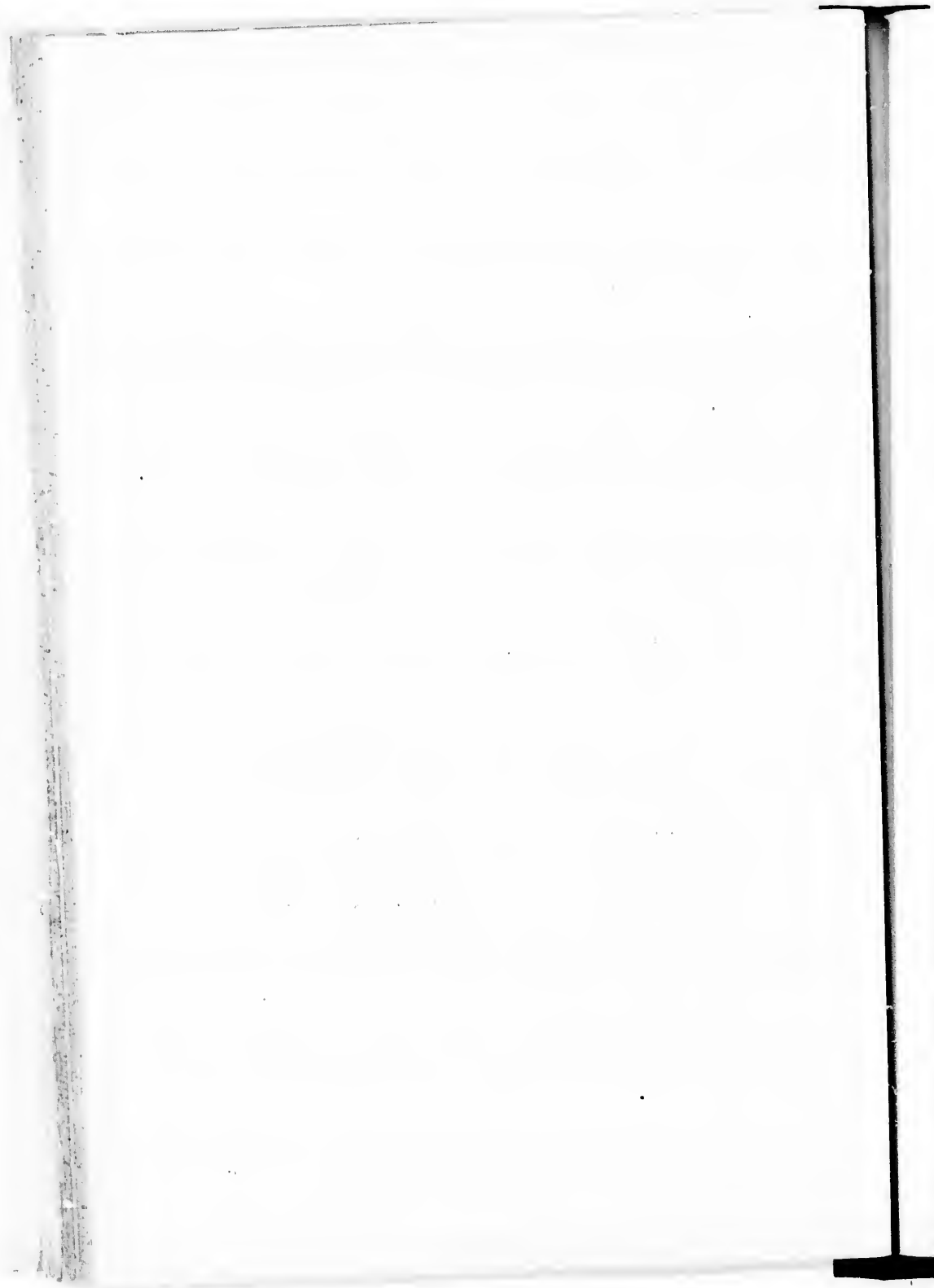
*Any vegetable or fruit. Can add sweet, sour, bitter, good, bad, small or big, &c. for a closer description.*

A. 33.

ARRANGE.

*To fix any matter, or mend something. See R. 15.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A. 34.

A. 34.



*Place the right index by the side of the nose.*

ARRAPAHOE.

*Some say this means a big nose, some snut nose. I do not know for certain.*

A. 35.

A. 35.



*Hold the left fist in front of the face and grasp the left wrist with the left hand, shake it a little.*

ARREST-ED,  
A PRISONER.

A. 36.

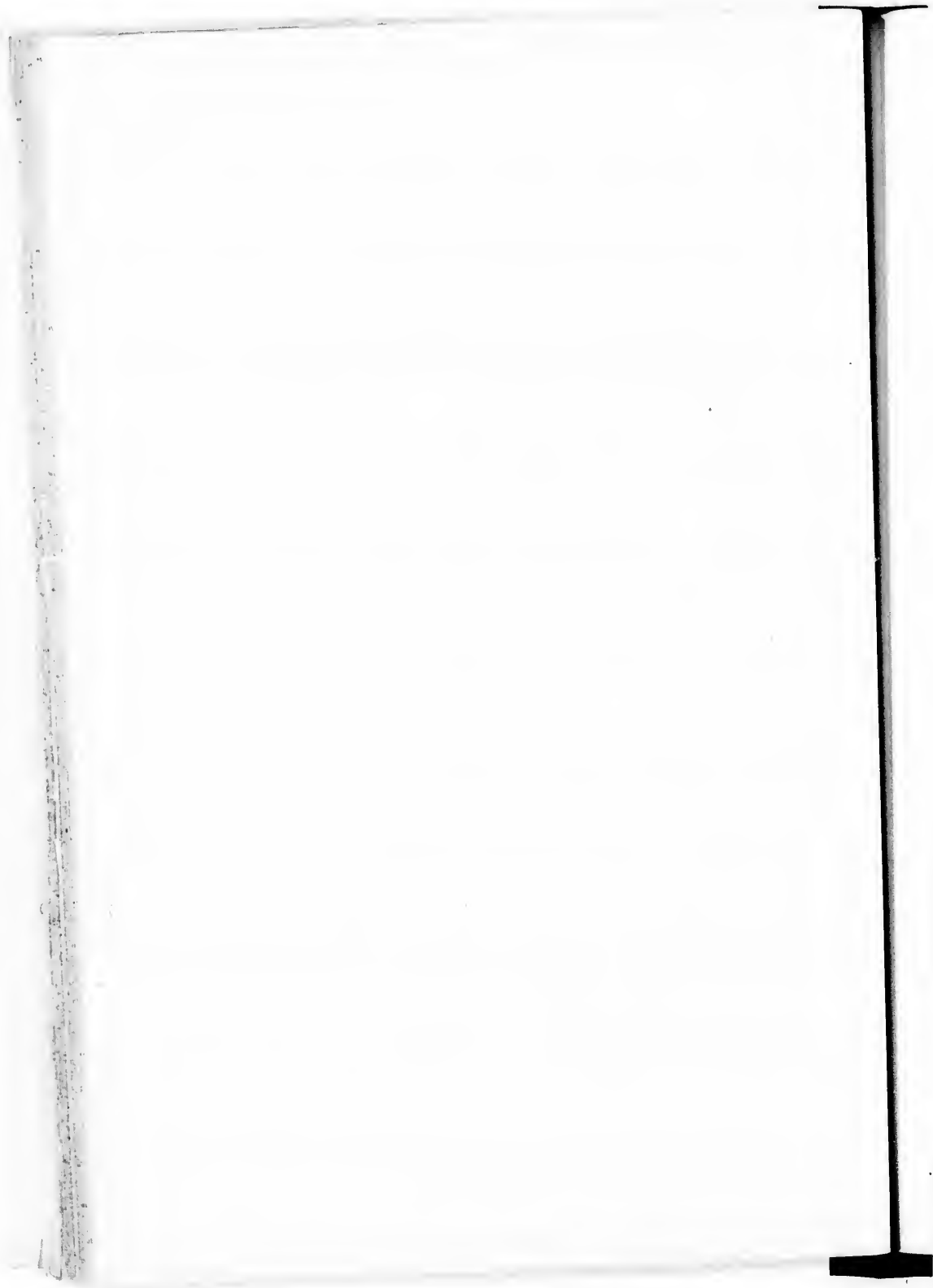
A. 36.



*Hold the right index horizontally out to right, then bring it to an up, ight position at about half arms length.*

ARISE.  
GET UP.

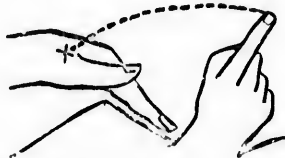
*To arrive from a recumbent position.*



INDIAN SIGN TALK.

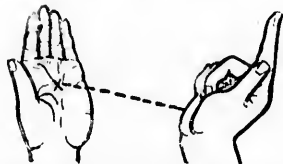
*Gestures.*

A. 37.



*Hold the palm of the left hand on the left breast, then bring the end of the right index from a distance of arm length until it touches the back of the left hand.*

A. 38.



*Hold the open left hand well out in front of the left breast. Extend the right index and thrust the ball of the right hand into the palm of the left rather forcibly.*

A. 39.



*Hold the open left hand palm before the face. Then extend the right index as man and shore it upward between the face and left hand until the end would come in view of a person looking towards the gesturer.*

*Equivalents.*

A. 37.

ARRIVED HERE.

CAME-TO-THIS-PLACE.

*Arrived here, Came to this place. This is more intensified than come. See C. 22.*

A. 38.

ARRIVED THERE.

WENT TO THAT PLACE.

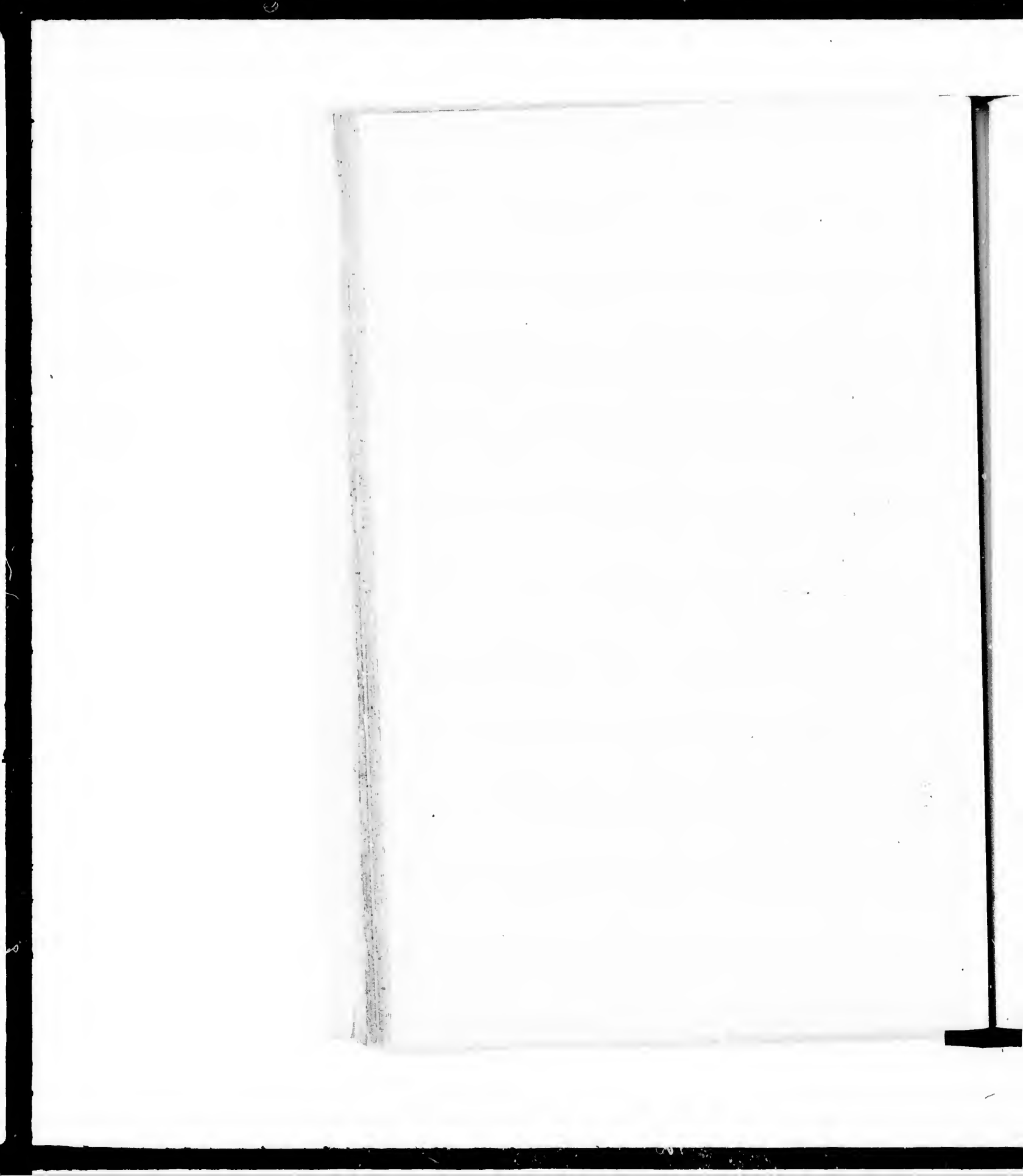
*In this as in A. 37 the right index represents a person.*

A 39.

ARRIVE IN VIEW.

TO COME IN SIGHT.

*As a person coming over a hill and appearing in view.*



INDIAN SIGN TALK.

*Gestures.*

A. 40.



*Make as if picking up dirt, powder or ashes, and sifting it between the ends of the fingers.*

A. 41.



*Hold the hand over the mouth and open the eyes wide as if surprised.*

A. 42.



*Hold open flat left hand in front and place the fingers of the right hand forked over one or all of the fingers of the left.*

*Equivalents.*

A. 40.

ASHES.

DIRT.

POWDER.

*Also fine cloth as velvet, silk, satin, soft fur, &c.*

*Sift this way and then blow in the palm of hand signifies medicine, powder, &c.*

A. 41.

ASTONISH-ED-ING.

SURPRISING.

MAEVELOUS.

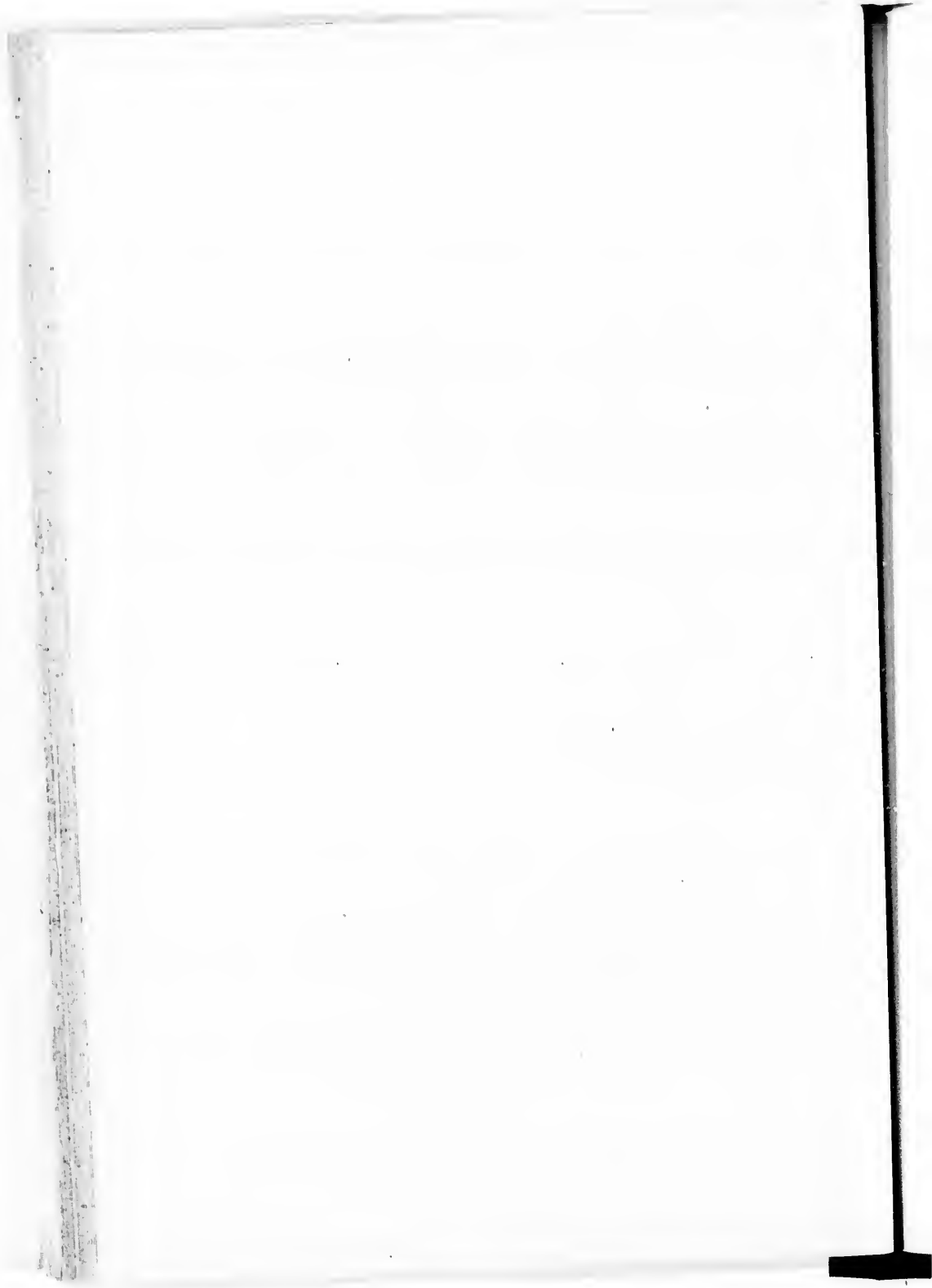
*When acquaintances meet after some absence, they place the palms of hands softly together and then cover the mouth with the right hand and look surprised.*

A. 42.

ASTRIDE.

*As to straddle a fence sometimes used as a command to saddle a horse.*

*Some may use it for horseback, but it is not the proper sign. See R. 11.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

A. 43.



*Push fists to and from the body simultaneously in a determined manner, and look as if you meant it.*

A. 44.



*Hold the left index in front of the face. Then shore the right index slowly across the left once or twice.*

B. 1.



*Fork the fingers of the left hand as shown. Then lay the right index back down into the palm in the opening made between the fingers.*

A. 43.

ATTEMPT  
DETERMINATION.  
MAKE AN EFFORT.  
TRY.  
BEGIN ETC.  
See I. 19, and D. 17.

A. 44.

AWL.  
TO PUNCH.

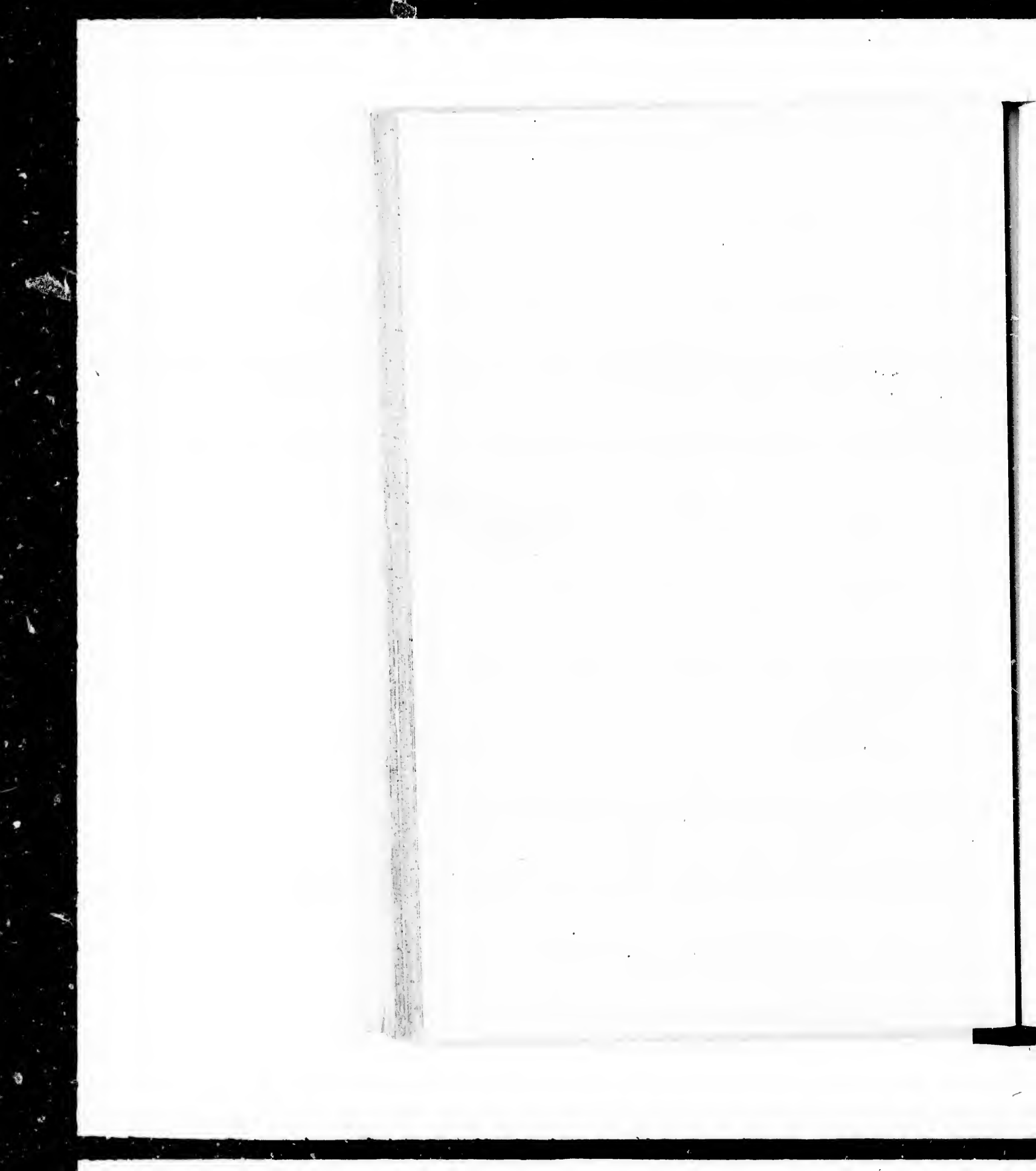
*As with an awl.*

B. 1.

BABY HOLDER.  
BABY.

*The index represents the child laid between the forked frame of a baby-holder.*





INDIAN SIGN TALK.

*Gestures.*

B. 2.



*Motion of grasping something, carrying it to the breast (mine). Then thrust the same clinched fist obliquely downward as if spurning to keep it, that thing.*

B. 3.



*Fork the first and second fingers of the right hand and with palm toward the face, place one finger on each side of the nose and draw them upward.*

B. 4.



*First make a round opening with thumbs and fingers of both hands, then with the left half of the opening remaining thrust the whole of left hand downward through that opening.*

*Equivalents.*

B. 2.

BAD.

THROW IT AWAY.

*Because it is not worth keeping. Signs of possession and throwing it away.*

B. 3.

BADGER.

STRIPED NOSE.

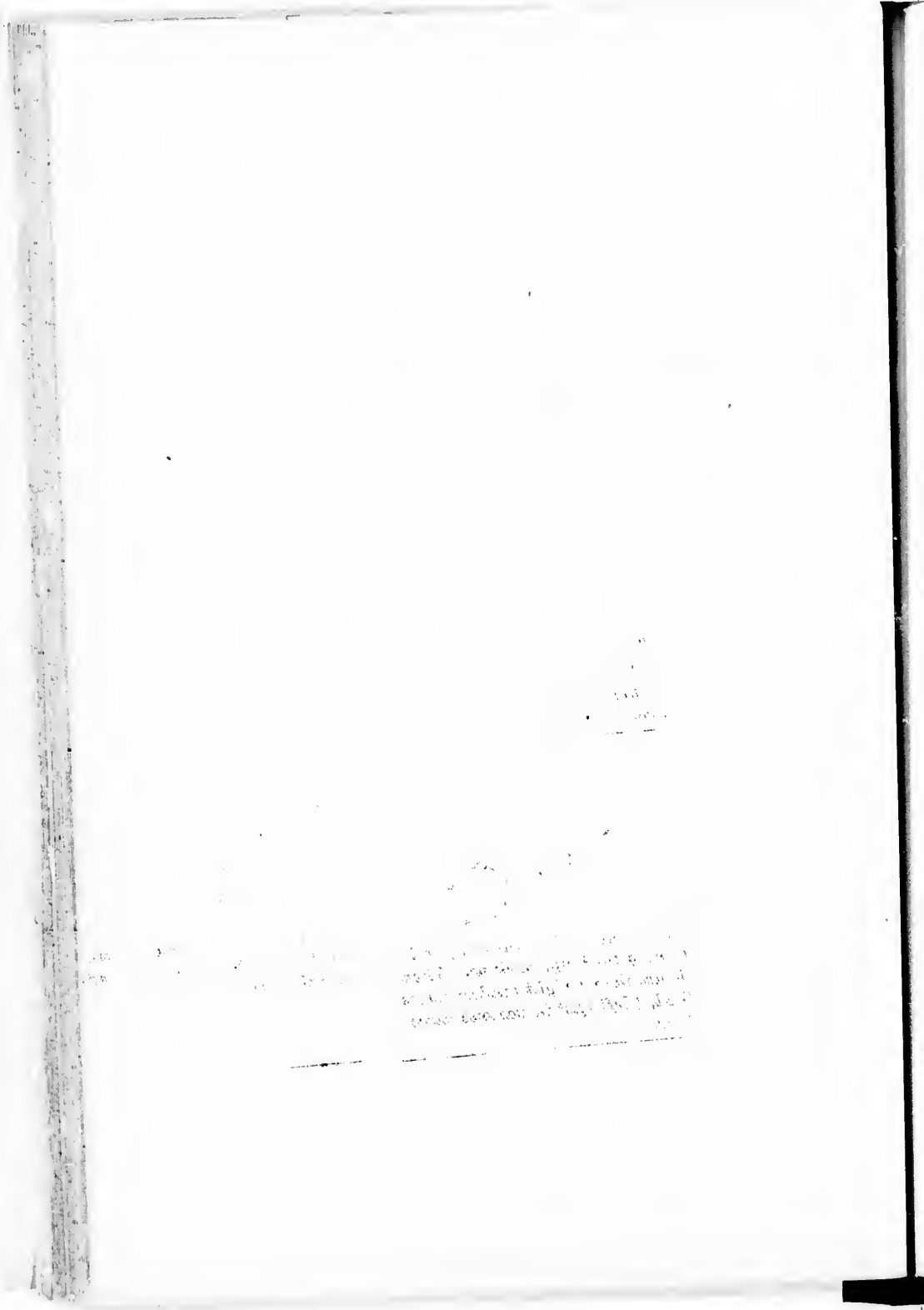
*Stripes on the nose of a badger or coon.*

B. 4.

BAG.

SACK.

*Putting things in a hole as in a sack, dish or bucket. See B. 6.*



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INDIAN SIGN TALK.

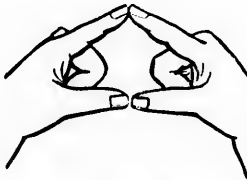
*Gestures.*

B. 5.



*Place the palm of hand on top of the head and then sign ALL GONE or exterminated.*

B. 6.



*Place ends of thumbs and fingers together so as to form a round opening. Show this to the observer.*

B. 7.



*Gather all the spread fingers of both hands in a circular form with their ends touching. Then move both hands to and from each other, as shown by the dotted lines.*

*Equivalents.*

B. 5.

BALD.  
TOP OF HEAD.  
HAIR.

*For bald add, GOT NONE or RUBBED OUT. See A. 28. and E. 10.*

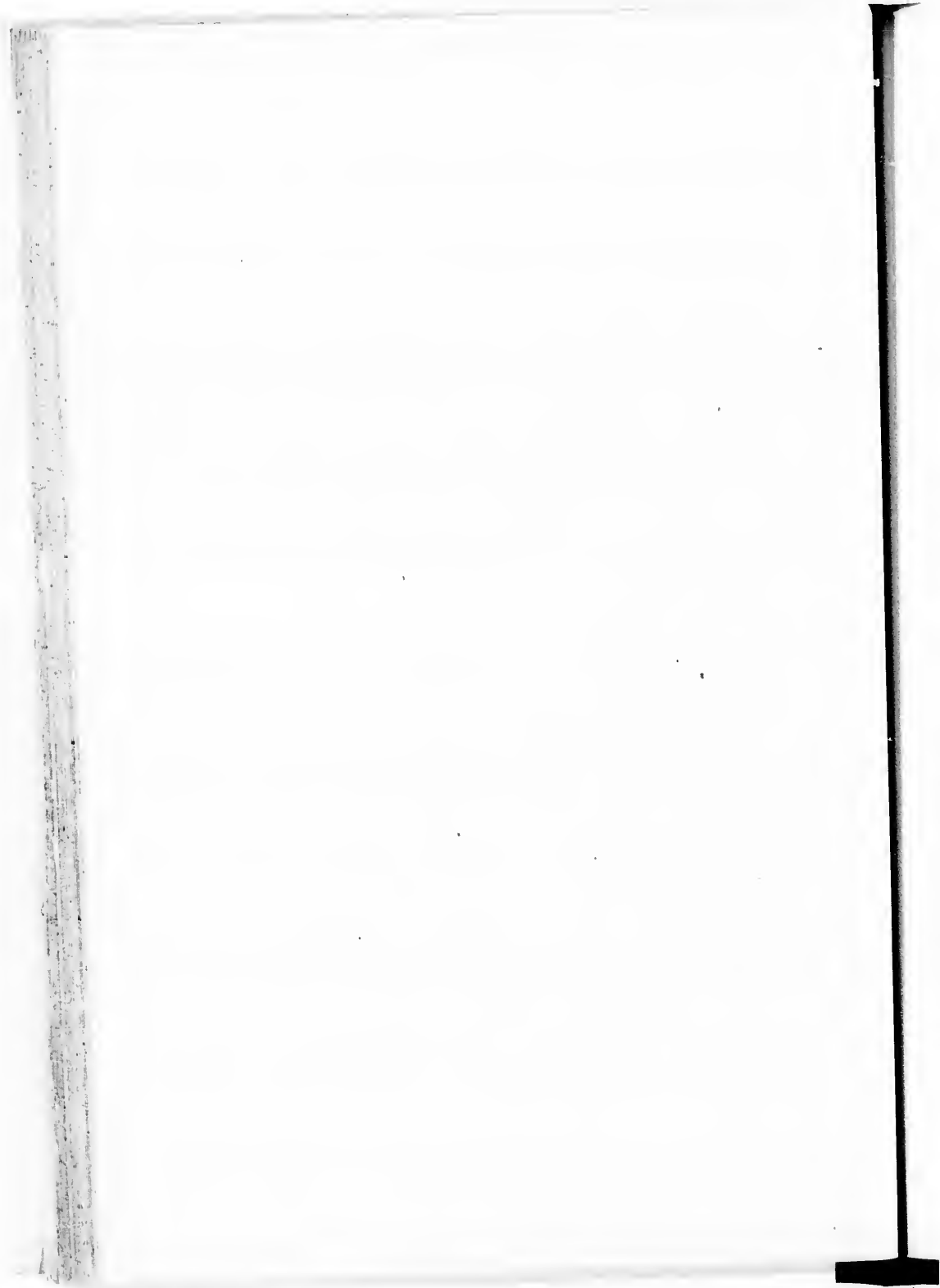
B. 6.

BASIN.  
BASKET.  
BOWL.  
KETTLE.  
PAN.  
PALE.

*Any round open topped vessel.*

B. 7.

BATTLE.  
CHARGING AND  
REPELLING.  
ADVANCING AND  
RETREATING.



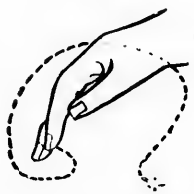
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 8.

B. 8.



BAY.  
SHAPE  
FORM.

*First sign for water, then with the right index indicate the form or outline of the bay.*

*Anything, as a field or portion of country is mapped out in the same way.*

B. 9.

B. 9.



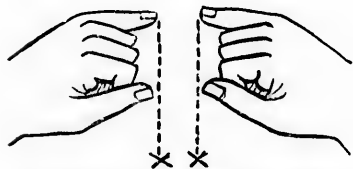
BEADS.  
STRINGING BEADS.

*Make believe putting something in between the thumb and forefinger of the left hand as if threading a needle.*

*Imitate the stringing of beads. For bead work add a design or sign for work.*

B. 10.

B. 10.

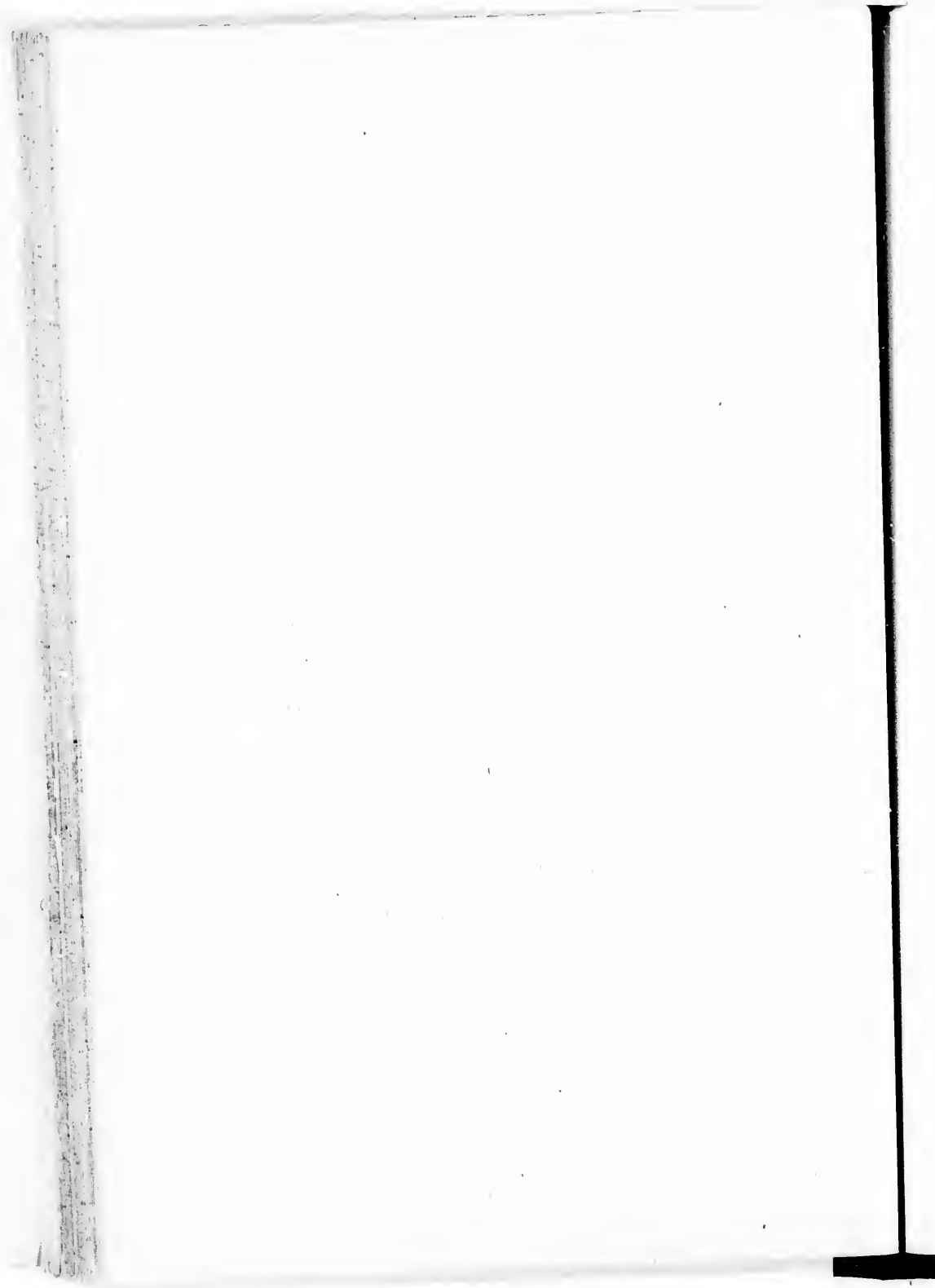


BEAR.  
BEARS CLAWS.

*Extend thumbs and little fingers of both hands. The rest of fingers closed.*

*Scratching like a bear or other wild beast.*

*Then with the hands in front of face, strike them both downward simultaneously.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 11.

B. 11.

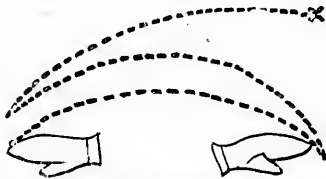


*Touch the sides of beard or chin with the backs of the fingers two or three times.*

BEARD.  
WHISKERS.

B. 12.

B. 12.

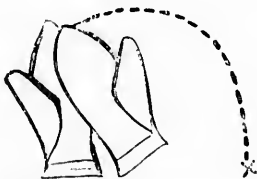


*The right hand back up in front of the left breast. Then carry it upward and over to the right, when it will be put up, do this three times emphatically.*

BECAUSE-OF  
THE REASON-FOR.  
WHY, ETC

B. 13.

B. 13.



*Hold left hand palm up, level in front of the left breast.*

*Then lay the back of the open right hand into the palm of the left hand, and from that position carry it in a horizontal arc well to the right of body.*

BED.  
SPREAD.

*Spread your blanket there!*



1111

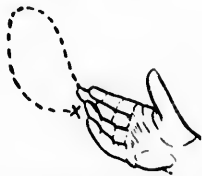
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 14.

B. 14.



*Hold the loosely flexed open right hand in front of the right side of body. Carry it upward, outward and down, drawing it in toward the right side.*

BEG.

ASK.

A BEGGAR.

B. 15.

B. 15.



*Point the right index backward over the right shoulder.*

BEHIND.

AWAY BACK.

AGO.

*With a long time it means*  
A LONG TIME AGO.

B. 16.

B. 16.



*Place the left hand back up in front of face. Place the right hand back up under the left, then lower the right hand more or less.*

BELOW.

DOWN.

UNDERNEATH.



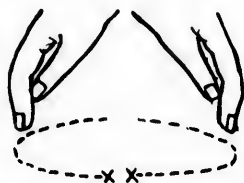
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 17.

B. 17.



BELT.

*Begin either in front or back of body, and carry the hands around the body at the waist.*

*For cartridge belt add motion of putting cartridges into loops in belt.*

B. 18.

B. 18.



BERRY.  
ROSEBUD.  
COFFEE.  
OR BEANS.

*Simply hold the left index in front and take hold of the end of it with thumb and forefinger of the right hand.*

B. 19.

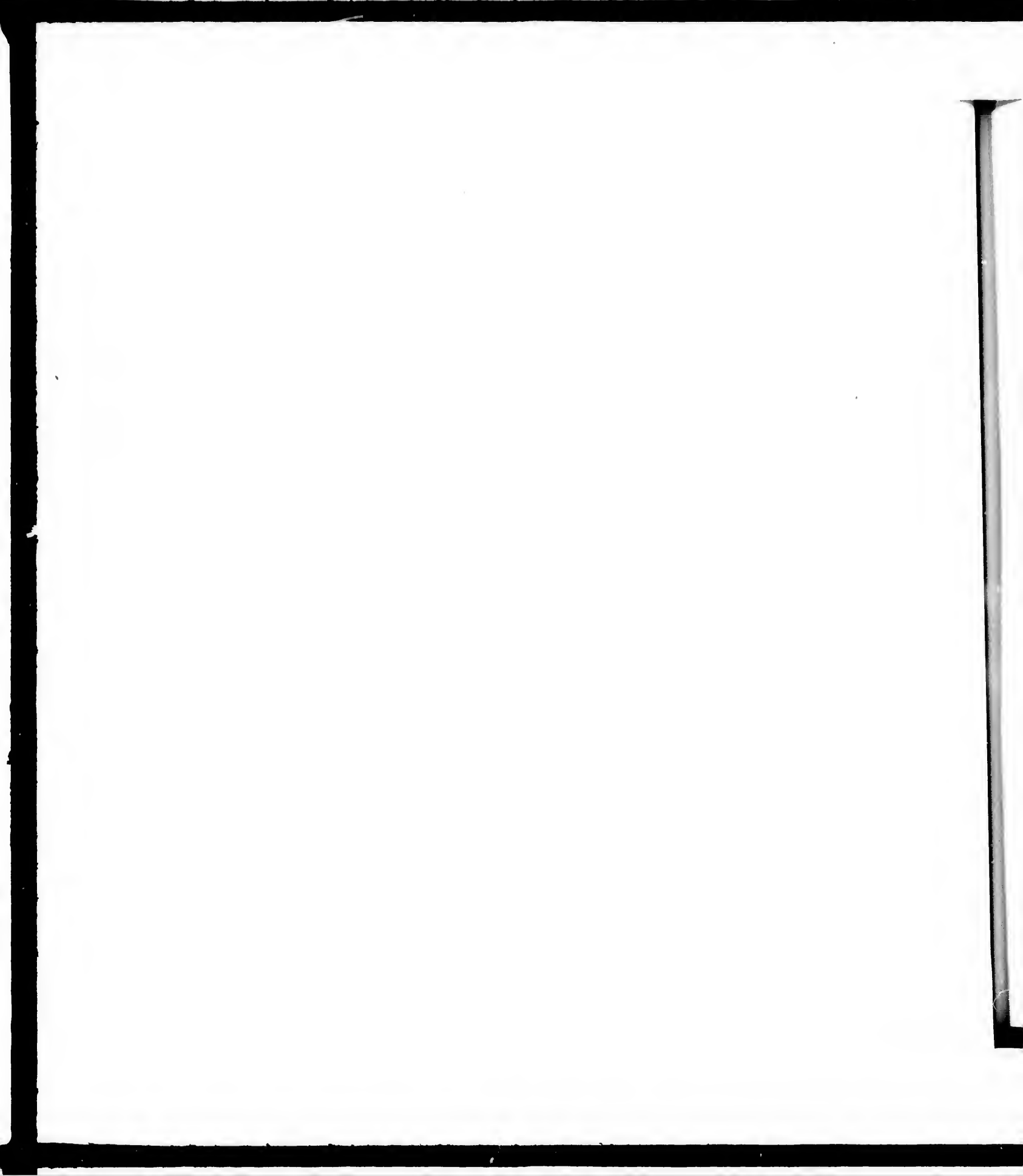
B. 19.



BET.  
TO GAMBLE.

*Make as if picking up two piles of money and putting them together in front of body.*

*The two hands are two parties who put their money in one place. Putting up money to gamble for.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 20.

B. 20.



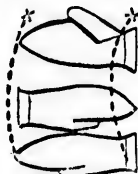
*Fork the first and second finger of the left hand and draw the end of the right index from knuckles past the ends of fingers.*

BETWEEN.  
RAVINE.

*Between forks or ridges of land.*

B. 21.

B. 21.

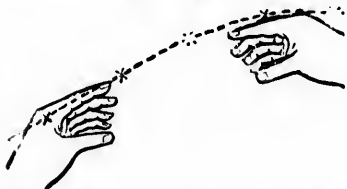


*Left hand back up in front of breast. Then place the right back up between the left and the breast. Then carry the right over the left and beyond, turning the right palm up at end of movement.*

BEYOND.  
FURTHER OVER.  
MORE.

B. 22.

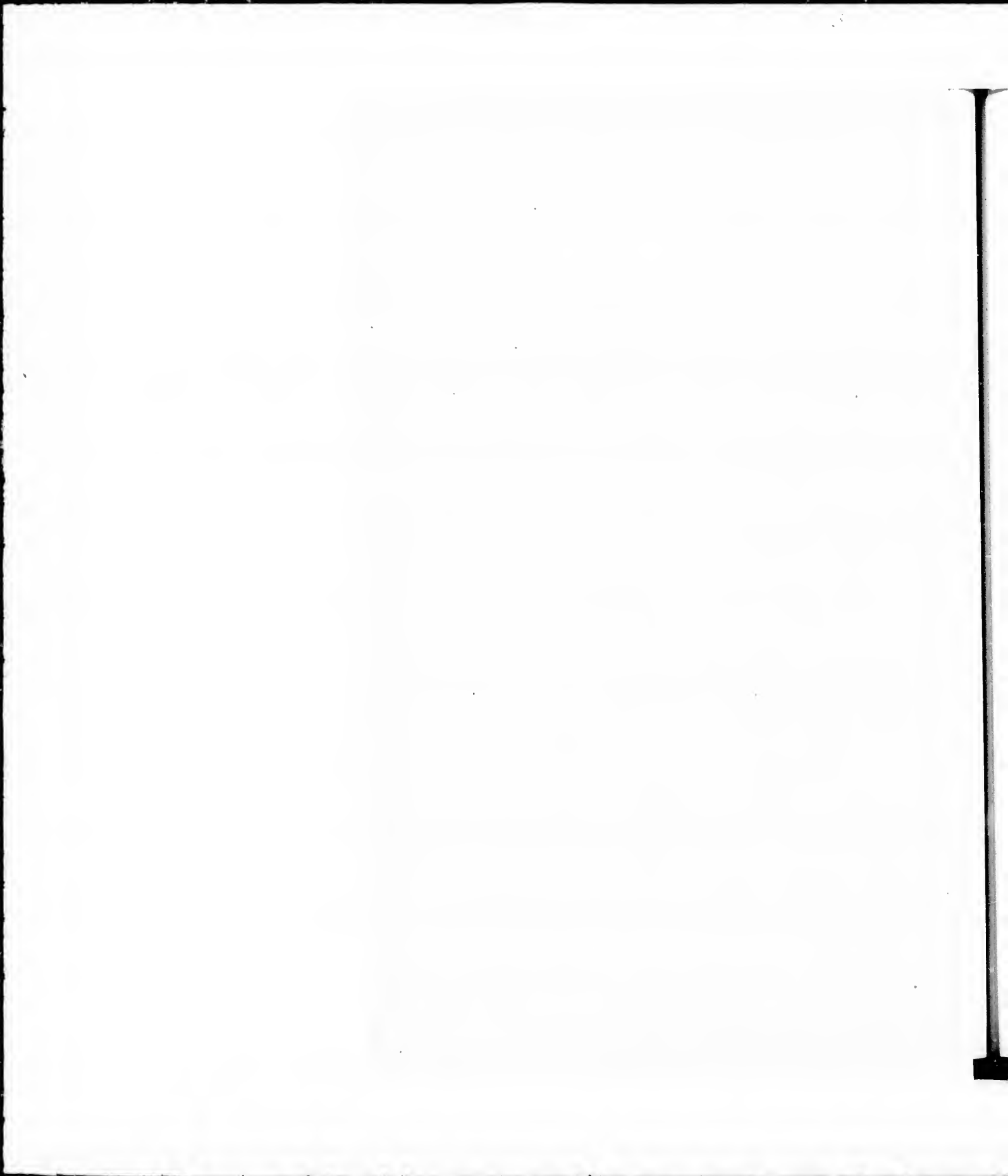
B 22.



*Form circle with the spread fingers of both hands place the ends nearly touching and then draw the right upward to the right to arms length.*

BIG.  
LARGE.  
GREAT.

*Always referring to objects.*



INDIAN SIGN TALK.

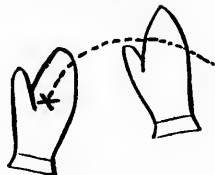
*Gestures.*

B. 23.



*Make a big sweep with open right hand in an arc from the chin to waist.*

B. 24.



*Hold the left hand palm up well in front. Then shake the open right hand forcibly into it, making a report.*

B. 25.



*Motion of wrapping twine around a bundle held in the fingers of the left hand.*

*Equivalents.*

B. 23.

BIG BELLY.

GROS VENTRES.

*This tribe is so called from this characteristic.*

B. 24.

BIG NOISE.

A REPORT FROM A GUN.

*A volley is shown by striking the hands rapidly.*

B. 25.

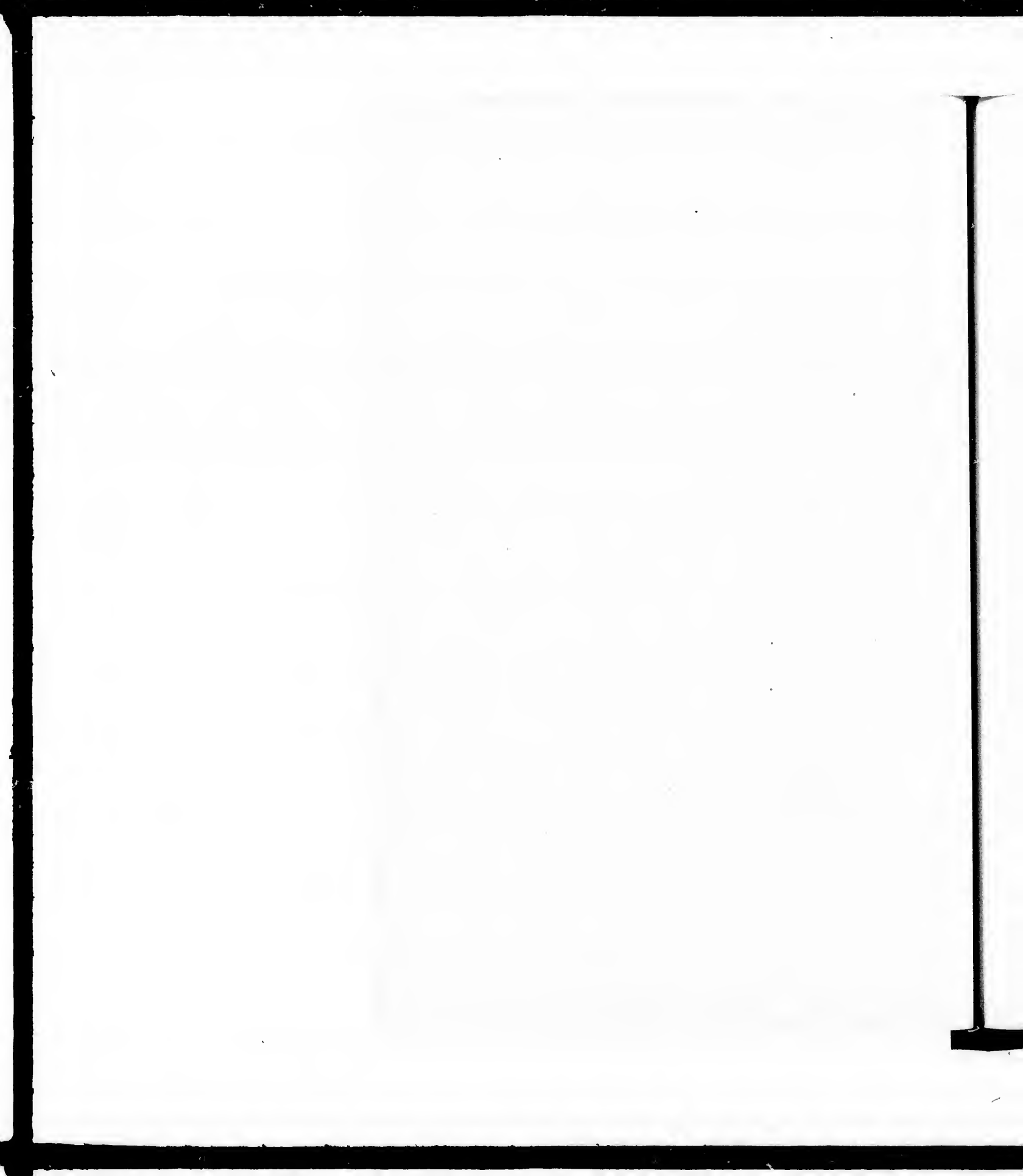
BIND.

WRAP.

TIE.

See C. 17.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 26.

B. 26.



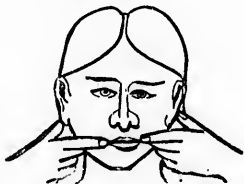
*The thumb and index of left hand partly separated. Then move it forward rather spitefully and close them.*

BITE.

*As a dog or other beast.*

B. 27.

B. 27.



*Place the ends of both index fingers in the corners of the mouth and draw them toward the ears.*

BITS.

BRIDLE.

TO BRIDLE.

B. 28.

B. 28.



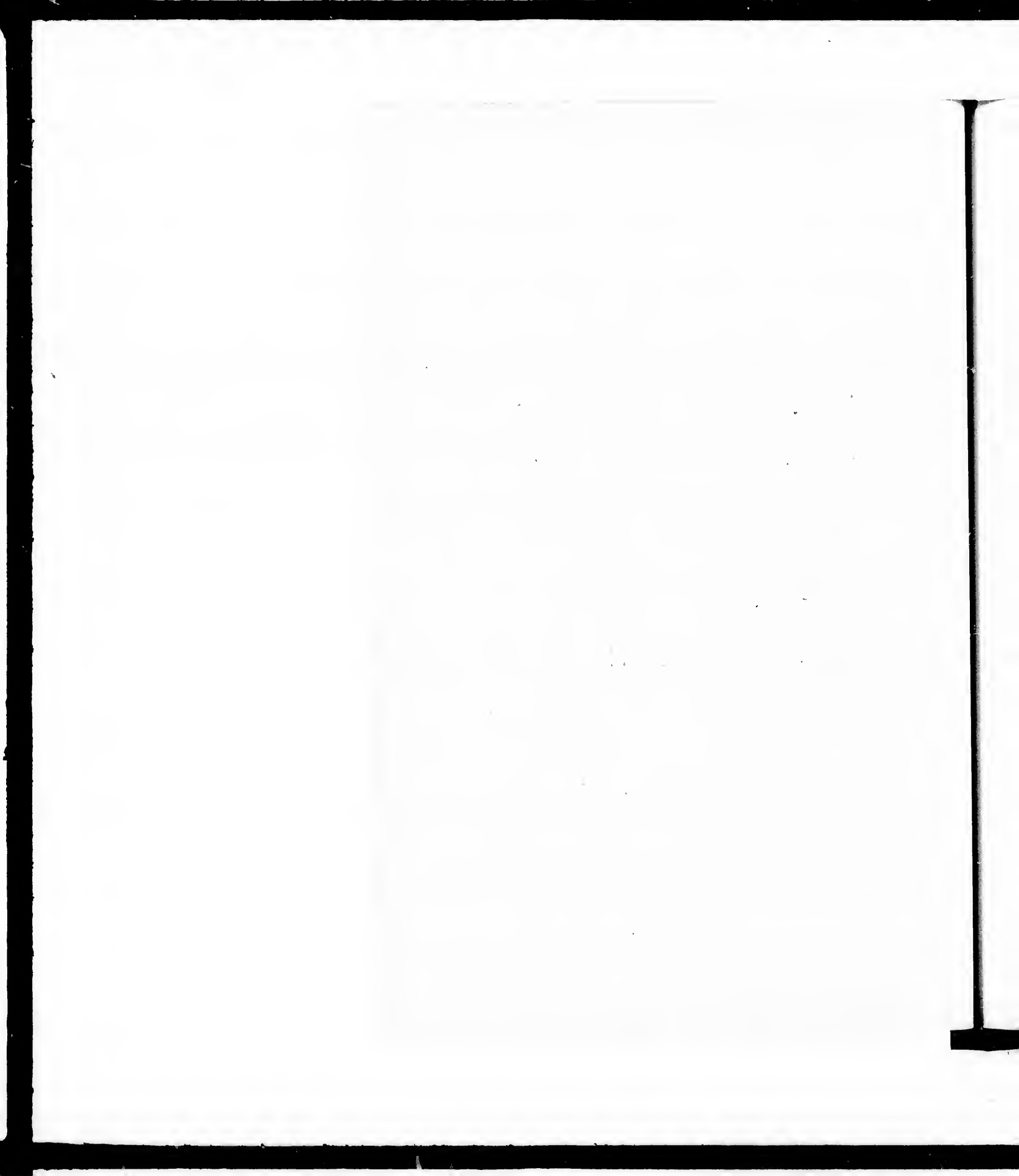
*Put the right index on the lips as if TO TASTE. Then from that position make sign for BAD. See B. 2.*

BITTER.

SOUR.

SALT.

*For SWEET look pleased and sign for GOOD. See G. 11.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 29.

B. 29.



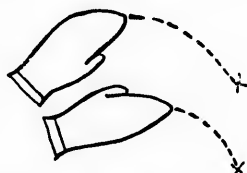
*Hold the left hand back up in front. Then extend the first two fingers of the left hand and with their ends describe a spiral on the back of left hand.*

BLACK.

*See C. 15.*

B. 30.

B. 30.



*Both hands back up in front of breast. Raise them upward, outward and downward, forming an arc from the body.*

BLESS-ED-ING-S  
THANKS.  
I BLESS YOU  
PITY. MERCY.

*The Indians crave this gesture which is usually given by old men. To those who bestow presents on others.*

B. 31.

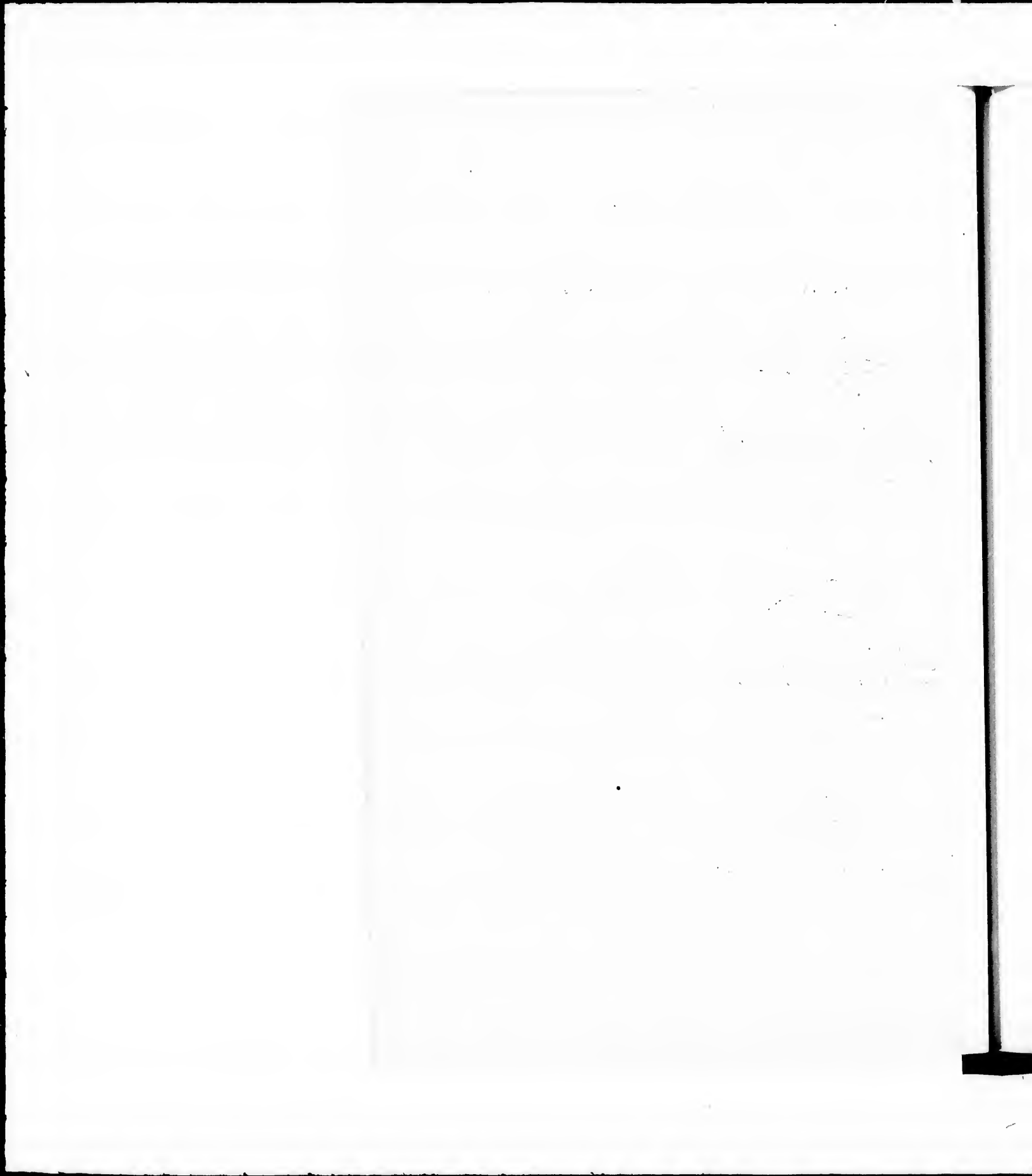
B. 31.



*Cover both eyes with palms of hands.*

BLIND.

*For bashful or shame leave one eye peeping over the fingers. Can add, SEE NOT.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 32.

B. 32.



*Place the two first fingers of right hand on the lips.*

BLOOD.

*Color of the lips. If a wound, thrust the same two fingers from the location of wound to imitate the spouting of blood. For BLOOD INDIANS use only the index and omit the thrust.*

B. 33.

B. 33.



*Motion of rowing a boat.*

BOAT.

ROW-ING.

OARS.

B. 34.

B. 34.

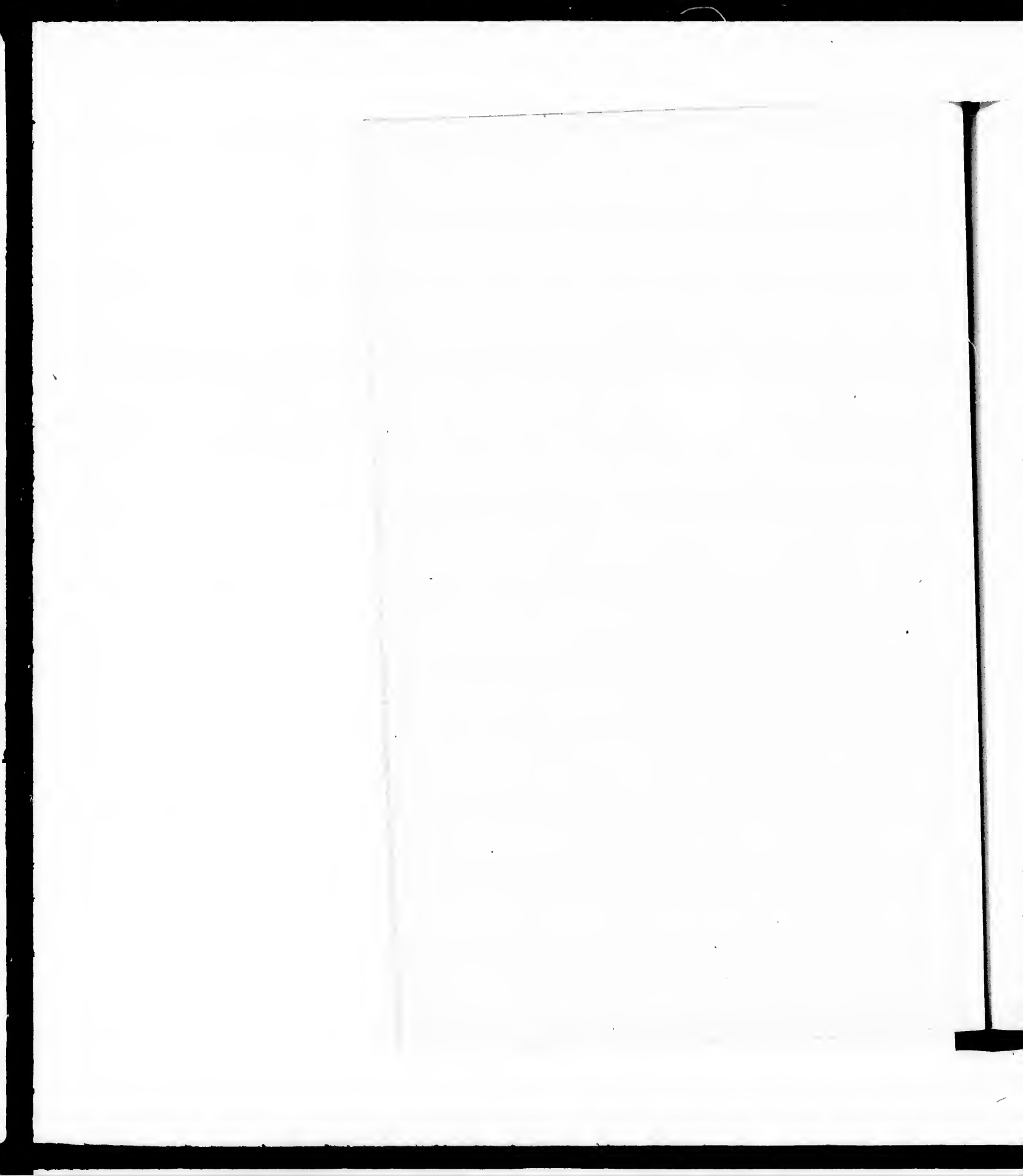


*Touch the body with ends of fingers of both hands and in several places.*

BODY.

WELL.

*The same gesture with additional sign for SICK means SMALL-POX. For WELL add sign for GOOD.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 35.

B. 35.



BOIL.  
SWELLING.

*Pinch up a bunch of muscle in locality of the affliction and make facial expression of pain. Can add sign of THROBBING. See A. 3.*

B. 36.

B. 36.



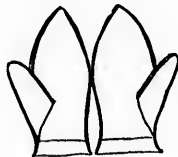
BONES.  
POOR IN FLESH.

*Hold the left fist in front and take hold of the knuckle joints with the fingers of the right hand; shake the knuckles with the same.*

*All bones.*

B. 37.

B. 37.

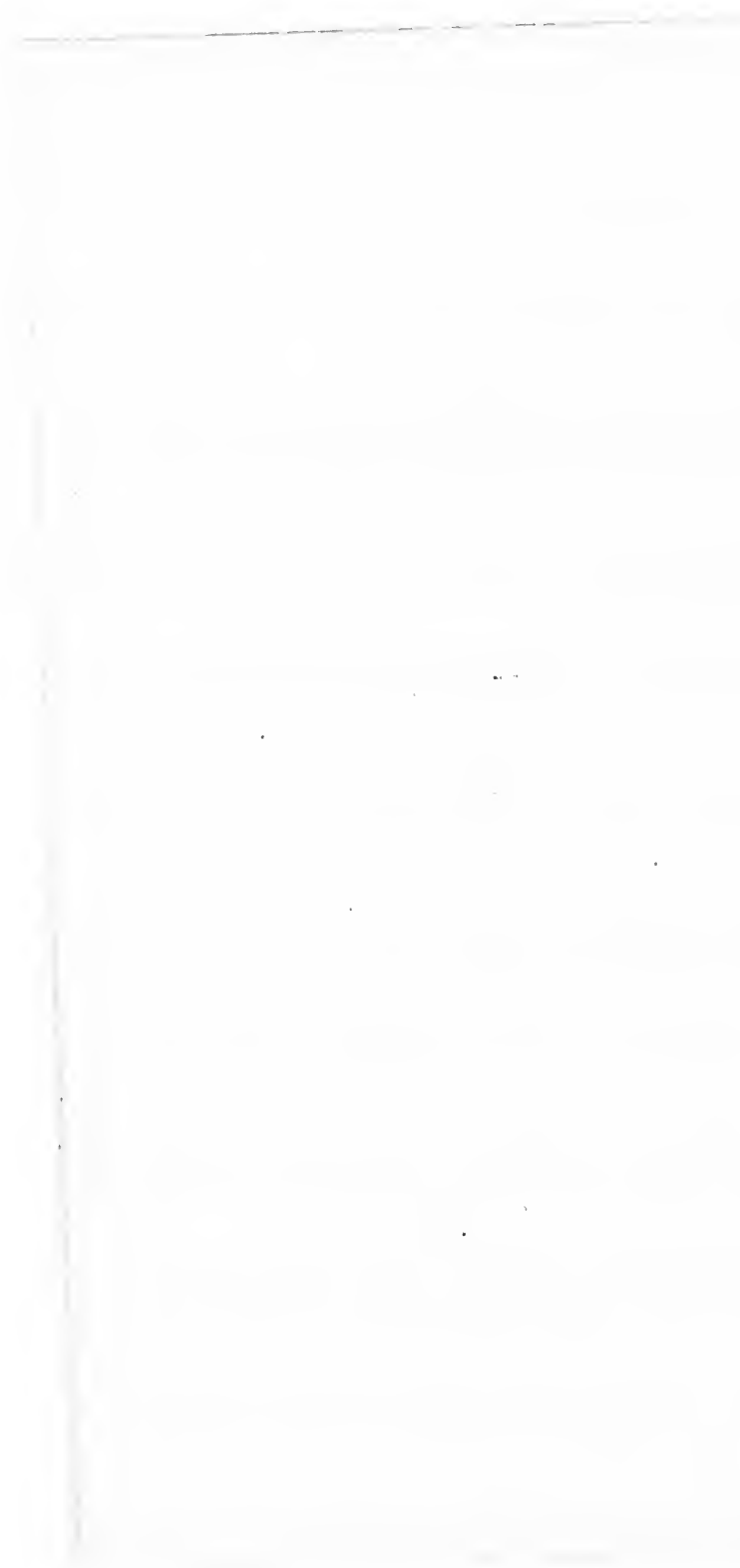


BOOK.

*Hold the hands side and side palm up and look intently into them as if reading.*

*Move the hands apart and it is a book spread out. A NEWSPAPER. With sign for READ and left as book, it means law-book. Shaded, THE BIBLE.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 38.



*Extend right index, and beginning above the breast thrust it downward to waist, thence turn it upward to opposite the breast.*

B. 38.

BIRTH.  
BORN.  
A CHILD.  
CHILDREN.

*For girl add female. For boy add short man. For a baby add baby-holder.*

B. 39.



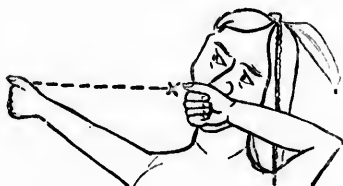
*Extend the left index upward in front and lay the right index across the wrist.*

B. 39.

BOTTLE.  
JUG.  
VIAL.

*Any vessel having a neck.*

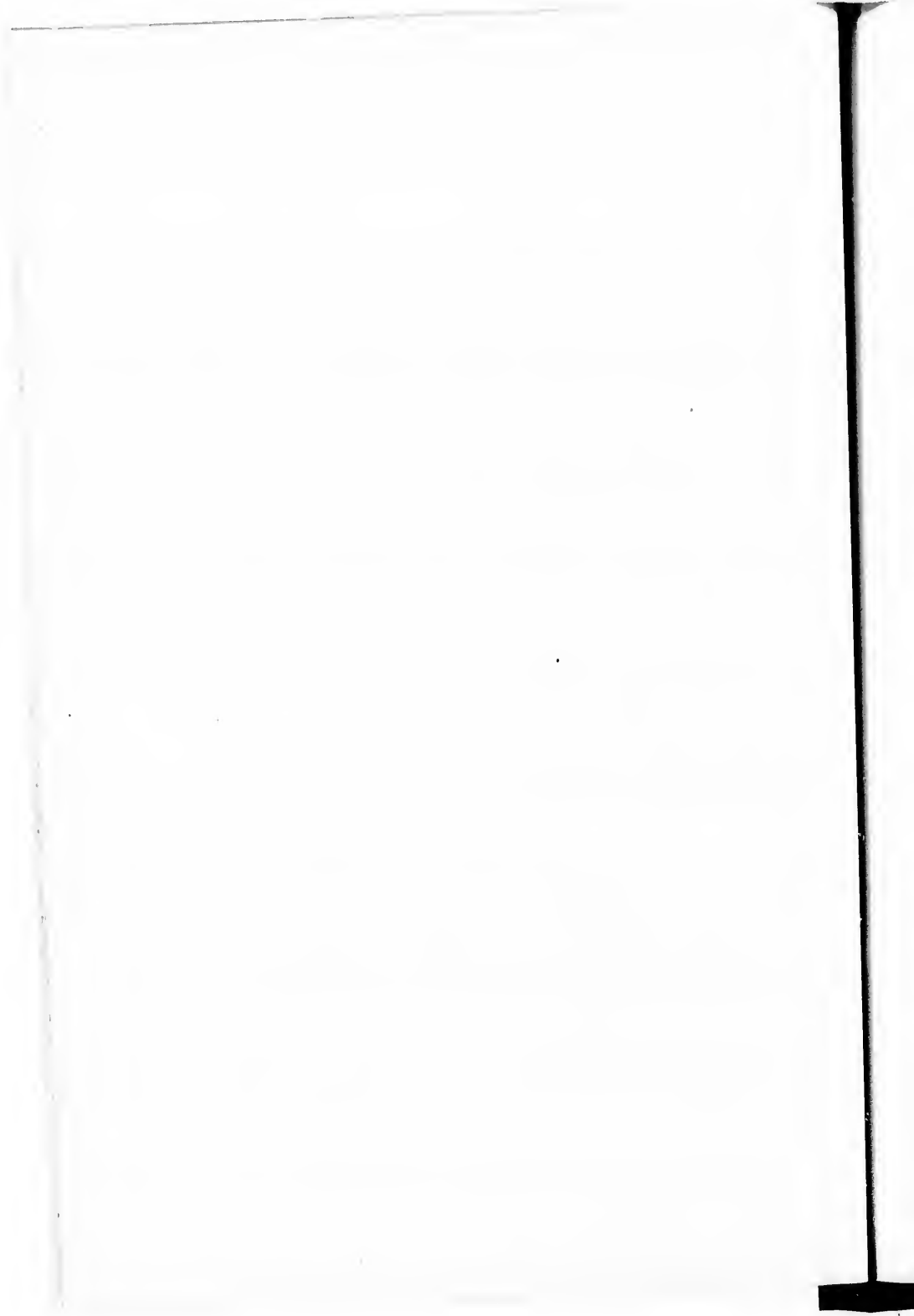
B. 40.



*Motion of drawing an arrow and taking sight as shooting with bow and arrows.*

B. 40.

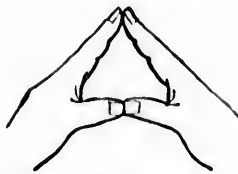
BOW.  
SHOOT.



INDIAN SIGN TALK.

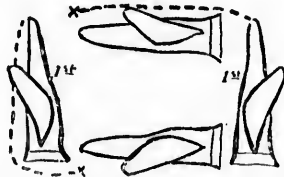
*Gestures.*

B. 41.



*Place ends of index fingers and thumbs together so as to form a nearly round opening and hold them in view.*

B. 42.



*Hold both hands apart. Thumbs up. Ends pointed outward. Then carrying the right around both palm towards the body, drawing the left to right near the left side of body so as to be palm opposite, thus forming a square in the whole gesture.*

B. 43.



*Elevate the right index, buck out in front as MAN. Then lower it a little.*

*Equivalents.*

B. 41.

BOWL.  
BASIN.  
KETTLE.  
TUB.  
PAIL.

*Any open top round vessel.*

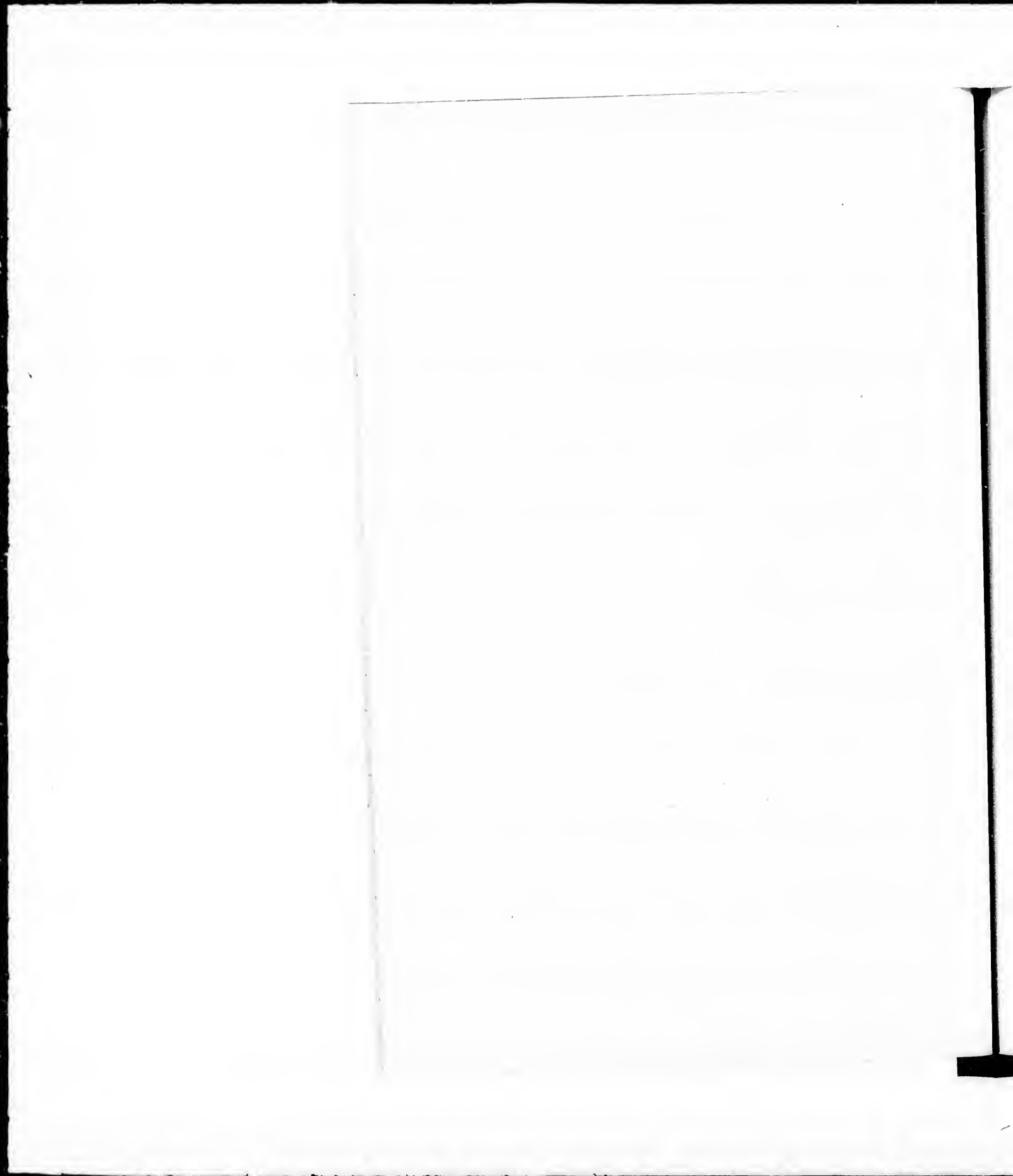
B. 42.

BOX.

*A box house. A square of anything, as a field.*

B. 43.

BOY -  
A SHORT MAN.



INDIAN SIGN TALK.

*Gestures.*

B. 44.



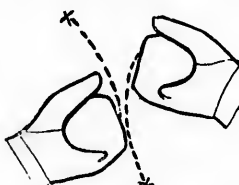
*Make as if braiding the hair.*

B. 45.



*Point to or touch forehead with the end of index finger.*

B. 46.



*Hold both fists in front of face. Then strike the right down and the left up simultaneously in a violent manner and just missing each other. Look excited during this gesture.*

*Equivalents.*

B. 44.

BRAID,  
TO BRAID.

*There is another sign but very difficult to describe, besides it interferes with the sign for mingle. See M, 13.*

B. 45.

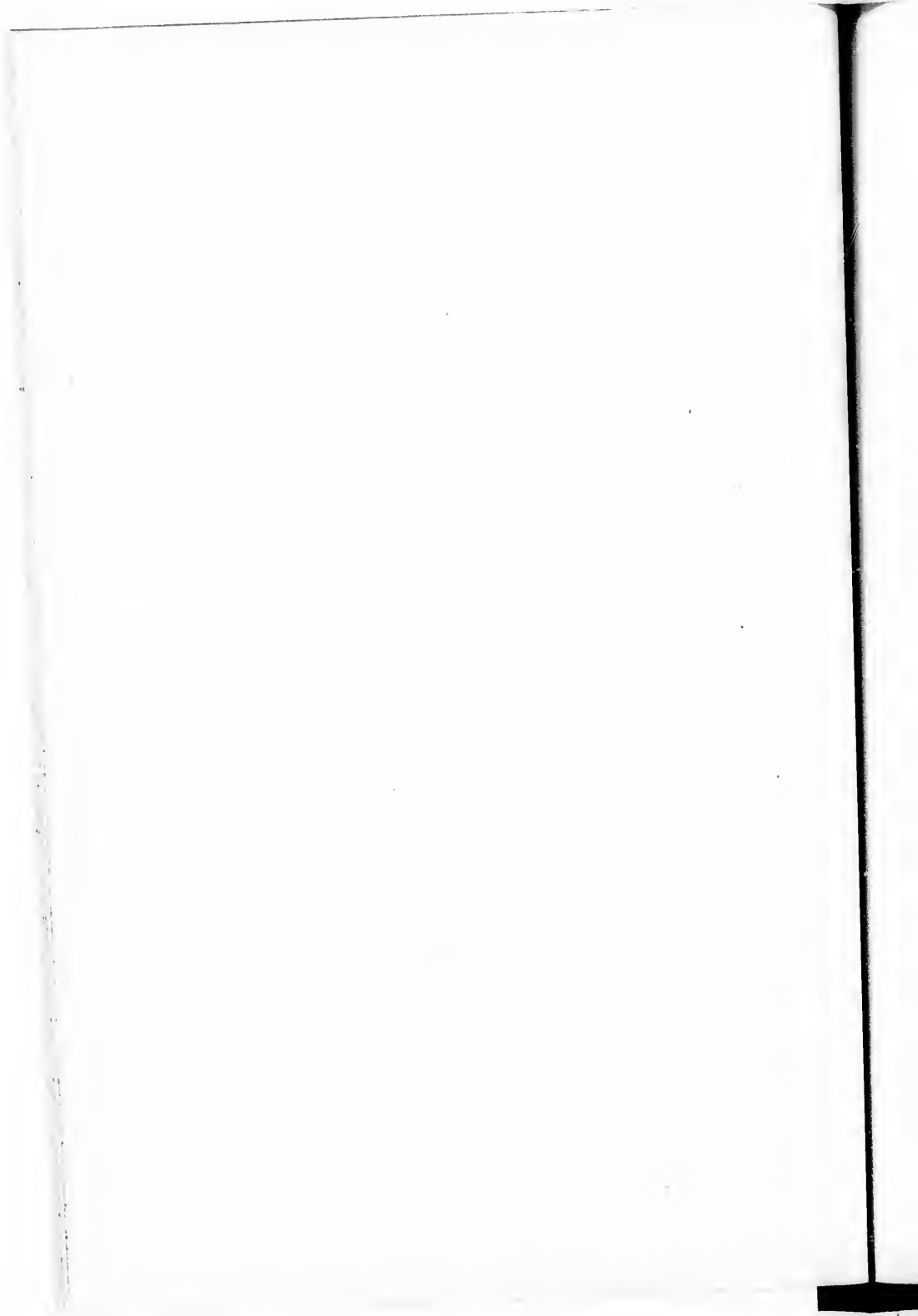
BRAIN,  
THE MIND,  
THE SENSE,  
THE INTELLECT.

*Indians used to think that the heart was the seat of knowledge and many signs are based upon this idea.*

B. 46.

BRAVE.

*This is an intensifier. It adds force to signs as: It blows hard is a wind brave. A great danger is danger brave.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 47.

B. 47.



*Strike first one palm and then the other into each other alternately like patting a cake.*

BREAD.

*Sometimes it answers for flour. For hard tack strike the left wrist with lower edge of right hand. (Indicating a piece so large).*

B. 48.

B. 48.



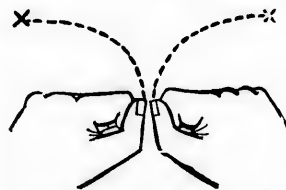
*Place right hand at the groin and draw it upward to the waist.*

BREECH CLOUT.

*Called a G string.*

B. 49.

B. 49.



*Place the fists backs up together in front. Thumbs touching. Raise the right to the right and the left to the left, when they will be palm up at end of gesture.*

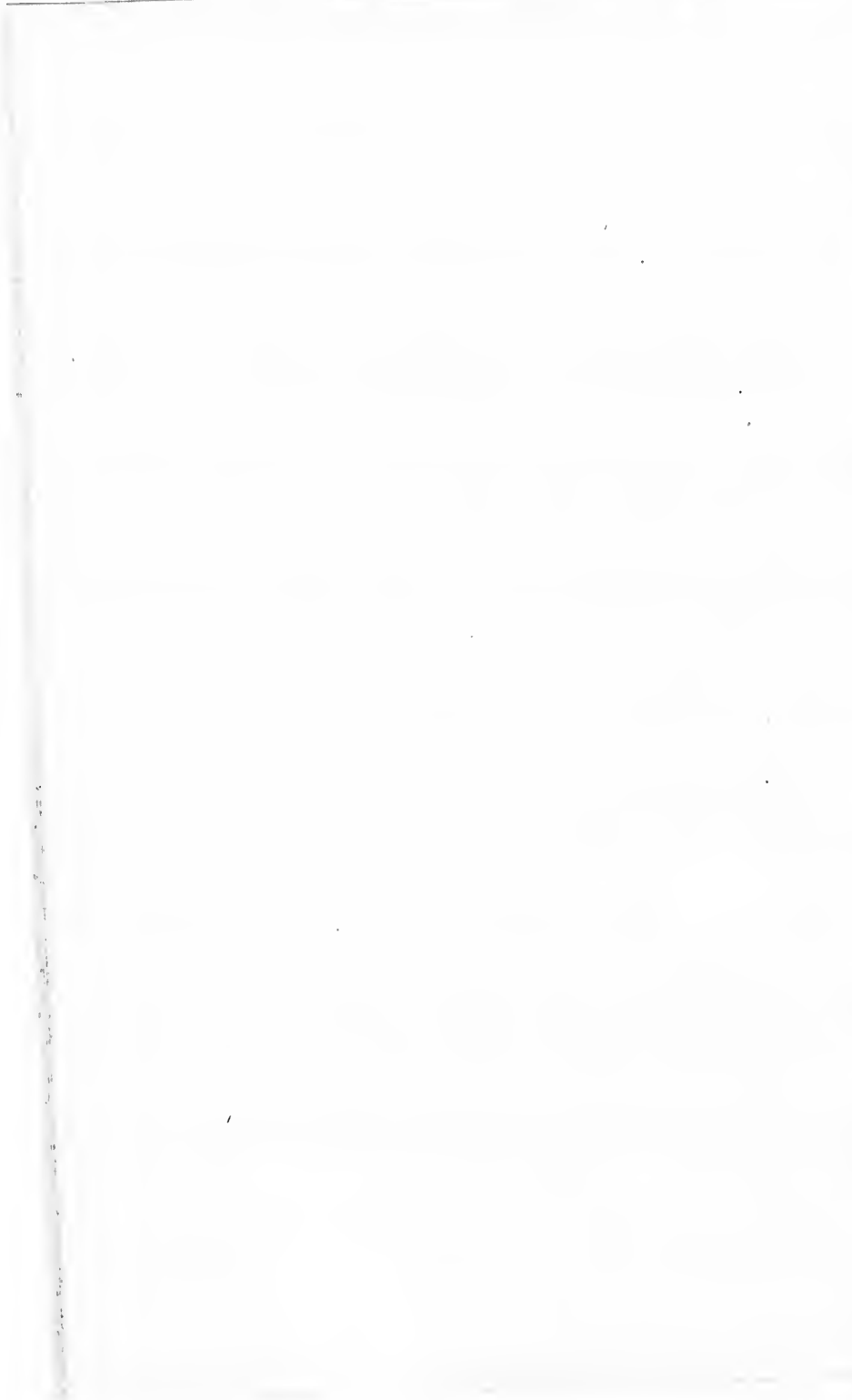
BREAK.

TO BREAK.

BROKEN.

*As a stick or a breakdown.*





W  
v  
p  
-

se  
S

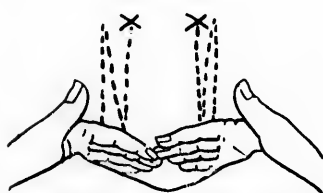
f

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 50.

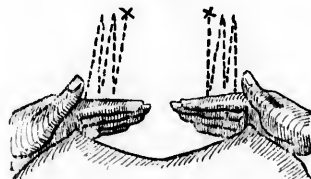


*Both hands in front. Thumbs up. Moved outward and inward slowly and breathe rather emphatically.*

B. 50.

BREATHE.  
THE BREATH.  
BREATHING.  
RESPIRATION.

B. 51.



*Same motion and precisely the same sign, but distinguished by shading.*

B. 51.

BREATHE.  
THE SPIRIT OF LIFE.  
THE LIFE ELEMENT.

*With a divine sense shown by shading the diagram.*

B. 52.

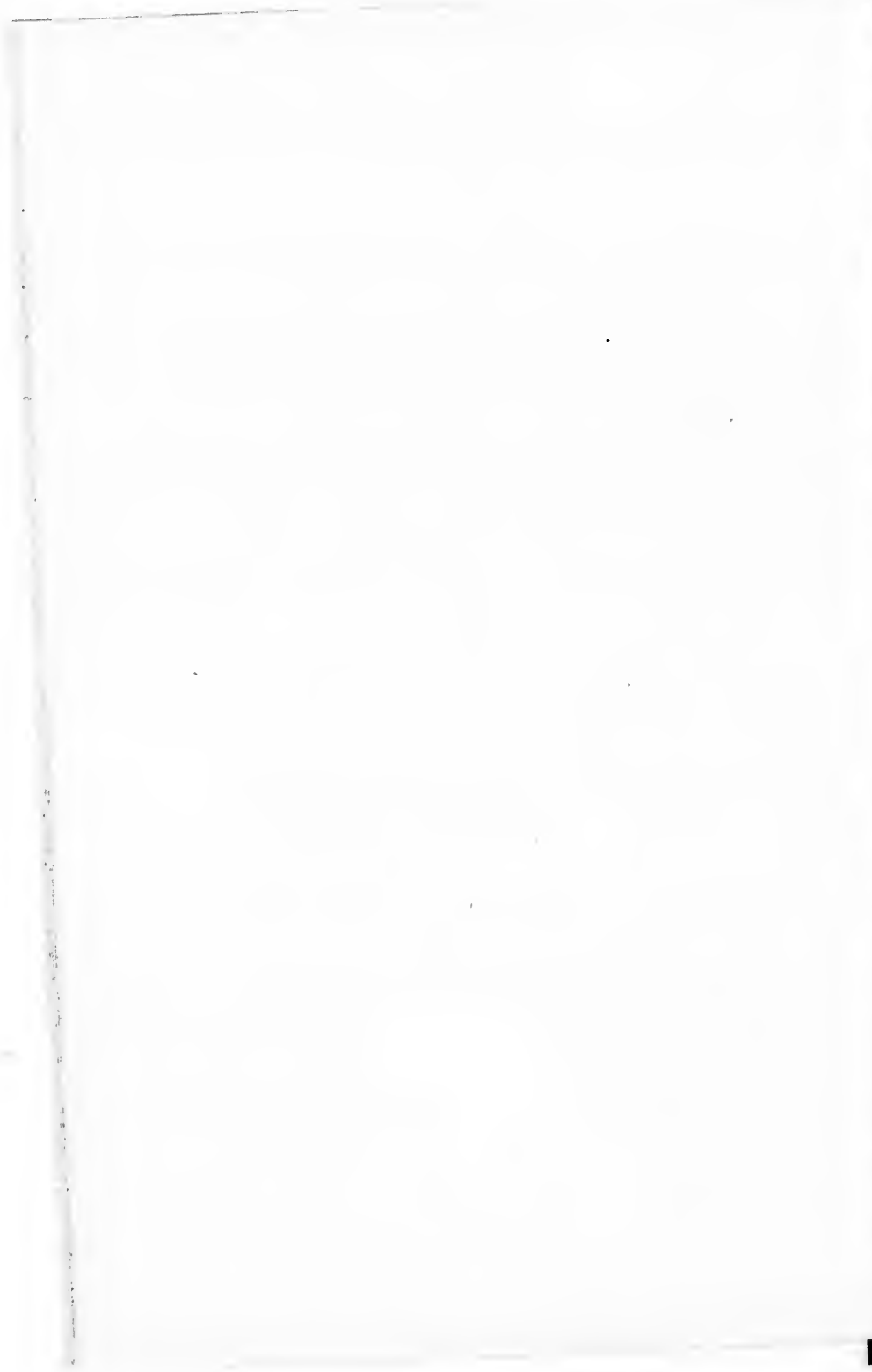


*Both hands backs up. Hold them flat in front.*

B. 52.

BRIDGE.

*The full sign sometimes is accompanied by stream, tree, chop, wagon, and then add the flat hands, indicating that the stream is covered flat.*



*h*

*ri*  
*ha*

*the*  
*m*

F

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

B. 53.

B. 53.



*Place the first two fingers of one hand in the mouth.*

BROTHER,  
SISTER,  
COUSINS,  
RELATIONS.

*Any near relation. (Together suck.)*

---

B. 54.

---

B. 54.



*Make a big sweep with the flat right hand from shoulder past the hand outside of the left arm.*

BROTHER IN LAW.

*A feather is sometimes shown by the same movement in front of the left arm.*

---

B. 55.

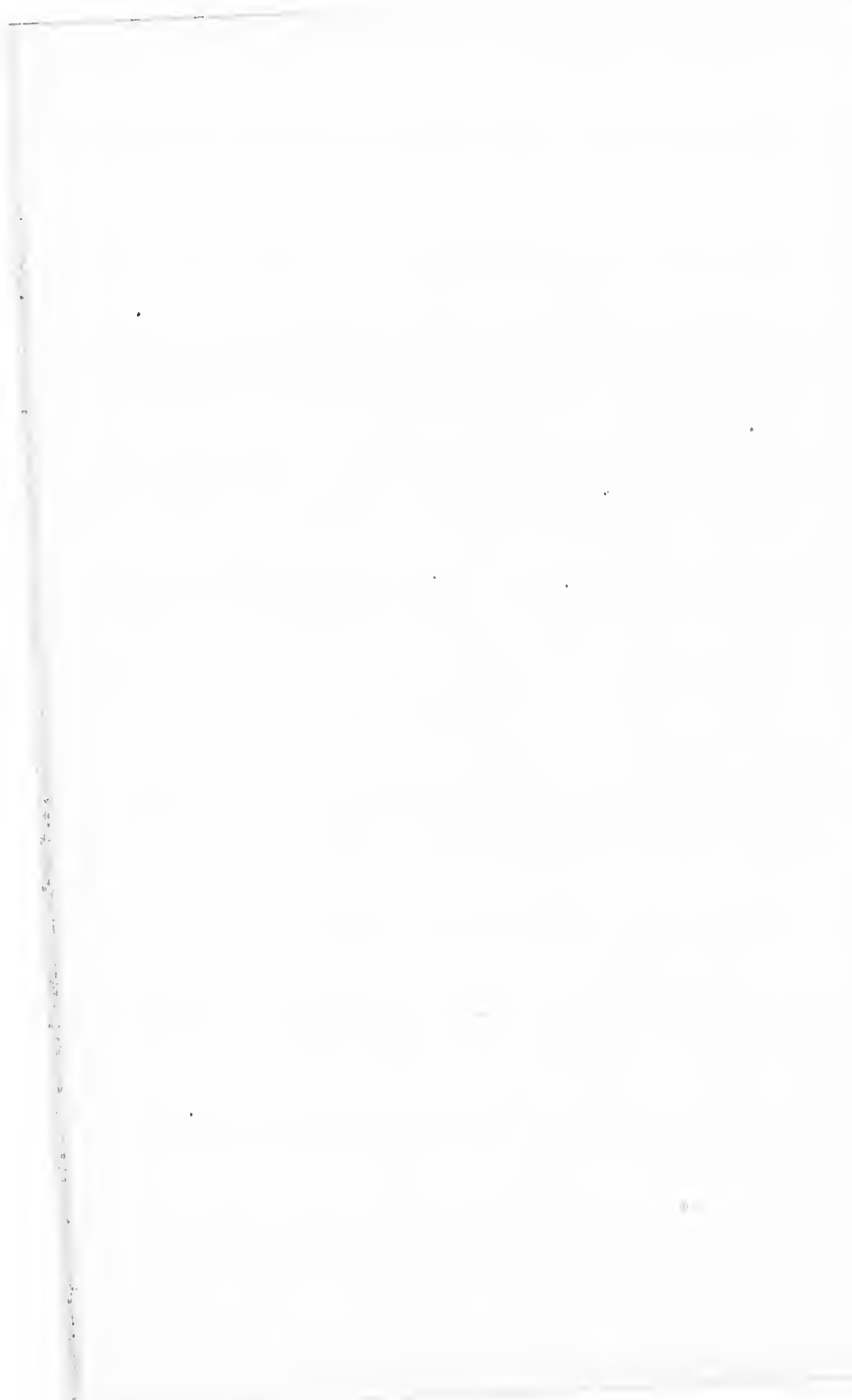
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B. 55.



*Lay the flat right hand on the thigh. From there raise it and make the gesture for fire. See F. 13.*

BRULE SIOUX,  
BURNT THIGHS



no

w

fr  
ri  
th  
ho

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 1.

C. 1.



*Pass the right index under the nose as if piercing the septum.*

CADDO.  
NEZ PERCE.  
SHAWNEES.

*From the habit of piercing the septum for receiving ornaments. A custom now abandoned.*

C. 2.

C. 2.



*Make as if digging in the earth with one or both index fingers.*

CALAMAS.  
DIG -ING FOR ROOTS.

*Can add sign for EAT and GOOD.*

C. 3.

C. 3.



*Hold the spread left hand up in front of forehead. Then place the right index under it and wiggle the ends of fingers with the left hand, as in sign of fire.*

CANDLE.  
A LIGHT.  
A LAMP  
*Allegorically it means teaching. See D. 5.  
(The right index represents the candle or lamp.*



*T*

*ll*

*li*

*w*

*h*

*d*

*se*

INDIAN SIGN TALK.

*Gestures.*

C. 4.



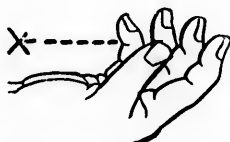
*Extend the left index in front. Then with the right beginning at the knuckles describe a crooked line along the left index.*

C. 5.



*Push the end of the nose upward with ball of right hand.*

C. 6.



*Hold the loosely flexed right hand palm up horizontally. Then draw it quickly towards the right side.*

*Equivalents.*

C. 4.

CROOKED.  
A CROOKED ROAD.  
THE BAD ROAD.  
WRONG.

*To do wrong is to go crooked.*

C. 5.

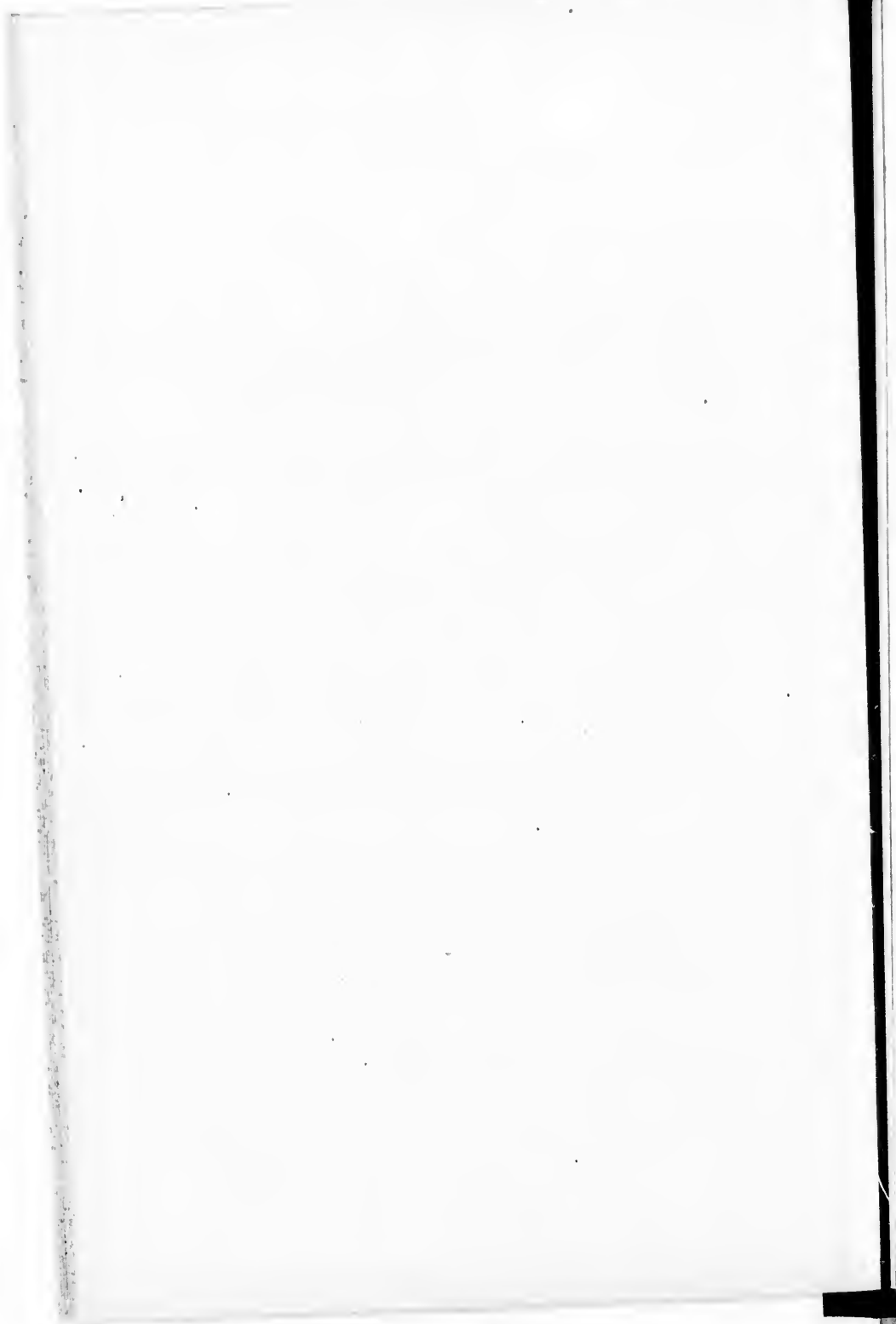
CAT.  
SHORT NOSE.  
SNUB NOSE ETC

C. 6.

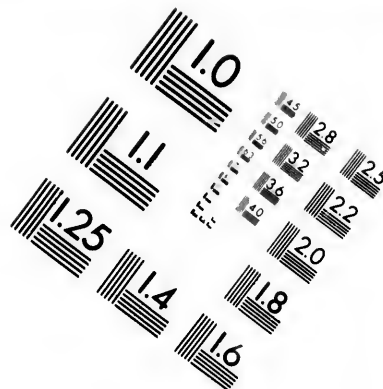
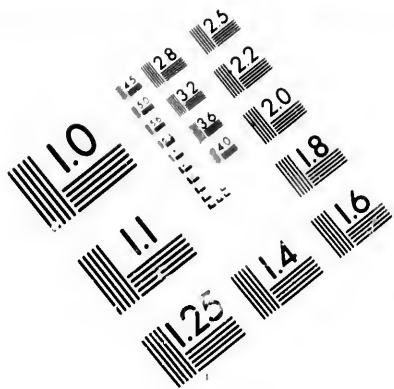
CATCH IT.  
RECEIVE.  
ACCEPT.

*To obtain anything or favor.*

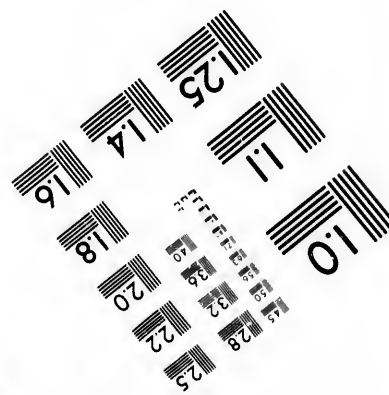
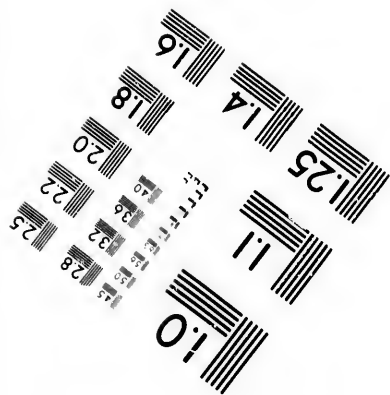
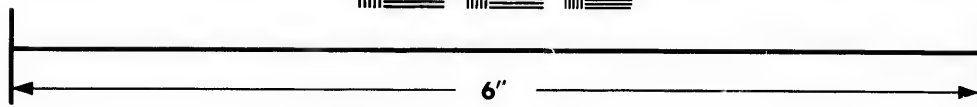
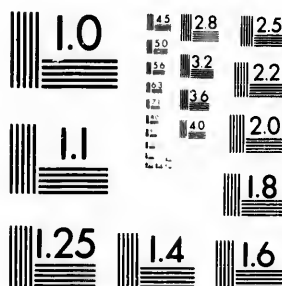








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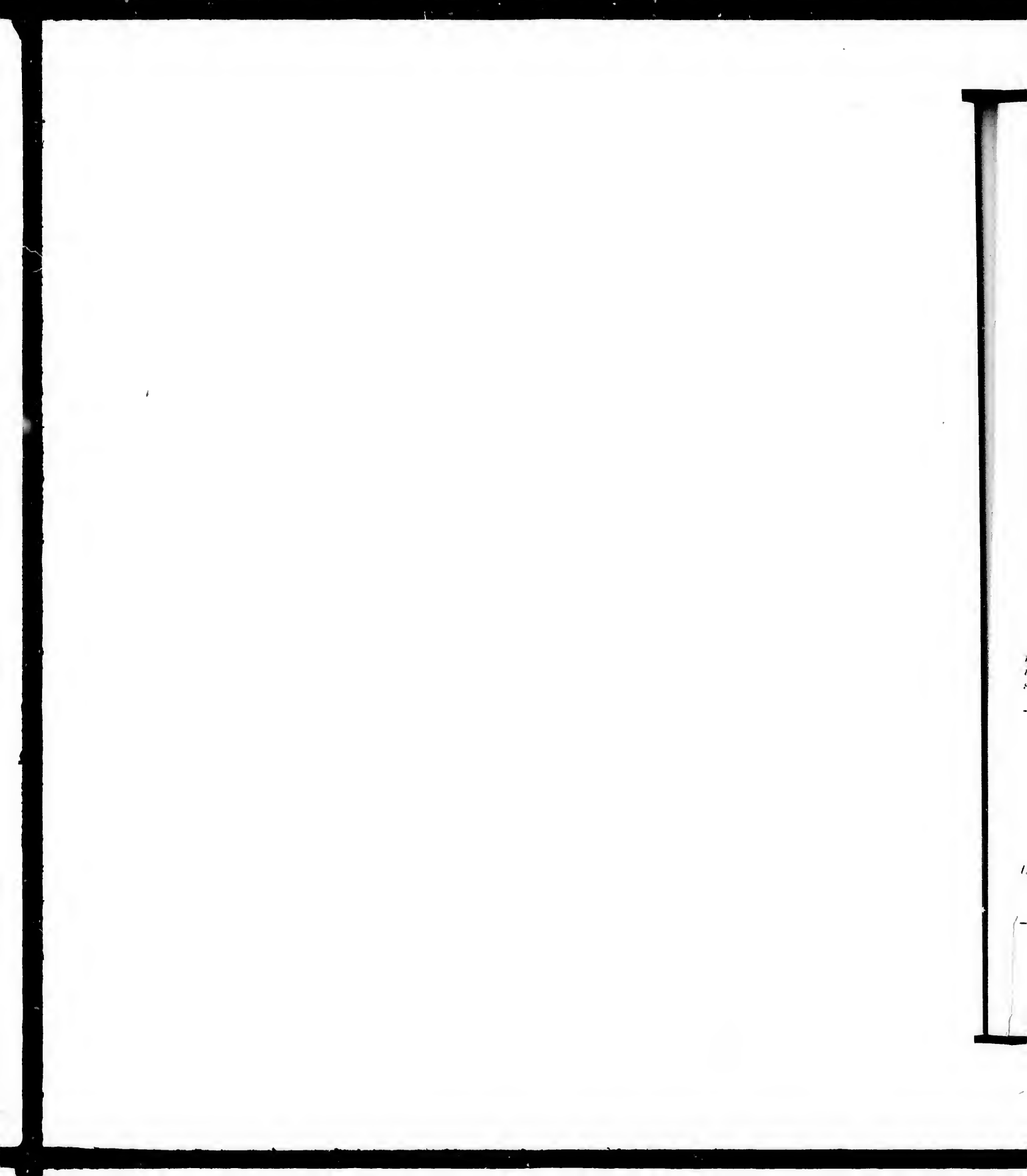
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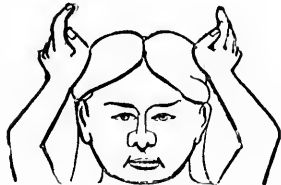
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 7.

C 7.



*Crook both index fingers and rest them on the sides of the head above the ears.*

CATTLE.  
HORNS.  
BUFFALO.

*For Buffalo turn the fingers crooked outward.*

C. 8.

C. 8.



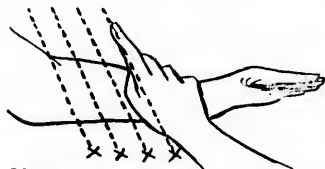
*Extend both index fingers as two men and thrust both downward to left and right several times simultaneously.*

CHASE.

*As chasing game*

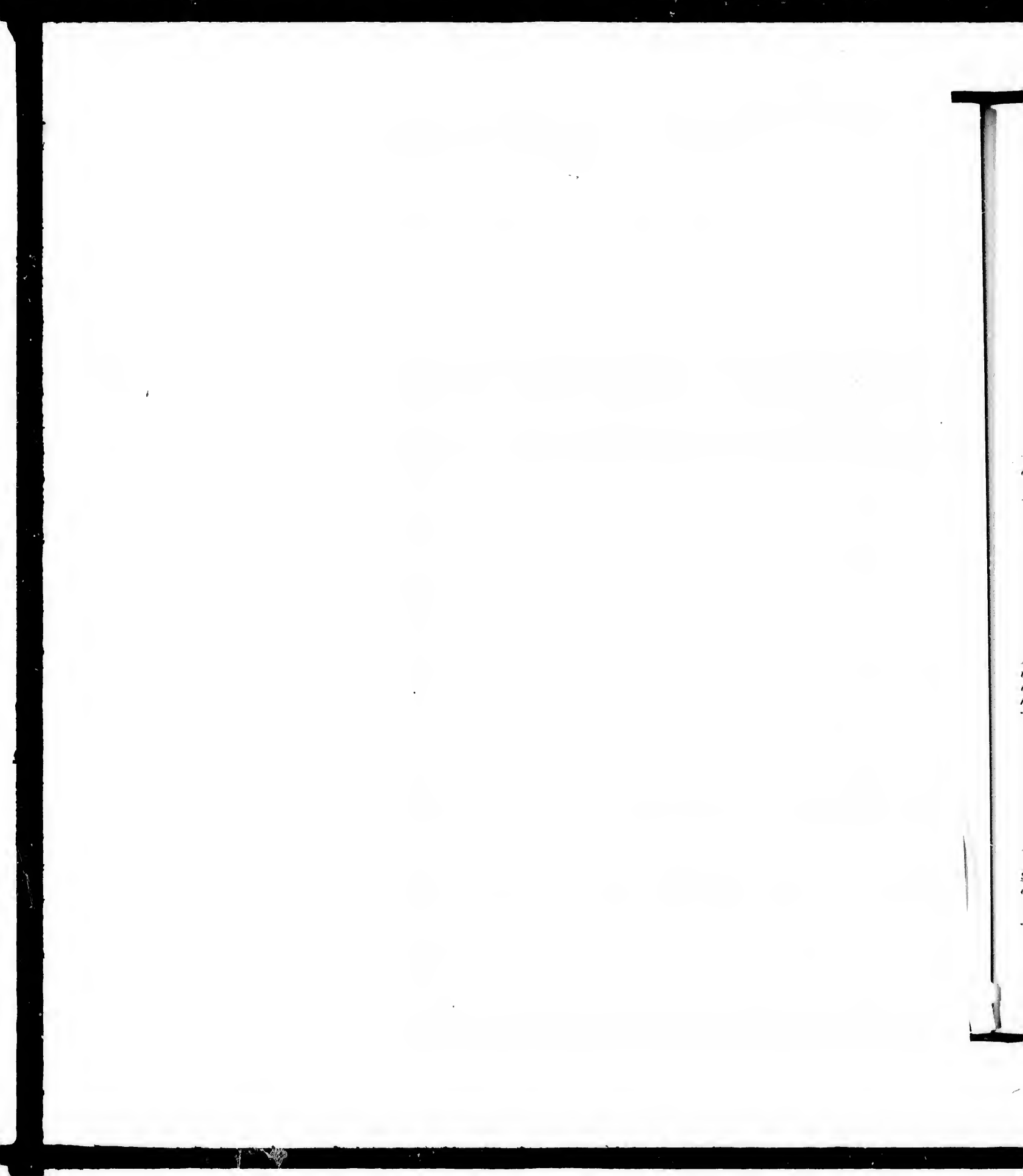
C. 9.

C. 9.



*Motion of cutting gashes across the left arm with the right index.*

CHEYENNES.  
CUT ARMS.



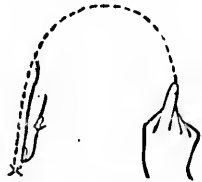
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 10.

C. 10.



CHIEF

*Elevate the right index as man. Raise it high and carry it over and downward.*

*One who rises above and overlooks people. The shaded sign is designed to represent a divine Chief. Heaven Chief.*

C. 11.

C. 11.



CHILD.

CHILDREN.

BORN.

BIRTH.

*Extend right index as man. Begin above the breast and thrust it downward turning it upward and ending opposite forehead.*

C. 12.

C. 12.



CLOCK.

A WATCH.

A DIAL.

*Form circle with thumb and fingers of left hand. Then touch the circle in about a dozen places.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 13.

C. 13.



*Draw the spread thumb and index finger broad downward.*

CLOTHING  
APPAREL.

*Make this gesture over any part to be clothed represent the article intended.*

C. 14.

C. 14.



*Take hold of the lapels of the coat collar and pull them together.*

CLOTHING,  
BLANKET,  
SHAWL.

*See C. 13.*

C. 15.

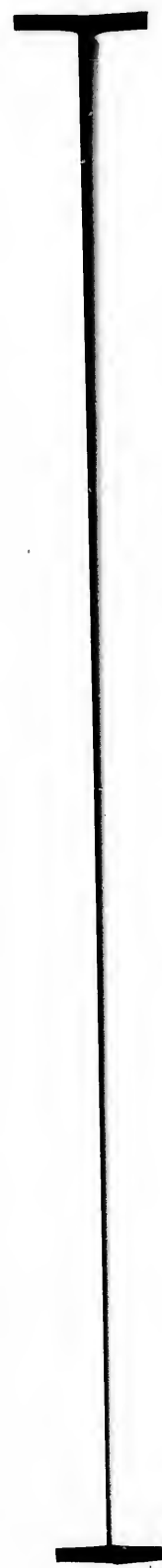
C. 15.



*Rub the backs of the hands together.*

GOLOR,  
SPOTTED,  
ROAN,  
MOTTLED,  
BRINDLE.

*Any off color.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 16.

C. 16.



*Cast the eyes upward and lay the flat hand an inch or two above the head.*

CLOUD.  
CLOUDY.  
DESPONDENCY.

*One is sometimes. Thus under a cloud, as it were.*

C. 17.

C. 17.



*Extend both index fingers in front and roll the right over the left and the left over the right or, in other words, twist the fingers.*

CIGAR.  
CIGARETTE.  
WRAP.  
BIND.  
TIE, ETC.

C. 18.

C. 18.



*Hold the left fist back up in front. Then with the right fist back up. A. a' e moli n of grinding coffee in one of those lap coffee mills.*

COFFEE.  
COFFEE MILL.  
GRIND.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 19.

C. 19.



*Hold the fists about half arm length in front and shiver, the fists tek'ngan up and down shaking movement.*

COLD,  
WINTER.  
AGE,  
YEAR.

C. 20.

C. 20.



*The index or hand held horizontally in front of the right side, and from there drawn in a snake like movement backwards past the side.*

COMANCHEE,  
SNAKE,  
ANOTHER SNAKE.

*A snake that goes backward in distinction from Shoshonee which goes forward.*

C. 21.

C. 21.



*Motion of combing the side of the head.*

COMB.  
A WOMAN.  
LONG HAIR.

*See W. 29.*



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*r*  
*t*  
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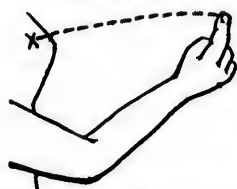
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 22.

C. 22.

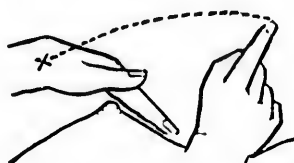


COME.  
COME TO ME.

*Beckon towards the breast.*

C. 23.

C. 23.



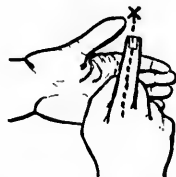
COME TO THIS PLACE.  
COME HERE.  
CAME HERE.  
ARRIVED.

*Lay flat left hand on the left breast and beckon, bringing the right index against the back of the left hand.*

*The left hand represents a place in mind, or referred to.*

C. 24.

C. 24.



COME IN SIGHT.

*Hold the left hand in front of eyes and shove the right index between it and the face until the end of index can be seen by an observer.*

*As a person coming into view from behind a ridge or hill.*



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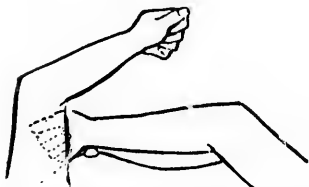
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 25.

C. 25.



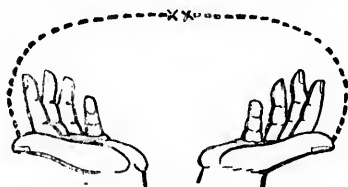
*Grab with right hand. Hiding the clenched fist under the left arm.*

CONCEAL.  
HIDE.  
STEAL.

*For steal first sign for CATCH IT. Then add this sign.*

C. 26.

C. 26.



*Both open hands palm outward and carried well out and around in front of body as if reaching around some large object, as a hog's head.*

CORRAL.  
KARRAL.  
SURROUNDED.

*A strong enclosure.*

C. 27.

C. 27.



*Hold left fist in front. Knuckles pointed outward. Then make motion of shelling corn with ball of right thumb at base of the left thumb.*

CORN.  
SHELLING CORN.

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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 23.

C. 28.



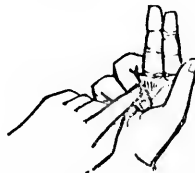
First make a big circle from front around the rear of body. This represents a circular tent or people sitting in a circle. Then the open right hand held horizontally palm up is carried by short stops around that circle as if handing something to each person sitting there.

COUNCIL.  
COUNSELING.

Passing words around in a circle or to various persons sitting around.

C. 29.

C. 29.



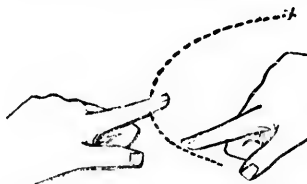
Hold the open left hand with the fingers spread in front of face. Then deliberately turn down, first the little finger, then the next, perhaps more.

COUNTING.  
RECKONING.  
HOW MUCH?  
HOW MANY?

If question is intended, look inquiringly towards the party addressed.

C. 30.

C. 30.



Extend both index fingers. Hold the left in front pointed toward the right and then carry right back outward under and beyond the left.

COUNT COUP.  
COUNTS ONE FOR ME.

(Much interesting matter under these heads is omitted in these cards.)

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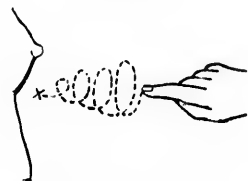
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 31.

C. 31.



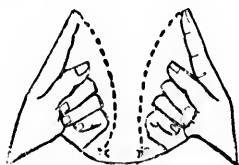
*Extend the right index pointed toward some person and carry it in an advancing spiral movement toward him or her.*

COURTSHIP.

*I never saw this used. H.*

C. 32.

C. 32.



*Hold both index fingers up in front at about armslength. Then draw both in towards the body. Shrink backward a trifle as if in mortal fear.*

COWARD-S.

*Two men coming in as from the front of battle.*

C. 33.

C. 33.



*Elevate the right hand to right of head and describe a circle or spiral against the sun.*

CRAZY.

FOOLISH.

BRAIN REVLOVES BACKWARDS.

*This is often used to represent Kiwas. But they are no more crazy than other people, besides it is not their province. See K. 6.*

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the p  
right  
knee  
byp*

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*W  
left*

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*Si  
of m*

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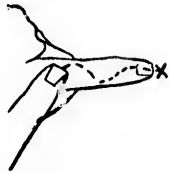
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 34.

C. 34.



CROOKED.

WRONG.

*Extend the left index in front of the face. Then with end of the right index, beginning at the knuckle, trace a zigzag line to and beyond the end of the left.*

*A crooked road is a wrong road or wrong policy, dishonesty, dissimulation.*

C. 35.

C. 35.



A CROSS.

*Put the right index across the left and hold them in view.*

*Of any material as a decoration. Lay these crossed fingers on the breast.*

C. 36.

C. 36.



CROSS.

SULLEN.

SNAPPISH.

BAD TEMPER.

HEART IS BAD.

*Simply assume the appearance of moroseness.*



*Place  
at the  
ward  
face*

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*Be  
gers  
hand  
face*

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*How  
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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

C. 37.

C. 37.

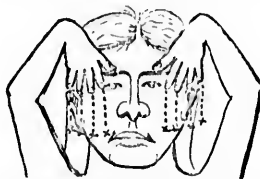


*Place ends of both index fingers at the eyes and draw them downward. Assume the appropriate facial expression.*

CRY -ING.  
WEEP -ING.  
TEAR -S.  
MOURNIN -ING.

C. 38.

C. 38.

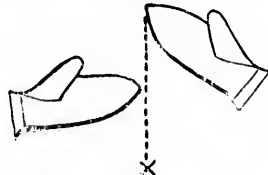


*Both flexed hands at eyes, fingers hanging down and let both hands drop downward past the face*

CRYING.  
WEEPING.  
RAINING TEARS.

C. 39.

C. 39.



*Hold the open hands out in front the left pointing to the right, and the right pointing outward above and near ends of fingers of the left hand. Then strike the right downward past the ends of the fingers of the left.*

CUT IT OFF.  
DONE.  
FINISH -ED.  
COMPLETE -D.  
CONCLUDE -D.  
END -ED.  
QUIT.  
STOP. ETC. ETC.

*Make an end of whatever is being said or done.*

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up  
with  
shor  
the*

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*Ho  
in f  
man  
right  
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---

*F  
the  
Bus  
str  
out*

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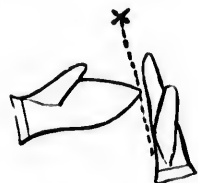
INDIAN\_SIGN TALK.

*Gestures.*

*Equivalents.*

C. 40.

C. 40.



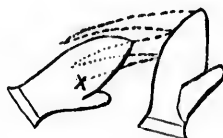
CUT OFF.

*Hold the hand in front thumb up pointing to the right. Then with the right hand thumb up, shove it outward past the end of the left.*

*As the end of a log, rope, etc.*

C. 41.

C. 41.



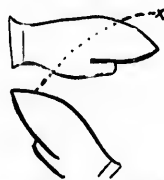
CUTTING UP.

*Hold the open left hand back up in front. Then with the open right make motion of cutting from right to left several times under the left hand.*

*As cutting beef into strips to dry.*

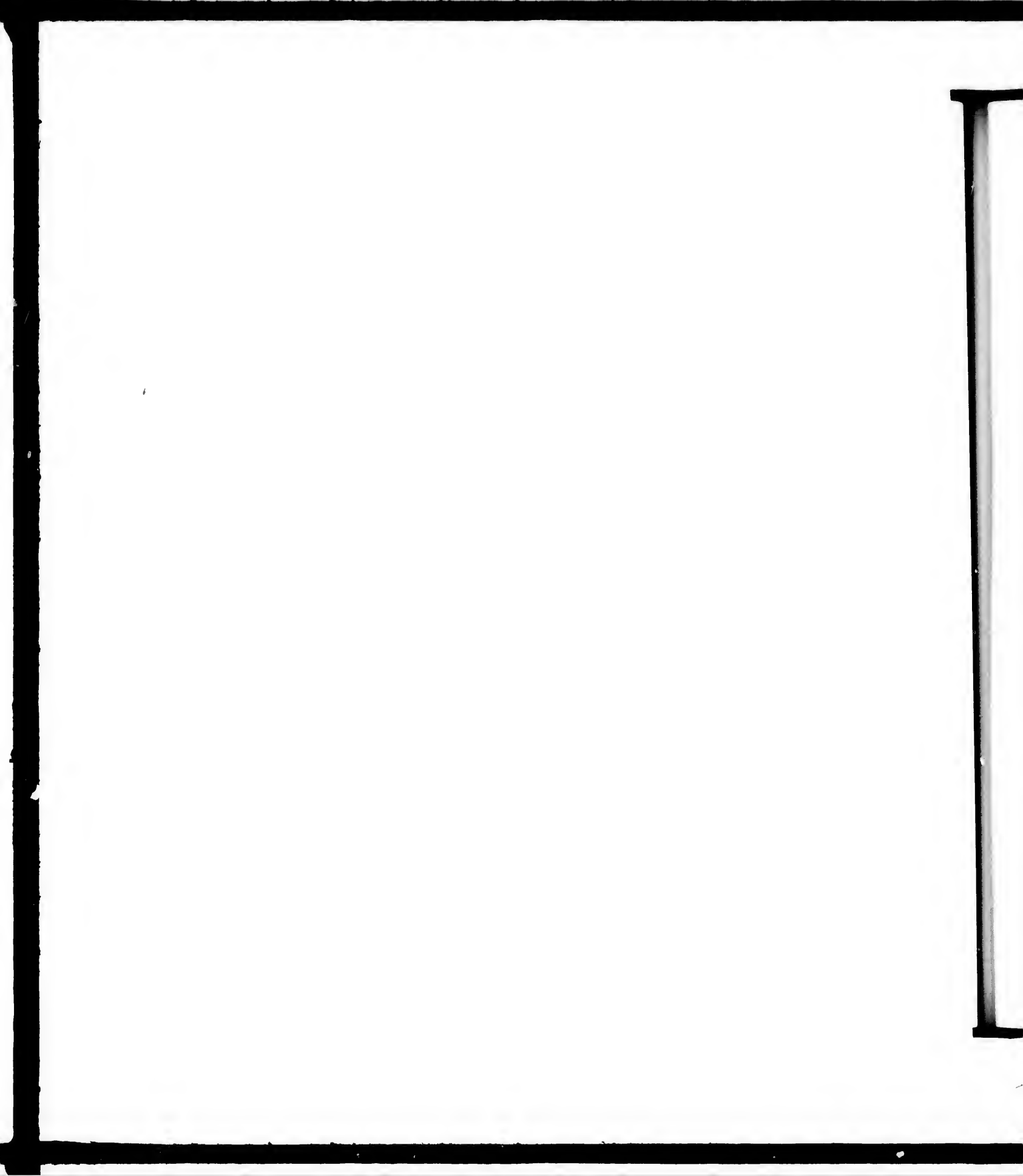
C. 42.

C. 42.



CUTTING A LARRIETT.  
HORSE STEALING.

*First sign for HORSE. Then the same sign as for cutting up. But only one cut. This is often struck in the opposite direction: outward.*



INDIAN SIGN TALK.

*Gestures.*

D. 1.



*Both hands back out with fingers spread. Lay the fingers of one hand over the interstice of the other as if to prevent anything passing through between the fingers.*

D. 2.



*Hold the flexed fingers of one or both hands pointing upward. Then dance them up and down much as if dandling a baby.*

D. 3.



*Hold both fists at arms length in front and raise and lower them simultaneously and energetically.*

*Equivalents.*

D. 1.

DAM.  
HOLD.  
CLOSE A LEAK.  
TO BATTEN CRACKS.

D. 2.

DANCE.  
JOY.  
HAPPINESS.  
LIVELINESS, ETC.

*People have to be in good humor to enjoy dancing.*

D. 3.

DANGER-OUS.  
BE CAREFUL.  
LOOK-OUT.

*Particularly to riders, over dangerous places as gulleys, prairies, dog holes, etc.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 4.

D. 4.



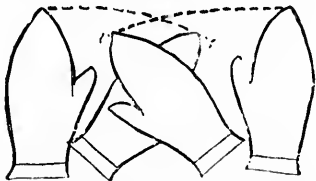
*Lay the back of one hand into the palm of the other and hold them before the eyes.*

DARK.

*Impenetrable to light. Cannot see through them.*

D. 5.

D. 5.



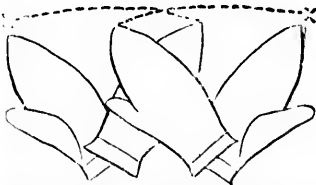
*Both hands back up. Carry the right over the left. This is the physical feature. To carry the left over the right is the mental feature. See F. 21.*

DARK-NESS.  
COVER-ED.  
NIGHT.

*God draws a blanket over the earth at night. In the morning he throws it off. See the next sign.*

D. 6.

D. 6.



*Having the hands back up and the right crossing the left (as in night). Then turn both hands over, moving them a little apart. Lays in the light, etc.*

DAY-LIGHT.  
OPEN-NESS.  
UNCOVER-ED.

*Sometimes the light of knowledge.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 7.

D. 7.



DAYBREAK.

*Hold the flat hands palms together. Then gradually move the right a little to the right. (So as to let in a little light as it were.)*

*Day a little or just at daylight.*

D. 8.

D. 8.



DEAF-NESS.

HEARS-NOT.

*Hold the right hand over the right ear. Then make sign for hear. See HEAR and NOT.*

*This is properly a compound sign.*

D. 9.

*Omitted.*

D. 10.

D. 10.



DEAD.

DEATH.

TO DIE.

*Hold the flat left hand back up well out in front. Then extend the right index as men. Pass it under the left hand, keeping the back of right index outward.*

*Man goes under.*



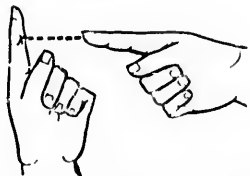
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 11.

D. 11.

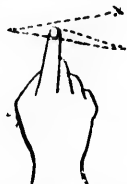


*Hold the left index well out in front. Then raise the right as a gun sight and force the end of it against the left about in the middle.*

DEAD SHOT.  
CENTRE SHOT.

D. 12.

D. 12.



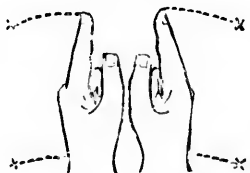
*Extend the right index towards the person and shake it quickly to right and left. Assume a defiant facial expression.*

DEFY-ANCE.  
RATTLE SNAKE.

*I dare you! You dare not! You rascal! Sometimes used for I WILL NOT.*

D. 13.

D. 13.



*Elevate both index finger in front and near each other. Then move the right to the right and the left to the left until some distance apart.*

DEPART.  
SEPARATE.  
APART.  
DIFFERENT.  
I DIFFER FROM. ETC.



INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

D. 14.



*First sign water or stream and then place the hand on the person to show how far the water rises on the person or horse.*

D. 14.

DEEP.  
DEPTH.  
SO DEEP.

*Generally used in connection with a ford or pond meaning, The water comes up to here.*

D. 15.



*Elevate and point both index fingers downward to top of shoulders. If water make sign for water or stream.*

D. 15.

DEEP.  
VERY DEEP.  
OVER THE SHOULDERS.  
SHOULDERS.

D. 16.

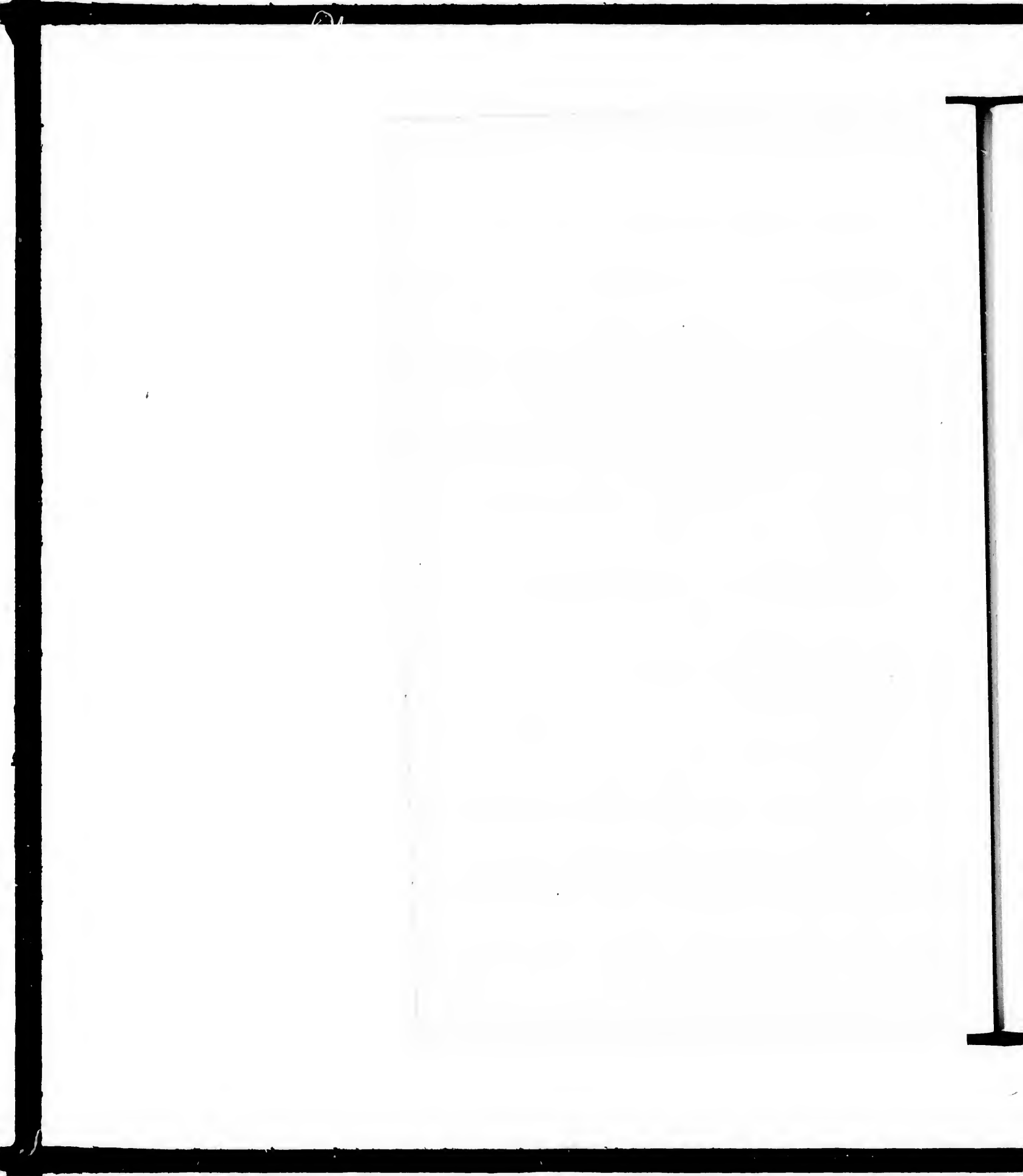


*Extend the right index obliquely upward in front. Move to right and left several times rather quickly advancing the index to arms length.*

D. 16.

DEER.  
GAME.

*A deer jumps first to one side and then the other in its flight.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 17.

D. 17.



DETERMINATION.

I AM DETERMINED.

*Bring yourself, clinch the fists, forward horizontal and fists to front. Then assume a determined facial expression and move the fists to and from past the sides with considerable vim.*

*Assume a determined look. The more energy that can be put into this gesture, the more forcible will be the idea.*

*See I MUST and I WILL.*

D. 18.

D. 18.



DESTROY.

DESTRUCTION.

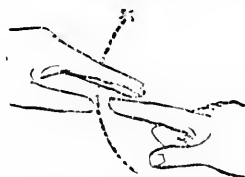
TO KILL.

*Clinch the right fist and thrust it obliquely downward. Look savage as if you meant it.*

*To kill is to destroy. See another sign for kill or murder.*

D. 19.

D. 19.



DIE.

DEATH.

*Hold the left flat hand back up in front. Then extend the right index and carry it back outward under the left hand.*

*Precisely the same gesture as for death. A man GOES UNDER at death.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 20.

D. 20.



*Place the ends of both index fingers near each other. The left horizontal, the right vertical. So they form about a square corner.*

DIFFERENT.  
SOME OTHER WAY.

*I do not vouch for this gesture, but it was taught me thus,*

D. 21.

D. 21.



*One or both index fingers scratching some imaginary or real horizontal object.*

DIG-ING.

*As digging in the dirt. As for roots, etc.*

D. 22.

D. 22.



*Avert the face and look as if disgusted.*

DISGUSTED.  
ABHORENCE.  
SCORN, ETC.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 23.

D. 23.



*Erect the right index as man. Then bring it near the ear and incline the head towards it as if listening to that man.*

DISCIPLE.  
A LEARNER.  
ONE WHO LISTENS.

*The right index is the listener.*

D. 24.

D. 24.



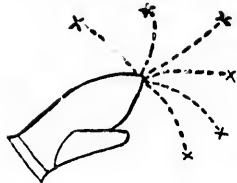
*Extend the left index in front. Then fork the first two fingers of the right hand and place them astride of the left index. Then raise both hands together, advancing them. Then slide the forked fingers over one side and leave the standing on their tips.*

DISMOUNT -ED.  
GET DOWN.  
ALIGHT.

*As a man gets off from a horse.*

D. 25.

C. 25.



*Hold the open right hand palm up in front. Then beginning near the left side, make as if handling something around to different ones.*

DISTRIBUTED.  
DISTRIBUTION.  
GIVES US



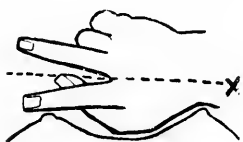
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 26.

D. 26.



*Hold the first two fingers of the right hand and draw it horizontally from in front to rear of body.*

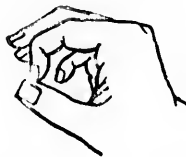
DOG.

A TRAVOY.

*Before Indians had horses they used dogs to drag tent poles and light loads. And the sign for TRAVOY has descended to the DOG.*

D. 27.

D. 27.



*Form a circle with thumb and index of the right hand and hold it to view.*

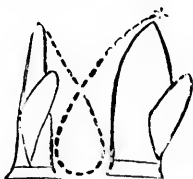
DOLLAR.

COIN.

MONEY.

D. 28.

D. 28.



*Hold the open right hand thumb up obliquely upward in front. Then drop the ends of the fingers. Bring them inward, upward and outward to first position.*

DOING.

TO DO.

*In act - See WORK.  
This is a most graceful movement, either with one or both hands.*



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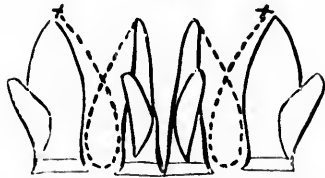
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INDIAN SIGN TALK.

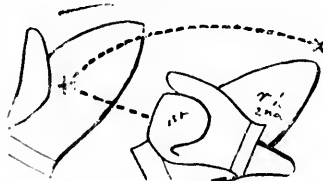
*Gestures.*

D. 29.



*Hold both hands. Thumbs up, obliquely upward in front. Drop and turn the ends of fingers of both inward, upward and outward as in 28.*

D. 30.



*Thrust the fist into palm of left hand rather spitefully. Then sign NOT with the open right hand.*

D. 31.



*Hold open left hand palm toward the face. Then with the open right hand thumb toward the face, lie the edge of the hand into the palm of the left. Then swing it as if hung on hinges.*

*Equivalents.*

D. 29.

GO TO US.  
DO IT FOR US.

*This is like 28, but pluralized by us'ing both hands.*

D. 30.

DONE IT NOT.  
OR HARD NOT

*See HARD and NOT.*

D. 31.

DOOR.  
A HINCE.  
A GATE.





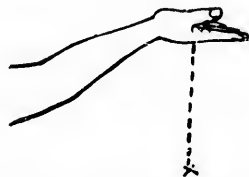
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 32.

D. 32.



DOWN.  
LIE DOWN.  
LIE LOW.

*Extend open right hand palm up to arms length. Then lower it very deliberately.*

*As warriors.*

D. 33.

D. 33.



DOWN.  
GET DOWN.

*Use either hand palm up and strike it down.*

D. 34.

D. 34.



DOWN.

*Simply hold flat hand horizontally at side and push it downward.*



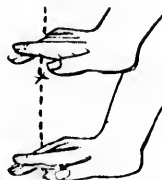
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

D. 35.

D. 35.



DOWN! DOWN!

*Same as 34, only lower the hand by steps, as it were.*

*In a grave sense, as down! down! eternally descending.*

D. 36.

*Omitted.*

D. 37.

D. 37.



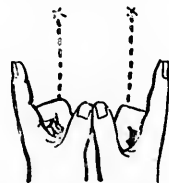
DRINK.

*Hold the right hand cup-shape and held it to mouth as if drinking.*

DRINKING CUP

D. 38.

D. 38.



DRIVE.

*Widespread the thumb and index of both hands. Place the thumbs about 6 inches apart, and with index fingers pointing right to right oblique, left to left oblique, and each both outward simultaneously rather energetically.*

CHARGE.

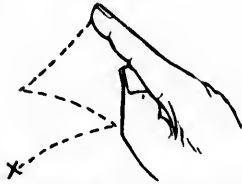
MOVE ON.



INDIAN SIGN TALK.

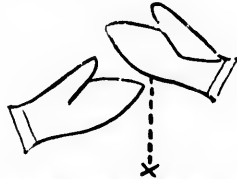
*Gestures.*

D. 39.



*Hold the right index as man. Then imitate the action of a drunken man with that index.*

D. 40.



*Hold the open left hand thumb up in front pointing to right. Then with the right thumb up, palm opposite to ends of fingers and a little higher strike the right quickly down.*

E. 1.



*Simply touch the ear.*

*Equivalents.*

D. 39.

DRUNK.  
STAGGERING.  
BLIND STAGGERS.

*This movement is similar to that of a deer, but does not advance. The movements are in curves.*

D. 40.

DONE.  
CUT OFF.  
FINISHED.  
ENDED.  
CONCLUDED.  
DISCHARGED. ETC

E. 1.

EAR:



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

E. 2.

E. 2.



EARTH.

*Point downward toward the earth.*

---

E. 3.

---

E. 3.



EATING.  
FOOD.

*Make motion of putting food into the mouth.*

*Anything that is put in the mouth as food. Sometimes it answers for a whole sentence, as I want to eat, etc.*

---

E. 4.

---

E. 4.



EATING HOUSE.  
HOTEL.  
TAVERN.  
RESTAURANT.

*First sign of EAT. Then HOUSE.*





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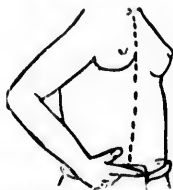
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INDIAN SIGN TALK.

*Gestures.*

E. 5.



*The spread thumb and index is place near the stomach pointed toward the body and raised along the body to the chin.*

E. 6.



*An oval-shaped opening is made with closed thumb and index and held to view.*

E. 7.



*Spread the fingers of both hands as wide as possible. Hold them above the head all pointed from the head. Move them from front to rear a few times.*

*Equivalents.*

E. 5.

EATEN ENOUGH.

I AM FULL.

*Full up to the chin. After a meal Indians often make this sign to express their satisfaction with the repast.*

E. 6.

EGG.

EGG SHAPE.

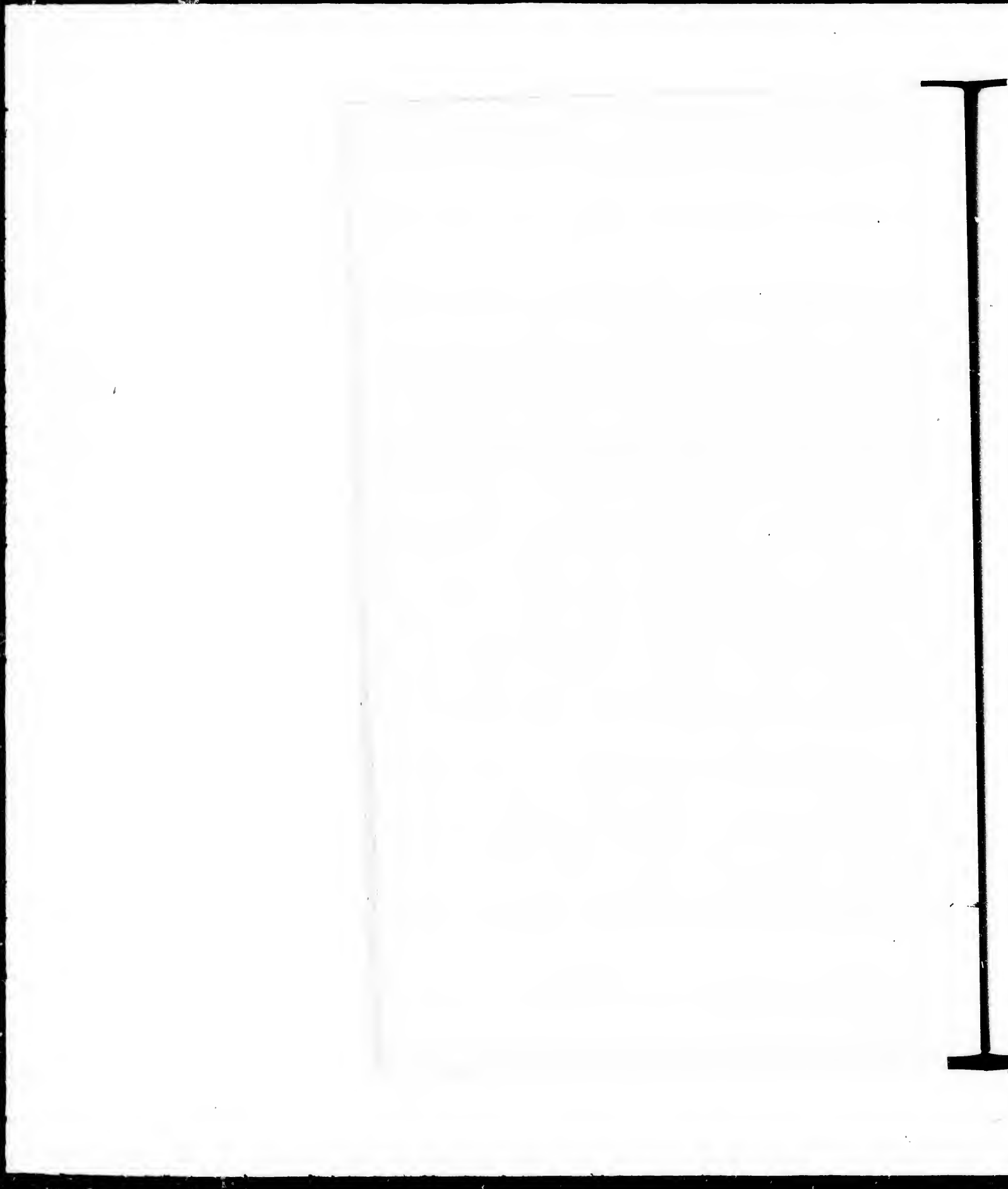
*If a hen's egg add PECKING, for duck eggs add SWIM, for a goose or swan add BIG and SWIM.*

E. 7.

ELK.

REINDEER.

BRANCHING HORNS.



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INDIAN SIGN TALK.

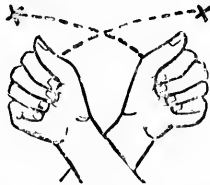
*Gestures.*

E. 8.



*Lay both index fingers side and side, others closed. Touch more both toward together.*

E. 9.



*Lay the wrists across each other with closed fists, palms facing the body. Then jerk them apart suddenly as if breaking them loose.*

E. 10.



*The open left hand palm up in front. Then lay the palm of the open right near the wrist. Then rub the right across the palm of the left and a little beyond ends of fingers.*

*Equivalents.*

E. 8.

EQUAL-ITY.  
THE SAME AS.  
LIKE.  
ALIKE.

*Sometimes used for PARTNERS, As share and share alike or going together on an equal footing.*

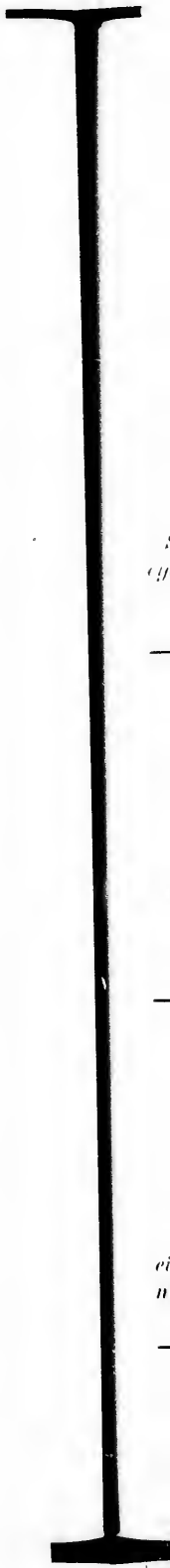
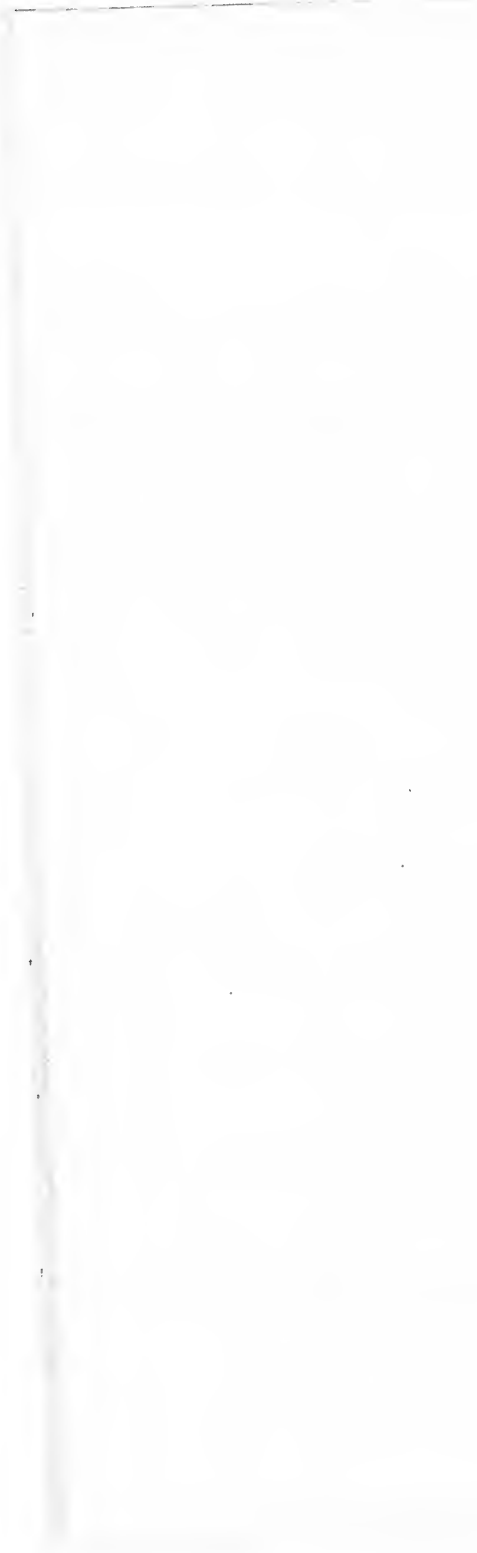
E. 9.

ESCAPE.

*Breaking loose from bonds or restraint*

E. 10.

EXTERMINATED.  
RUB OUT.  
ALL GONE,  
NONE LEFT.  
WIPED OUT,  
EXHAUSTED.



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

E. 11.

E. 11.



EYE.  
THE RIGHT EYE.

*Simply point the index to the eye intended.*

---

E. 12.

---

E. 12.



EYE.  
THE LEFT EYE.

*Point the index to the left eye.*

*The two eyes pointed out one after another signifies the phrase  
AN EYE FOR AN EYE.*

---

E. 13.

---

E. 13.



EYES.  
BOTH EYES.

*Fork the first two fingers of either hand and place the ends near the eyes.*



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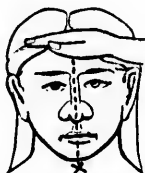
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 1.

F. 1.



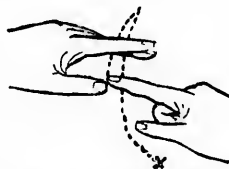
FACE.  
COUNTENANCE.  
CLEAN.  
BEAUTIFUL.

*Hold the open flat hand back up above the forehead, from there lower it gradually past the chin.*

*The face is supposed to be clean, its beauty divine.*

F. 2.

F. 2.



FAINT-ED,  
DIE AND RECOVER.

*Hold left hand back up in front and pass the right index under, sort of back-handed, and return the right index.*

*To faint is as death for the time being. Indians always speak of it as death.*

F. 3.

F. 3.



FAITH,  
BELIEF.  
I BELIEVE.

*I lace the right index at right breast and carry it outward.*

*See I think, which is a little like this in meaning.*





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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 3.

F. 3.



*Hold the loosely flexed fingers of either hand pointed downward. Then lower it in a wave like movement to imitate a leaf falling.*

FALL AS A LEAF.  
AUTUMN.

*The leaf falling time.*

F. 4.

F. 4.



*Extend the right index and pass it between the lips with a twist as if it was a stick being wet with saliva.*

FAME.  
NOTORIETY.  
WELL-KNOWN.  
A WET ARROW.

*A wet arrow goes far.*

F. 5.

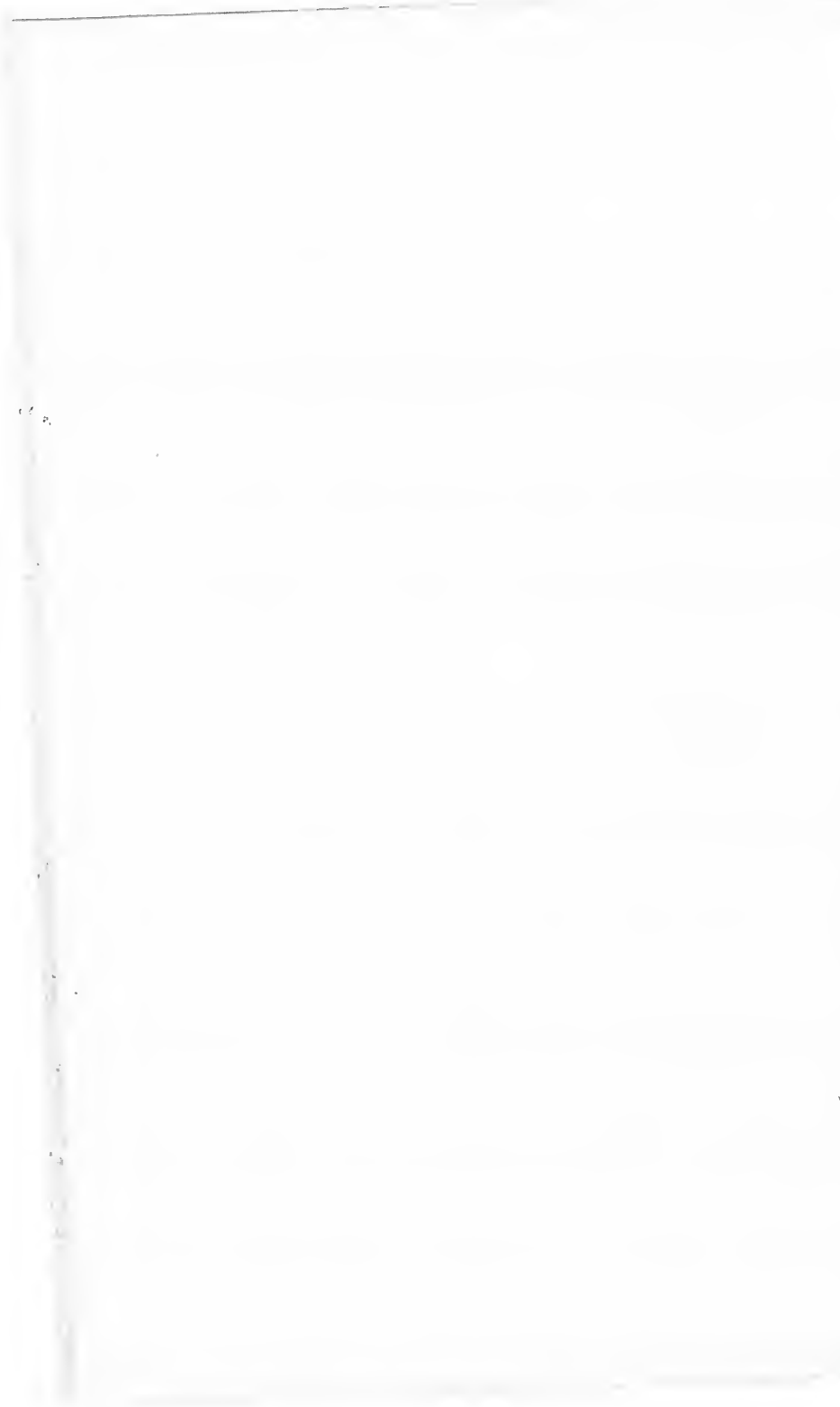
F. 5.



*Move the hand from the shoulder to extreme arms length.*

FAR.  
DISTANT.  
A GREAT WAY OFF.

*Another way is to push pointed upward far outward.*



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INDIAN SIGN TALK.

*Gestures.*

F. 6.



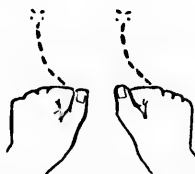
*Hold the flat left hand well out in front of face thumb up. Then with the flat right hand thumb up and a little to rear of right knee, bring it quickly past and above the left, hitting the palms together as it passes.*

F. 7.



*Hold the open left hand in front and draw the spread thumb and index over the left, the right thumb passing inside and right index on the outside of the fingers of the left hand.*

F. 8.



*The two fists backs up in front are struck downward or pushed outward once.*

*Equivalents.*

F. 6.

FAST-  
QUICK.  
SWIFT.  
RAPID.

F. 7.

FAT.  
BACON.  
THICK.

*The thick or back of a knife, saw or other things.*

F. 8.

FAT.

*This has reference to cattle or stock.*



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INDIAN SIGN TALK.

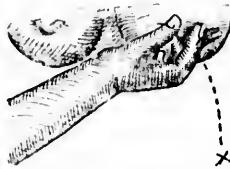
*Gestures*

F. 9.



*Make as if taking hold of the right nipple and drawing the hand outward to nearly arms length.*

F. 10.



*Gesture is made precisely like F. 9.*

F. 11.



*Both hands loosely flexed above the head and move the ends of fingers inward and upward a few times.*

*Equivalents.*

F. 9.

FATHER.

*See mother. The shaded sign has reference to Heaven Father. All shaded signs have a divine application in print.*

F. 10.

FATHER.

*In a divine sense in print.*

F. 11.

FEVER.

*(In the head).*

HEAD. -IS SICK.

*See hot.*



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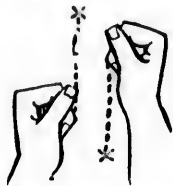
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 12.

F. 12.



*Both fists shot outward and drawn inward alternately in an awkward imitation of men sparring.*

FIGHT - ING

*This is the sign, but Indians never fight with fists. This accomplishment belongs to whites.*

F. 13.

F. 13.



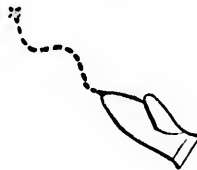
*Hold the widespread fingers of the right hand well up in front and wiggle the ends of the fingers.*

FIRE.

*The moving fingers represent the flicker of a flame, also the twinkle of a star.*

F. 14.

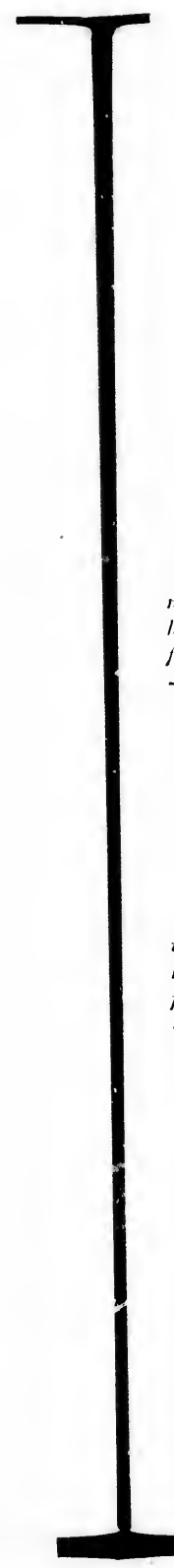
F. 14



*The open right hand thumb up. Move it outward in a sinuous manner, much as a snake moves.*

FISH.  
SWIM.





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INDIAN SIGN TALK.

*Gestures.*

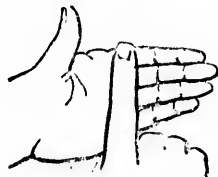
*Equivalents.*

F. 15.



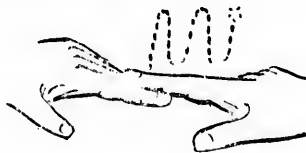
*The right hand thumb up, nearly horizontal, well above the head and wave it right and left a few times.*

F. 16.



*Hold the open left hand thumb up well out in front; then lay the right index across the base of the fingers on the inside.*

F. 17.



*The open left hand back up in front; then lay the right index on the back of the fingers of the left hand and move both together up and down a few times, advancing in during the movement.*

F. 15.

FLAG.  
BANNER.  
WAVE.

*As a flag or cloth by the wind.*

F. 16.

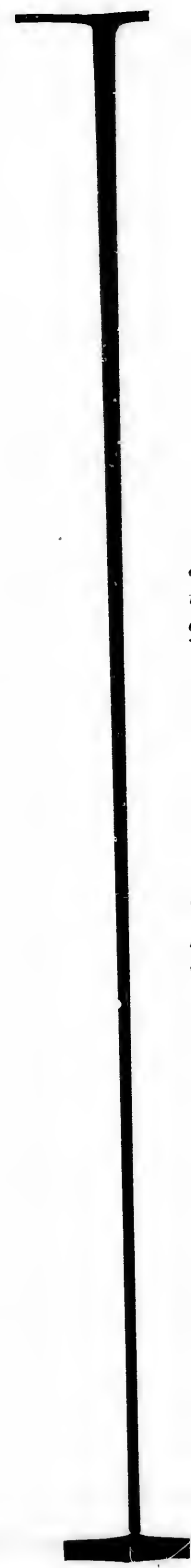
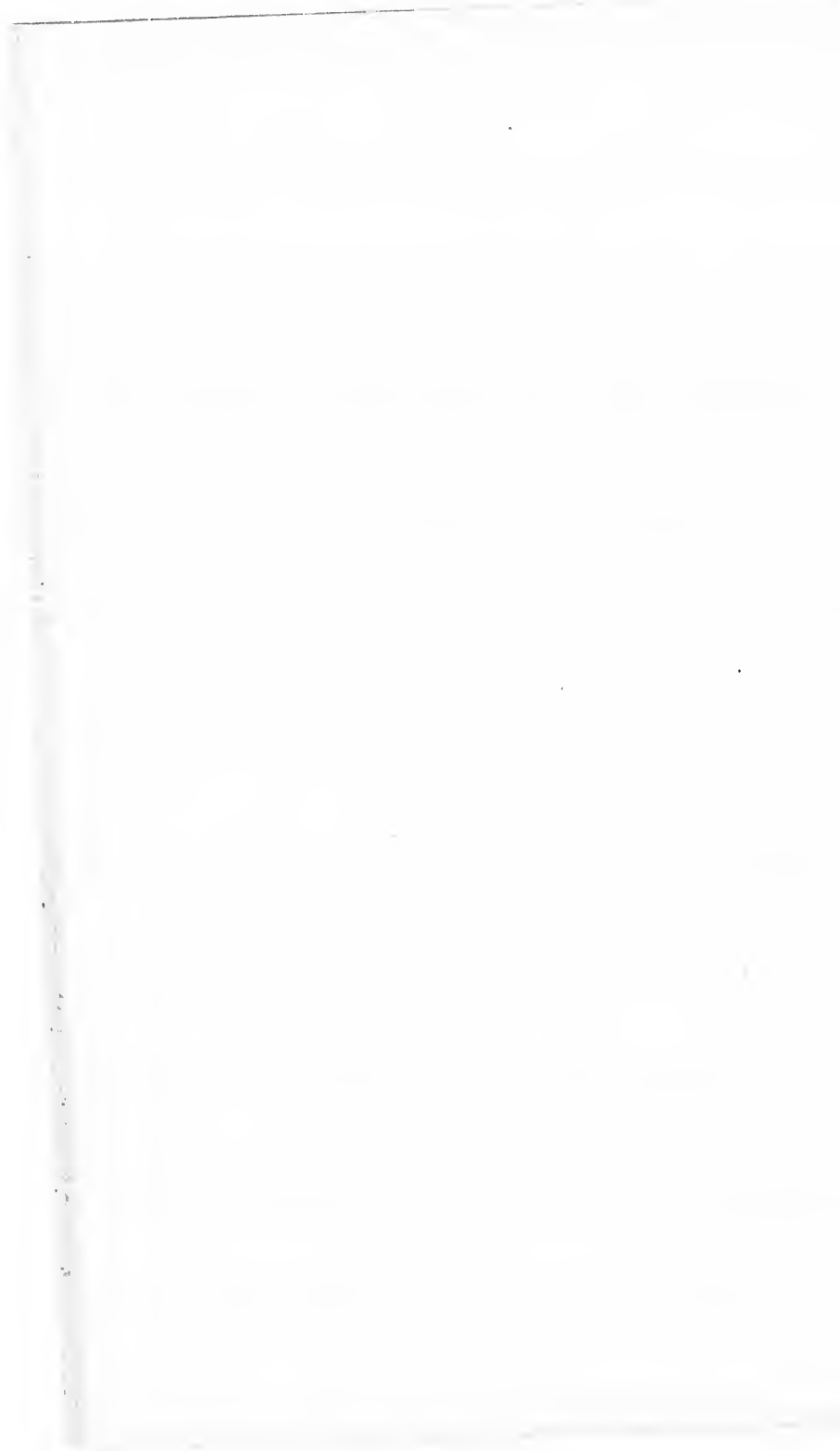
FIRM.  
STRONG.  
STRENGTHEN -ED.

*As a strip nailed across pickets.*

F. 17.

FLOAT -ING

*As a boat, or wood on water, or balloon in air.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 18.

F. 18



FLY.  
WINGS.  
BIRD

*Both hands rather loose jointed at wrists are flopped up and down in any convenient position as front of each breast.*

*Can signify large, black, small, white, swift, slow, etc., to specify the species.*

F. 19.

F. 19.



FOG.  
MIST.

*Spread the fingers of both hands, then lay the back of right across the palms of the left so as to leave opening between. Then hold the crossed fingers before the eyes.*

*A dark day, etc. Can see, but not far, nor very distinctly.*

F. 20.

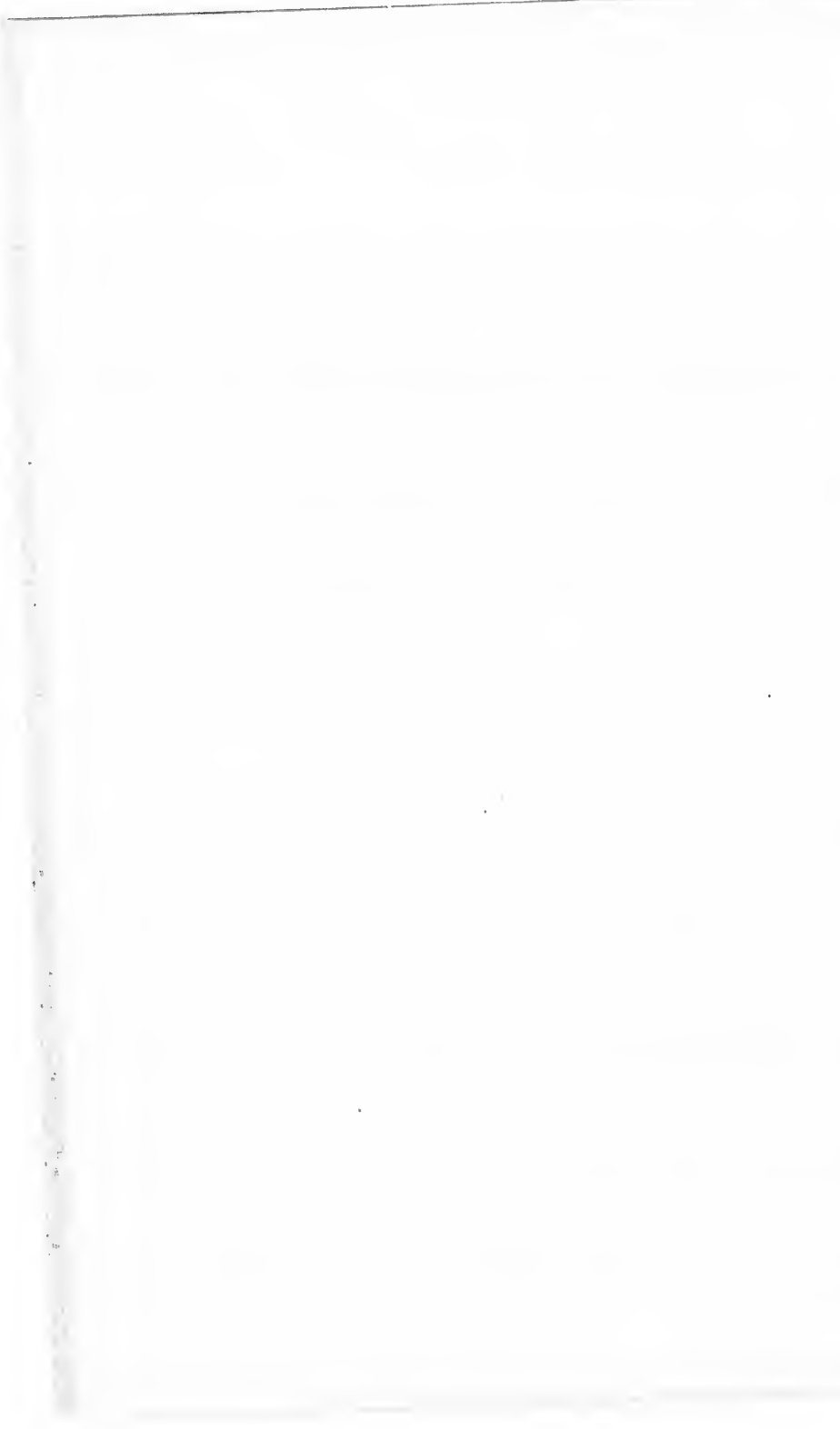
F. 20.



FOLLOW.  
TO TRACK STOCK.

*Extend both open-hand palms a little apart, pointed obliquely downwards. Then thrust both at once down towards the left, then down to right several times, advancing both from the person.*

*Make the appropriate sign for the animal being followed.*



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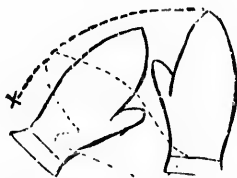
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INDIAN SIGN TALK.

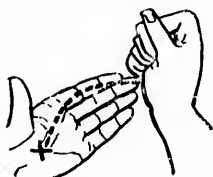
*Gestures.*

F. 21.



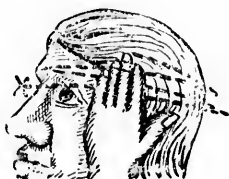
*Hold the right hand out in front back up. Then bring the left back up from the left toward the right and under the right until the hands are crossed.*

F. 22.



*Strike the side of the right fist into the palm of the left hand.*

F. 23.



*Place the open right hand palm towards right side of the head just above the head. Then move it forward and backward past front and rear of head.*

*Equivalents.*

F. 21.

FORGET.  
FORGOTTEN.  
LOST.  
STRAYED.  
ASTRAY.

*This is opposite the gesture for night and signifies mental darkness, while night is physical darkness just contrary to the act.*

F. 22.

FORCE.  
STRENGTH.  
STRONG.  
POWER.

*This need not be used for hard, rock, metal, which is shown by thrusting the end of fist against the palm.*

F. 23.

FOREVER.  
ALWAYS.  
ETERNALLY.

*For always was add BEHIND.  
For always will be add AHEAD.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 24.

F. 24.



FORELOCK.  
FRONT HAIR.  
MANE.

*Turn the fingers upward through the front hair and shut or twist the hand.*

F. 25.

F. 25.



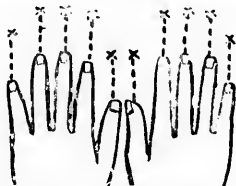
FORK-S.

*Spread the first two fingers of the left hand, then place the end of right index near the inner end on the back of knuckles.*

*As of a road, stream or lines.*

F. 26.

F. 26.



FOREST.  
GROVE.  
TREES.  
WOODS.  
ORCHARD. ETC.

*Elevate all of the fingers in front, then raise them slowly.*

*Trees grow upward and slowly. See grass.*





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INDIAN SIGN TALK.

*Gestures*

G. 27.



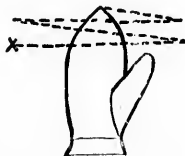
*Extend both index fingers back up and move them forward and backward rapidly several times alternately.*

F. 28.



*Fore the first two fingers of the right hand and place them once on each side of the nostrils. Then sign for good. Assume a pleased expression of countenance.*

F. 29.



*The right hand palm up and level in front. Then carry it level to right and left several times.*

*Equivalents.*

F. 27.

FOOT RACE.

RACING.

*Two men striving, first one then the other gets ahead in any matter. Also applies to a horse race.*

F. 28.

FRAGRANT.

A PLEASANT ODOR.

*Smells good. See STINK, which smells bad.*

F. 29.

FREEDOM.

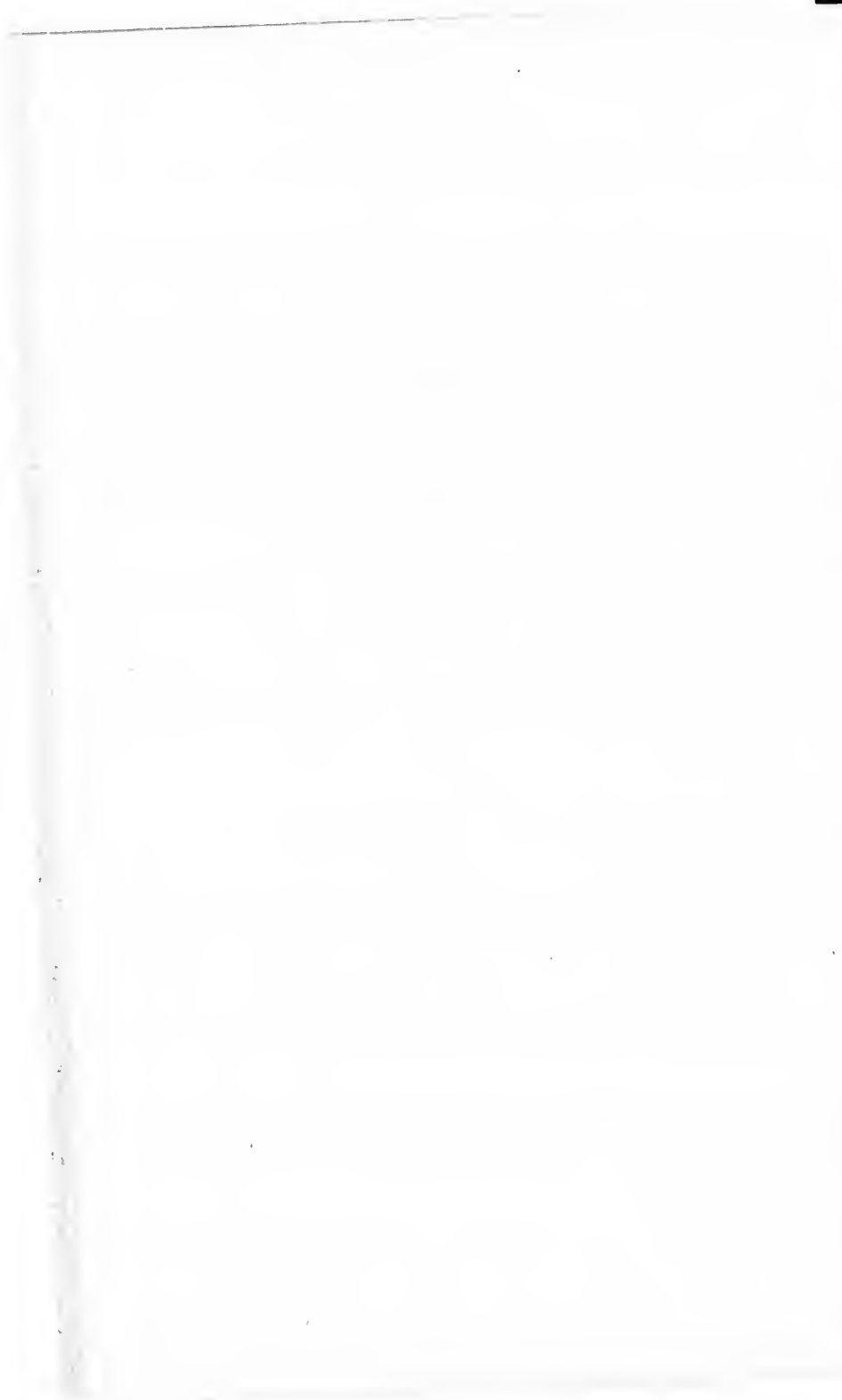
AN ACCIDENT.

BY ITSELF.

INDEPENDENT.

A PRAIRIE.

*An accident happens by itself. Nothing to hinder.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

F. 30.

F. 30.



FRIEND - SHIP - LY.  
PEACE.  
WELGOME.

*Shake your own hands or grasp all the fingers of the left with the right hand.*

*A salutation friendly when it would be inconvenient to approach near the parties.*

F. 31.

F. 31.



FRIENDS.  
DEAREST FRIEND.

*Hook the bent index fingers together and make one motion usually downward an inch or more.*

*Linked together in bonds of love or friendship.*

F. 32.

F. 32.



FROM.  
WHEREFROM.  
WHERE ARE YOU FROM.

*Extend the bent index well out in front and draw it back past the right shoulder. Assume an air of inquiry or look surprised.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 1.

G. 1.



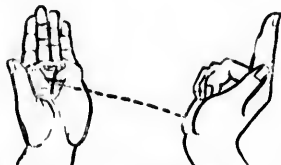
*Hold the left hand against the body in front and make as if picking up fruit and placing in the hollow of the left hand.*

GATHER-ING.

*As fruit or adding by gathering and storing them in the hands, apron or vessel.*

G. 2.

G. 2.



*Hold the open left hand well out in front palm towards face and inclined upward. Then extend the right index as man. Incline it backward so as to project the ball of hand forward. Thrust the ball into the hollow of the left hand.*

GET THERE.  
ARRIVED THERE.  
WENT TO THAT PLAGE

*In this case the left hand represents the place*

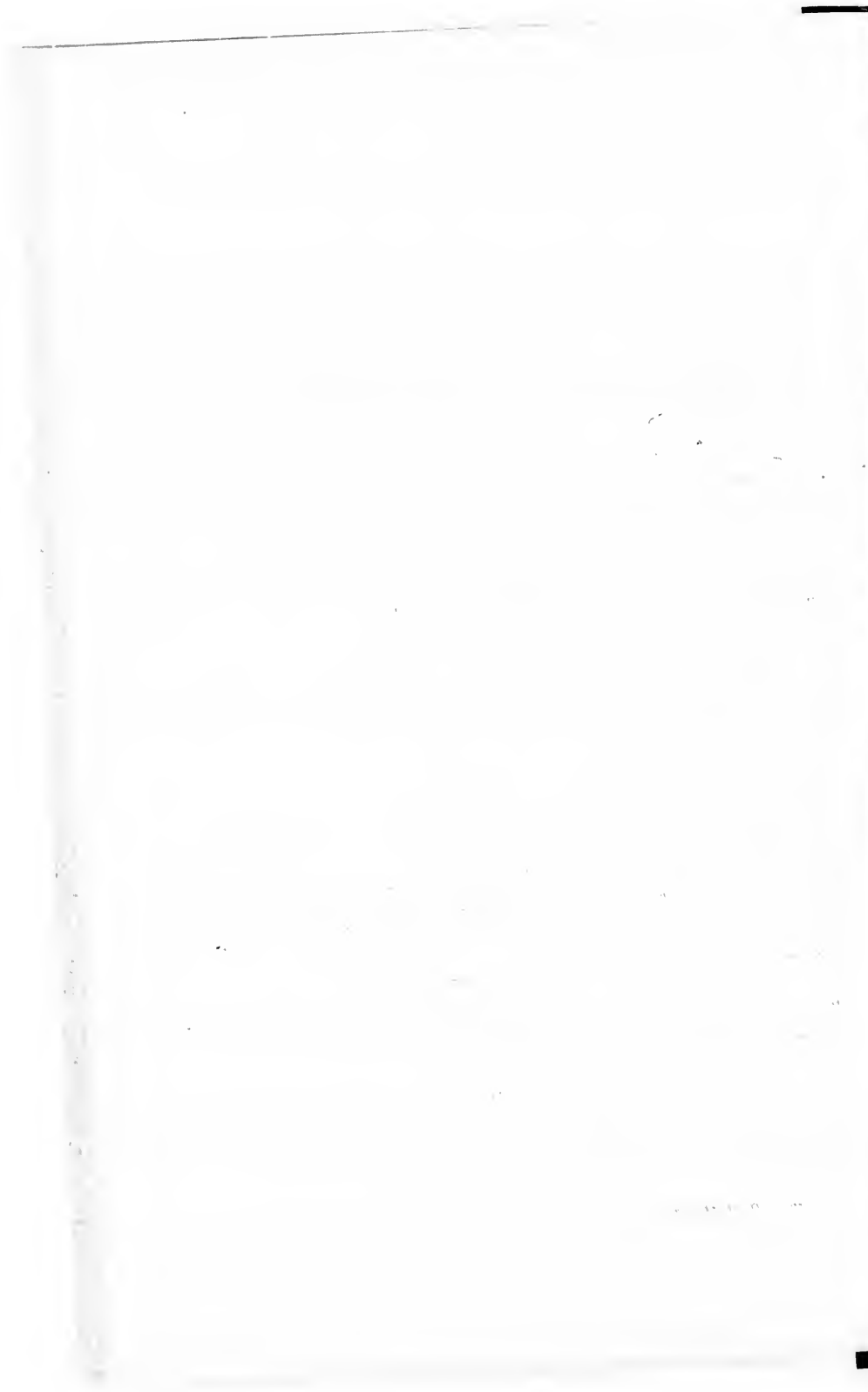
G. 3.

G. 3.



*The open hand slightly flexed held in front and carried gently towards some one.*

GIVE.  
I GIVE IT.  
GIVE TO YOU.  
GAVE.



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 4.

G. 4.



*The slightly flexed open right hand well out from the body is drawn toward the right breast.*

GIVE ME.

GIVE IT TO ME.

---

G. 5.

---

G. 5.



*The open right hand hanging near the right side, thumb up, is raised in an arc outward to arms length. If imperative, assume a commanding appearance.*

GO.

GO AWAY.

GET OUT FROM HERE.

*An imperative, but may be used passively, as I GO. WE GO.*

---

G. 6.

---

G. 6.



*The much flexed and limber jointed fingers are flipped from breasts outward with a peculiar facial expression.*

GO AWAY, GO AWAY.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 7.

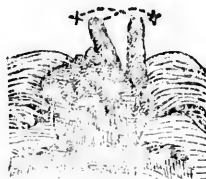


*Touch the chin or beard with the  
backs of the fingers.*

G. 7.

COAT.  
BEARD.

G. 8.



*Fork the first two fingers of the  
right hand and hold them a little  
above the head in front of face and  
twist the wrist so as to show the  
hand first one side out and then  
the other side several times.*

G. 8.

GOD.  
MYSTERY ABOVE.  
SACRED.  
MYSTERIOUS.  
UNKNOWN.

*This is the Northern sign which  
signifies THE GREAT MYSTERY.*

*Twisting the wrist and forked  
fingers means something un-  
known. Near the heart, it means  
the heart does not know. Over the  
face or forehead, the mind does  
not know: the forked fingers show  
two diverging points or thoughts.*

G. 9.



*Open right hand palm up in  
front of mouth: then carry it  
horizontally in a circular move-  
ment, raising the hand at the  
same time to indicate vapor ris-  
ing from the breath.*

G. 9.

GOD.  
THE GREAT SPIRIT.  
THE FATHER OF LIFE.  
THE BREATH OF LIFE.

*Vapor is a visible sense of the  
atmosphere and it rises in a cir-  
cular or spiral form, hence, this  
gesture.*

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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 10.

G. 10.

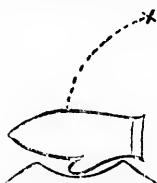


*With all the widespread fingers pointed toward or touching each other, hold them in front of face.*

GONE.  
A CLOSED CAMP.  
ABSENT.  
A COVERED OPENING.

G. 11.

G. 11.



*Right hand back up, thumb to the breast bone, move it straight out on a level in front.*

GOOD.  
GLAD.  
RIGHT.

*Level with the heart, therefore, good.*

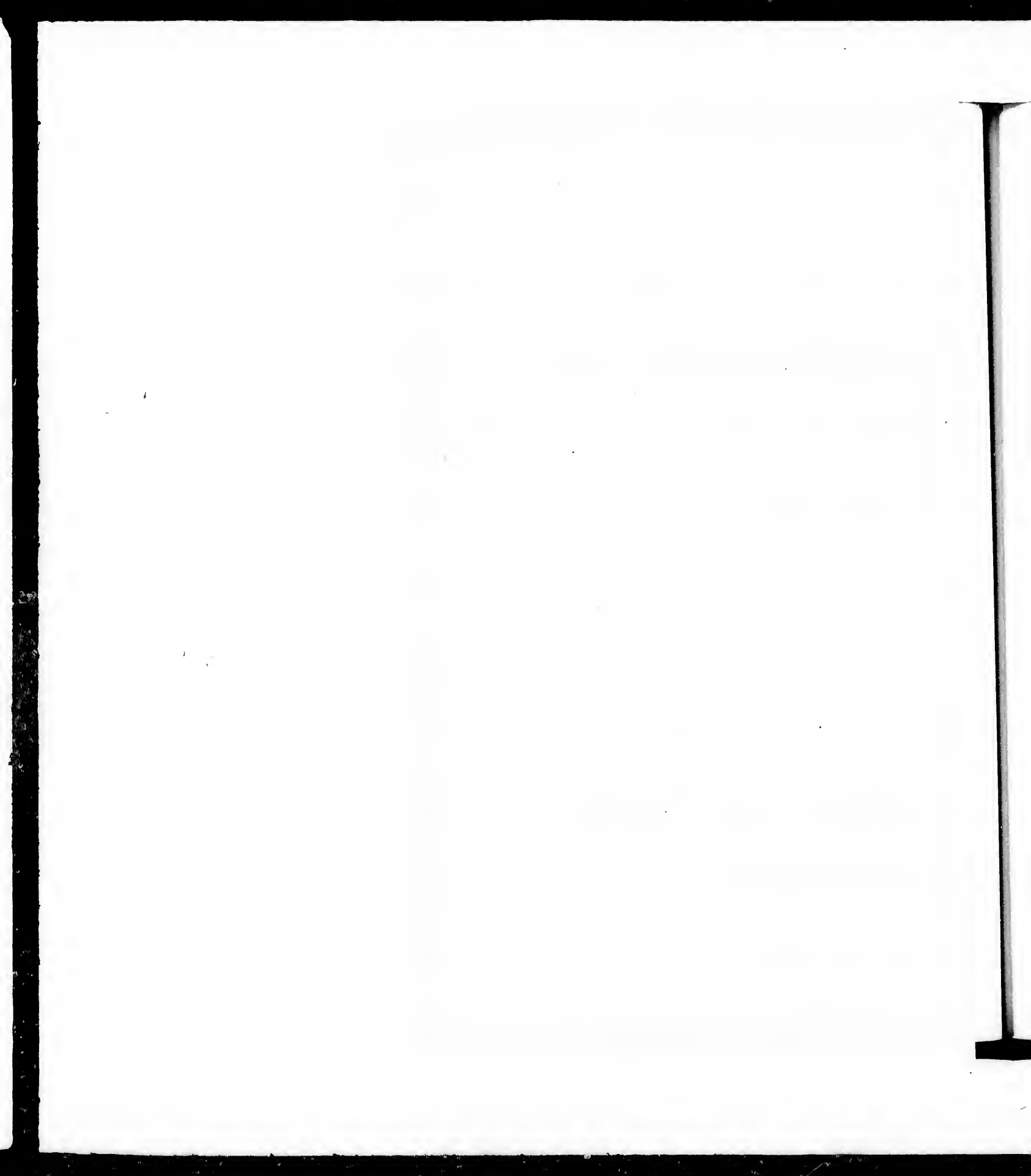
G. 12.

G. 12.



*Both hands back up in front. The right over the left with toward the forearm, both pointed obliquely downward. Then slide the hands well down beyond the left.*

GLIDE.  
SLIDE.  
DESCEND.  
PRECIPITATE.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 13.

G. 13.



*Motion of putting a glove on the left hand.*

GLOVE.  
MITTEN.

*Simply sign of clothing put over the hand.*

G. 14.

G. 14.



*Hold the back of either hand down toward the earth, all the fingers pointed upward. Then raise the hand slowly.*

GROW - ING,  
GROWTH.

*From the ground.*

G. 15.

G. 15.



*Elevate the index of either hand and lower the hand near the ground and then rise it gradually, keeping the index pointed upward.*

GROW.

*As a sprout.*

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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

G. 16.



*Elevate all the fingers of one hand and place the back of it near the earth. Hold it in that position a moment.*

G. 16.

GRASS.

*Similar to 14, but the hand does not rise.*

G. 17.



*Hold the hand cup-shape, hold it level and lower it gradually toward the ground.*

G. 17.

GRAVE.  
A FUNERAL.  
TO BURY.

*A hole in the ground. A burial place. Is GRAVES MANY. Dead sit (there understood).*

G. 18.



*Hold the open flat hand palm up in front, then extend the first two fingers of the right hand, and with their ends, rub in a circular movement at the base of the thumb.*

G. 18.

GREASE.  
MIXING PAINT.

*For ornamenting the person.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents*

H. 01.

H. 01.



*Hold thumb and index so as to form a circular opening. Then lay the right index across it so as to divide it in halves.*

HALF.  
HALF A DOLLAR.

*Half of any round object.*

H. 1.

H. 1.

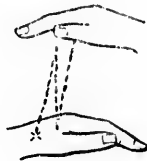


*The flat right hand is placed upright between the breasts. Then move it left and right from one breast to the other several times.*

HALF BREED.  
HALF ONE WAY.  
HALF THE OTHER.  
MONGREL.  
MIXED BLOOD.

H. 2.

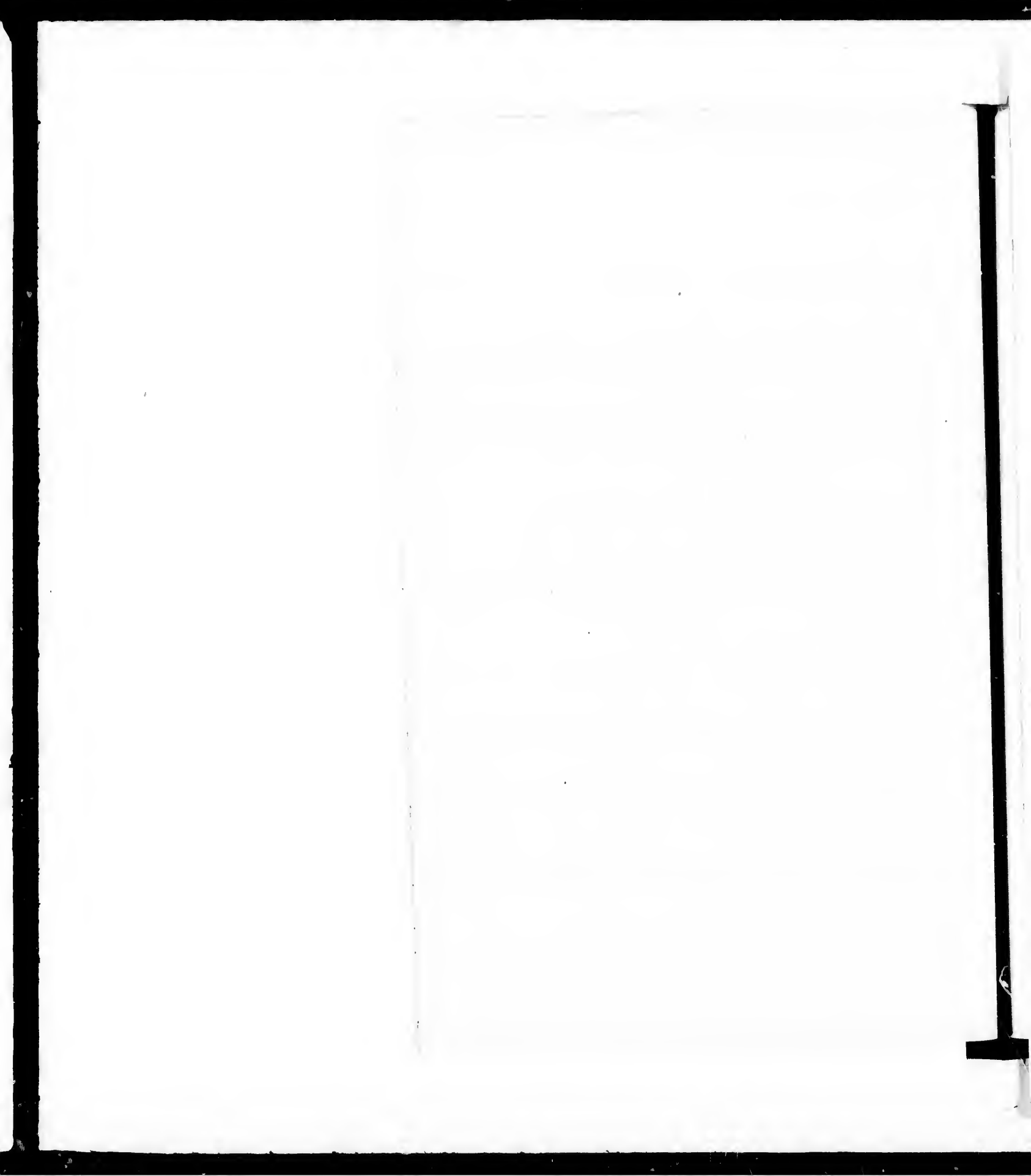
H. 2.



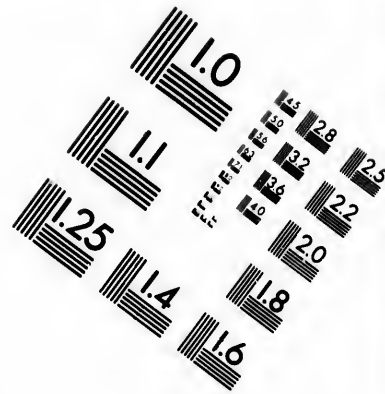
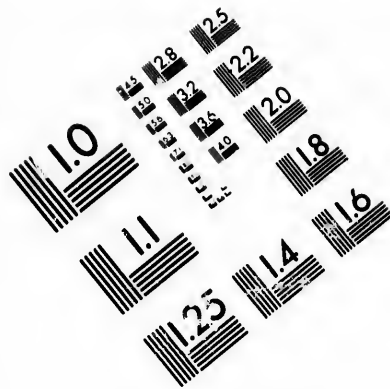
*Pat the backs of both hands alternately.*

HANDS.

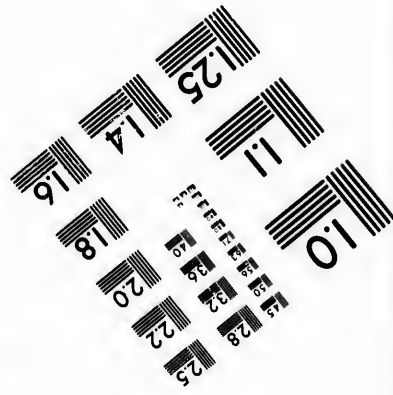
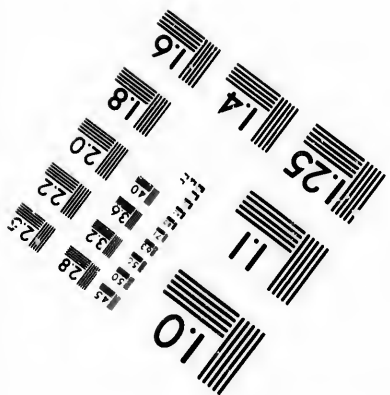
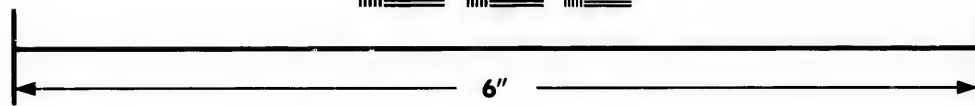
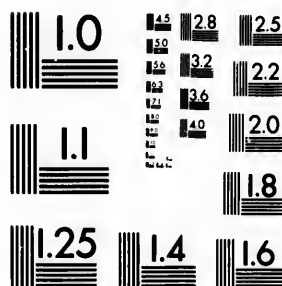
*Patting any part of person refers to that part.*







**IMAGE EVALUATION  
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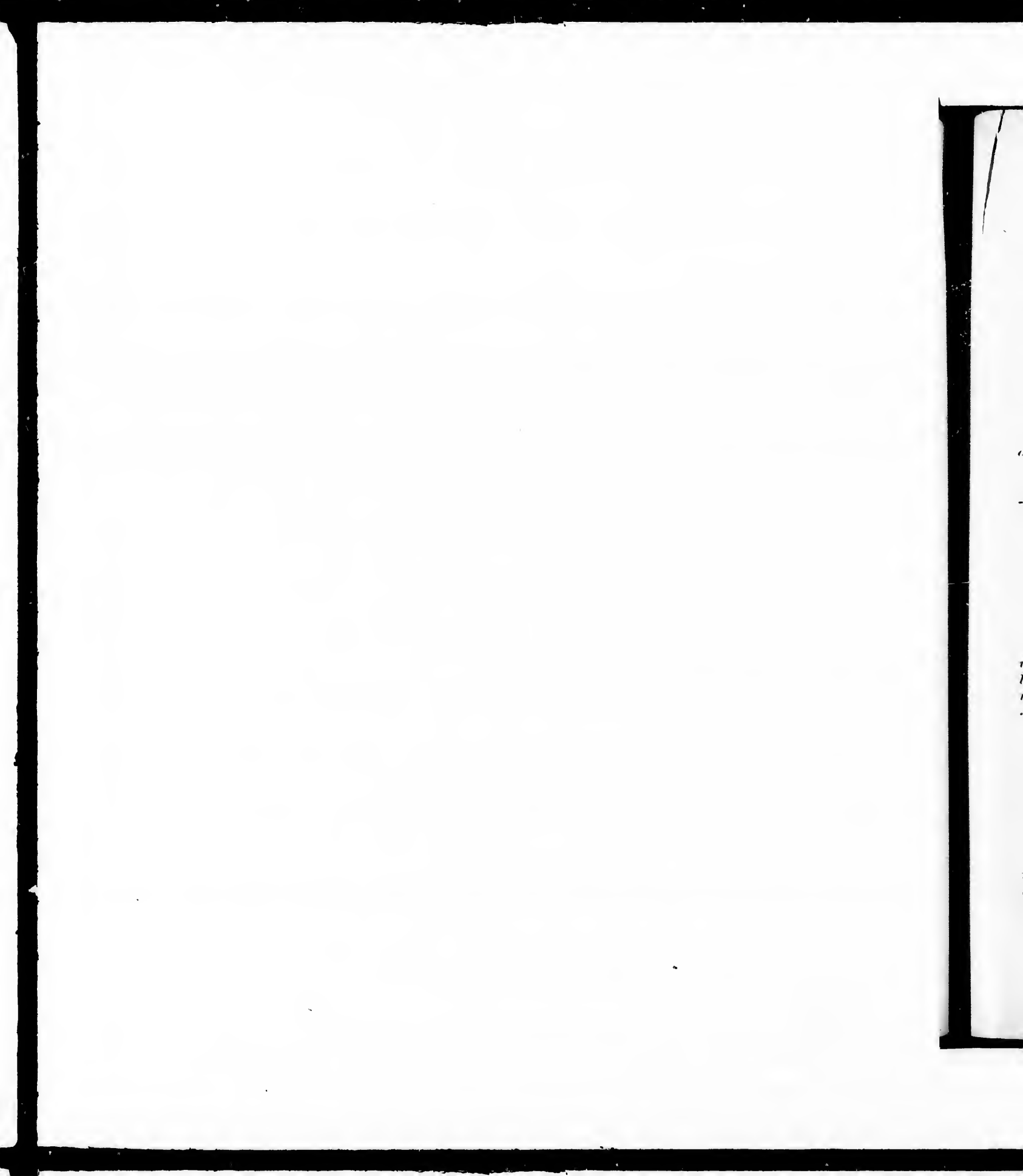
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3.0 3.5 4.0

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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 3.

H. 3.



*Hold the palm towards the eyes and look into it as if pleased.*

HANDSOME.  
A MIRROR.  
VANITY.

H. 4.

H. 4.



*Hold the hand above the ear with the index pointed downward by the neck and draw it upward with a jerk.*

HANG.  
HUNG.

H. 5.

H. 5.



*Extend the left index palm up in front, then crook the right index with back to breast and hang it over the left.*

HANG.  
SUSPEND -ED.

*As to hang up clothing, meat or other things.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 6.

H. 6.



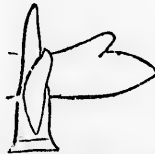
*Hold the open left hand palm facing the body, then thrust the right fist forcibly into the palm of the left.*

HARD.  
ROCK.  
METAL.  
HARD WOOD ETC.

*See force, etc., which is struck, instead of thrust.*

H. 7.

H. 7.



*First make the sign for BREAD, then strike the lower edge of the right hand down on to extended left wrist, it being palm up.*

HARD TACK.

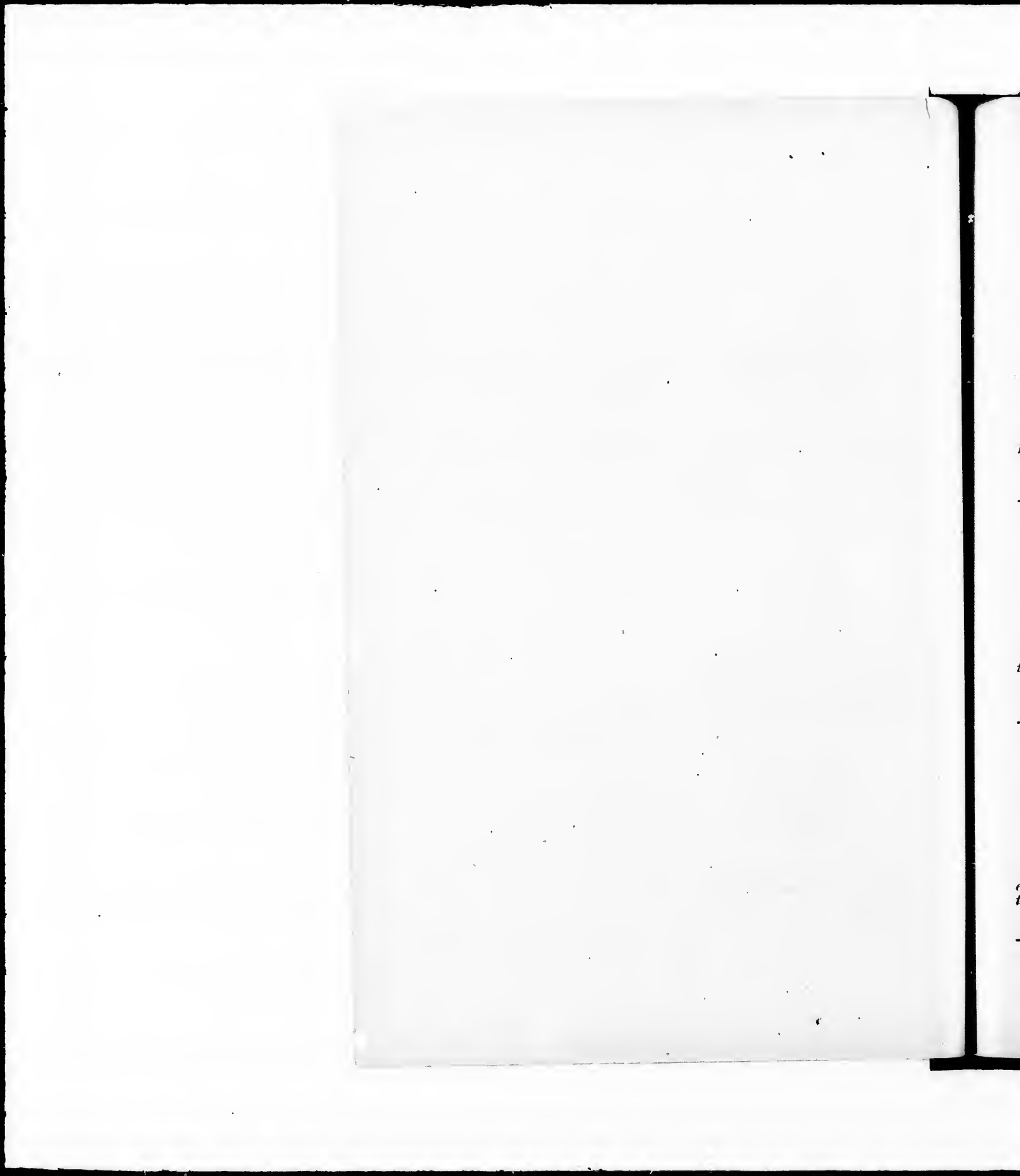
H. 8.

H. 8.



*Both flat hands palms towards top of head and pointing towards each other are drawn down simultaneously.*

HAT.  
BONNET.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 9.

H. 9.



*Lay both flat hands on the forehead*

HEAD.  
FOREHEAD.

*This is the only safe distinction between the head and parts of same. See BRAIN, HAIR, EAR, ETC.*

---

H. 10.

---

H. 10.



*Lay one hand over the front of the head.*

HEAD.  
FOREHEAD.

*Simply another form of No. 9.*

---

H. 11.

---

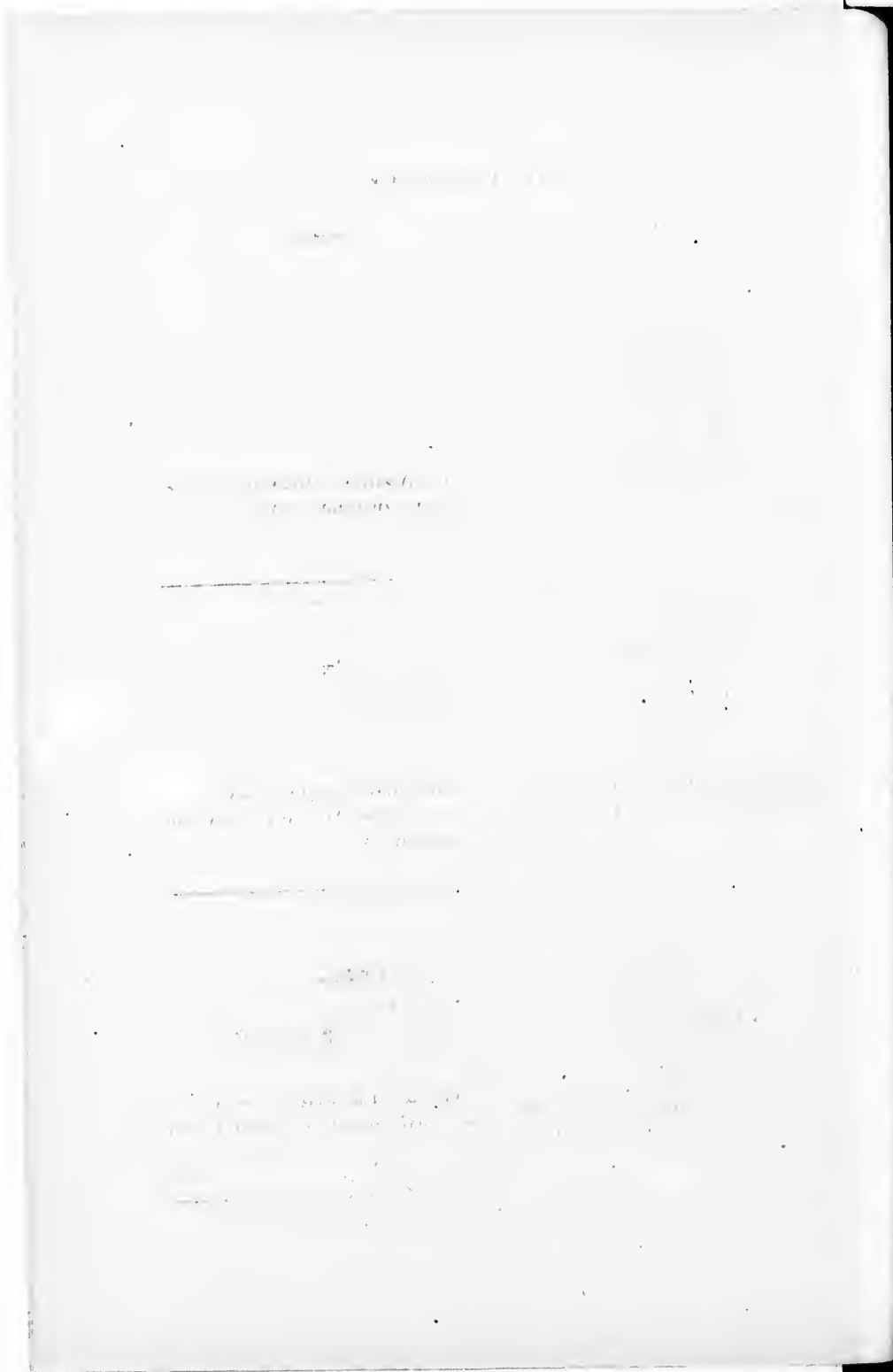
H. 11.



*Hold the open hand toward the ear and assume a listening attitude.*

HEAR.  
HARK.  
LISTEN.  
I AM LISTENING.  
OBEDIENCE.

*To hear is to obey.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 12.

H. 12.



*The loosely flexed hands are held above each side of the head, fingers hanging down, and both hands moved downward together.*

HOT.  
HEAT.  
WARM.

H. 13.

H. 13.



*Hang the right hand downward in front of and between the breasts.*

HEART.

H. 14.

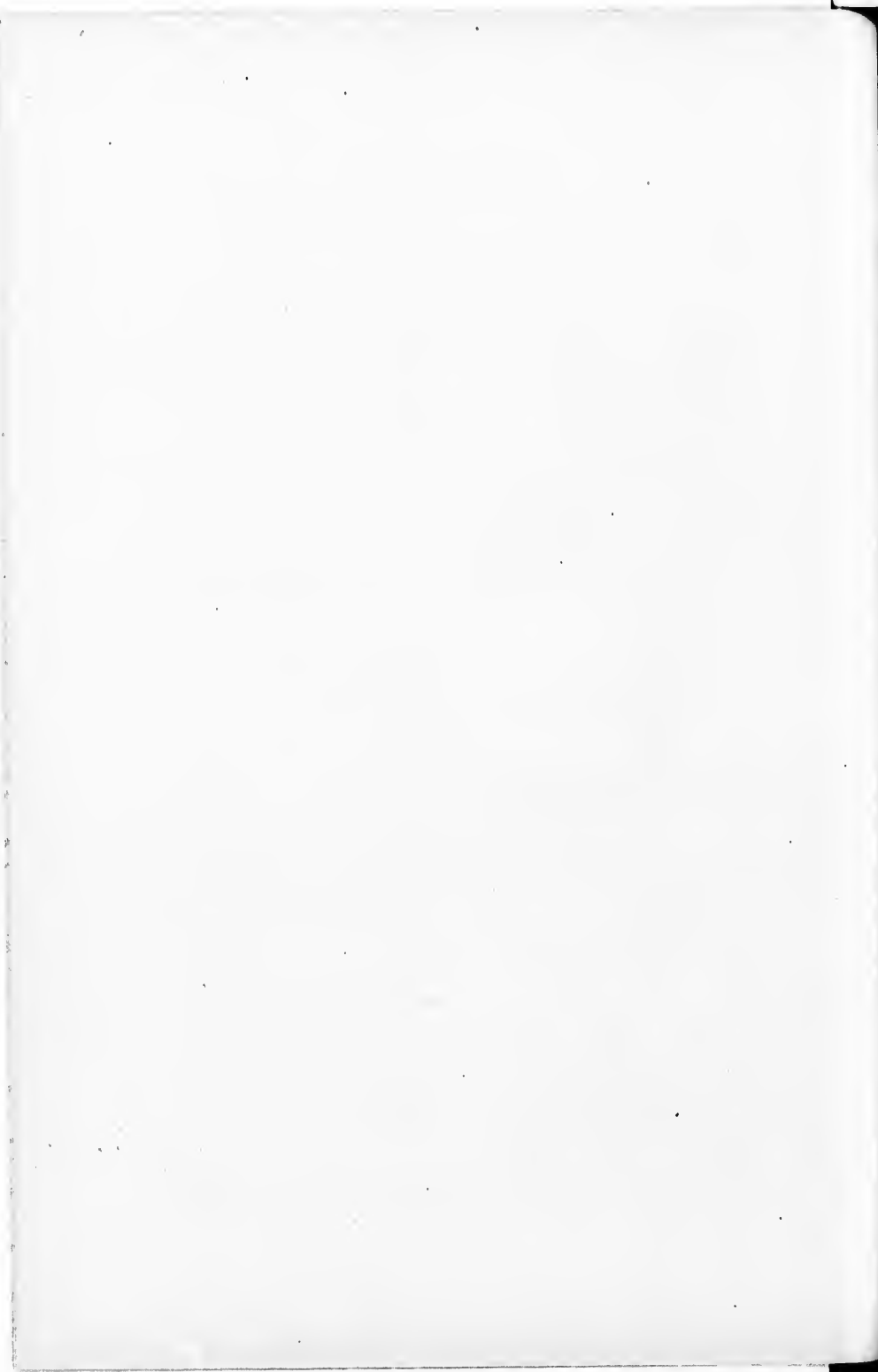
H. 14.



*Make a big sweep with both open hands from downward up in big arc, meeting the hands in front and higher than the head, making the outline of a beehive form.*

HEAP.  
MUCH.

*In quantity*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 15.



*Simply point towards the sky with index.*

H. 15.

HEAVEN.  
SKY.  
ZENITH.  
HIGH ETC.

*See H. 16.*

H. 16.



*Point towards the sky with reverence.*

H. 16.

HEAVEN.

*The abode of the righteous, the dwelling place of God. Shaded diagrams distinguish the divine sense from the ordinary in printed matters.*

H. 17.



*Make as if lifting some heavy weight from the ground.*

H. 17.

HEAVY.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 18.



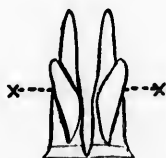
*Clutch the right fist as if grasping something and thrust it under the left arm.*

H. 18.

HIDE.  
CONCEAL.  
SECRET.  
STEALING.  
STOLEN.

*If for theft, then precede this by CATCH.*

H. 19.



*The hands palm to palm are drawn quickly apart a short distance.*

H. 19.

HIDE.  
A SKIN.  
TO SKIN.

*See skin.*

H. 20.



*Elevate the thumb and toss the fist toward the person referred to.*

H. 20.

HE.  
HIM.  
HER.  
THAT PERSON.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 21.

H. 21.



HIM.  
HE.

*Elevate the thumb and move it nearly straight upward past the front of forehead.*

*The shaded sign always referring to God in print.*

H. 22.

H. 22.



HIS.  
HERS.  
ITS.

*Catch the fist, bring it to breast, then throw it from the breast in a back-handed manner.*

*If absent the fist is struck back-handed around to rear. (Shaded signs refers to God in printed matter).*

H. 23.

H. 23.



HIS.  
THINE.

*Simply a variation of 20, the fist which is carried up and outward forming an upward curve.*

*See 22. The above would not be introduced were it not that learners might take it for a variation in the signification.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 24.

H. 24.



*The right fist back up, starting from near the nose, is moved up and down several times by wrist action and carried outward at the same time*

HOG.

*The slang term of root hog or d.e is sometimes thus expressed.*

H. 25.

H. 25.



*First make a nearly round opening with the thumbs and index fingers of both hands, then leaving the left half in position, place the end of the right index into the remaining half or between thumb and index of the left hand.*

HOLE.  
AN OPENING.

*As an nuger hole. See bag, which inserts the whole hand.*

H. 26.

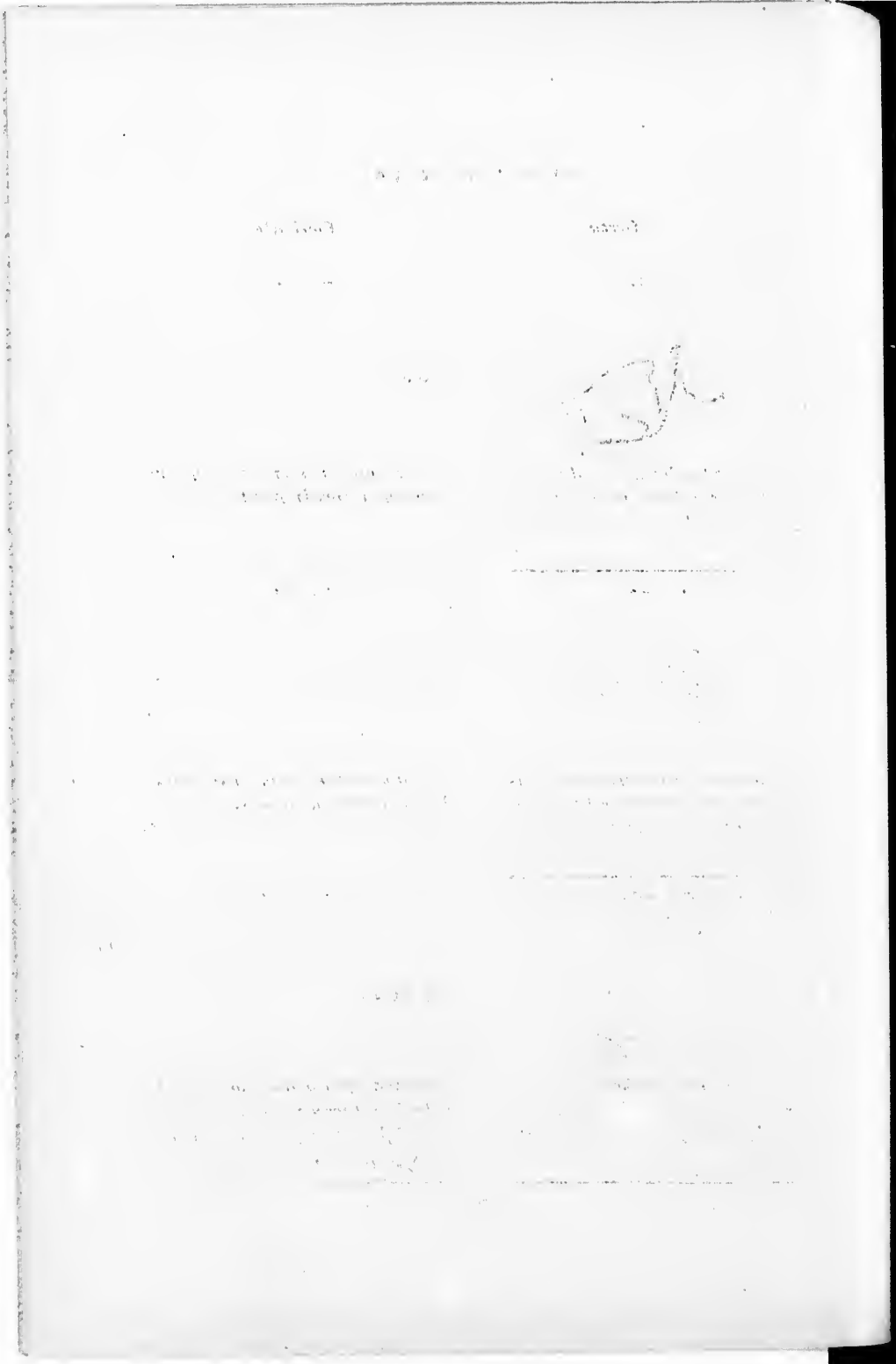
H. 26.



*The right hand back up is drawn from the left to right side of the body about breast high.*

HORSE.  
SO HIGH.

*I asked hundreds of Indians to tell me the conception, but none seemed to know. Finally I caught it from a white man saying, "He is a big horse. He is way up here," (so high), using this same sign.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 27.

H. 27.



*Draw the open right hand back up across the breasts.*

HORSE.  
PONY.

*A horse's back is SO HIGH, drawing the hand across the body at the supposed height of the animal.*

H. 28.

H. 28.



*Extend the left index about breast high in front, then fork the first two fingers of the right hand and place them astride the left index, then jump both hands forward progressively two or three times.*

HORSE.  
HORSEBACK.  
PONY.  
RIDING.

H. 29.

H. 29.

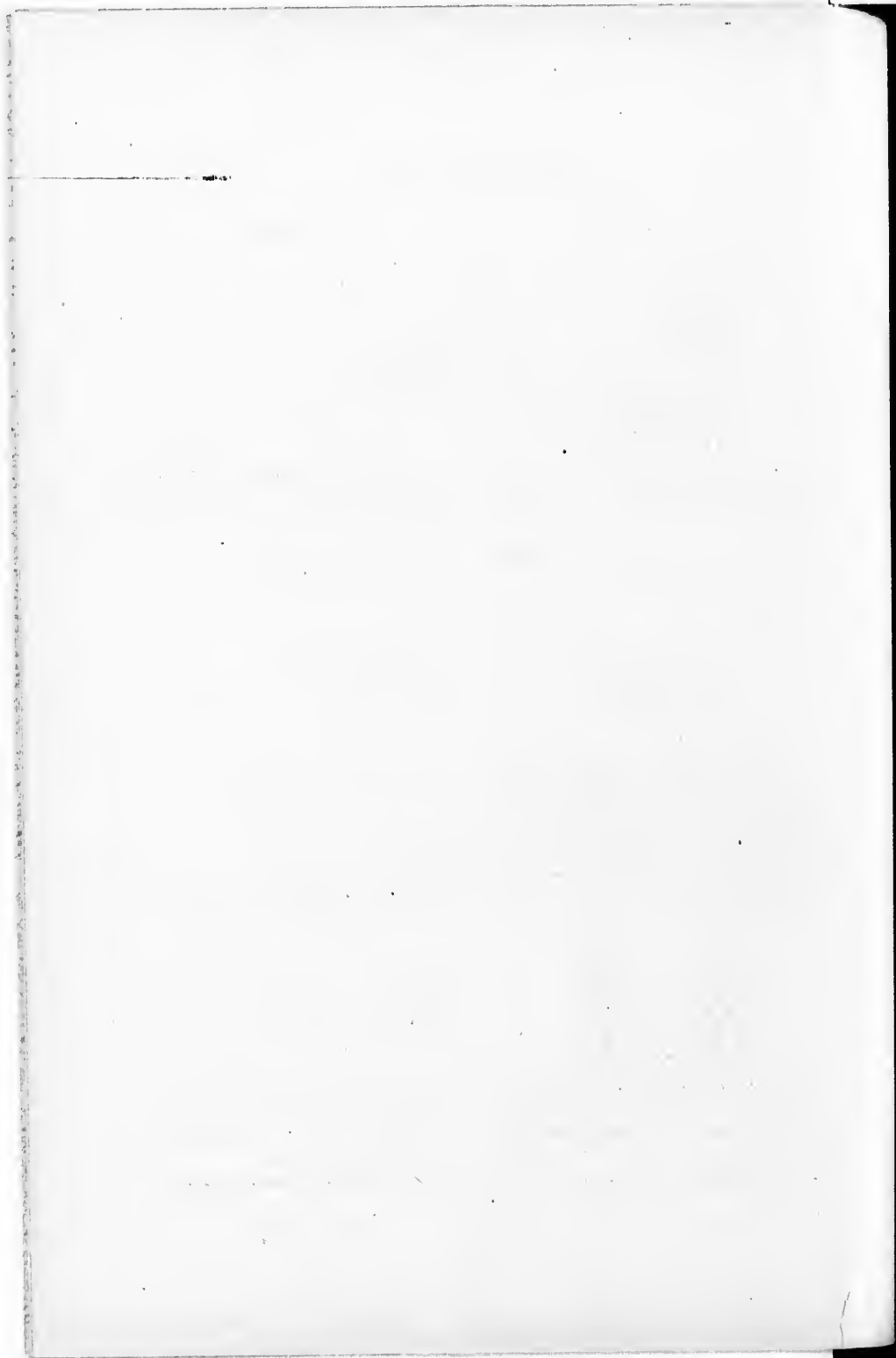


*Both crooked index fingers pointed outward and placed on the side of the head.*

HORNS.  
HORNED STOCK.

*The same as cattle. For cow, add female. For ox, add male.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

H. 30.

H. 30.



*Elevate both open hands toward sides of head and assume the necessary facial expression to express something extremely horrifying.*

HORROR.  
HORRIBLE.  
AWFUL.  
TERRIBLE.

*Sorry, the diagram does not convey the idea. Learner must draw upon his imagination to supply deficiency.*

H. 31.

H. 31.



*The spread fingers are interlocked near their tips, leaving the ends slightly projecting, both hands inclined to center as a gable end of a building.*

HOUSE.  
A FRAME OR LOG HOUSE.

*The projecting ends of the fingers represent projecting ends of logs, common in log houses.*

H. 32.

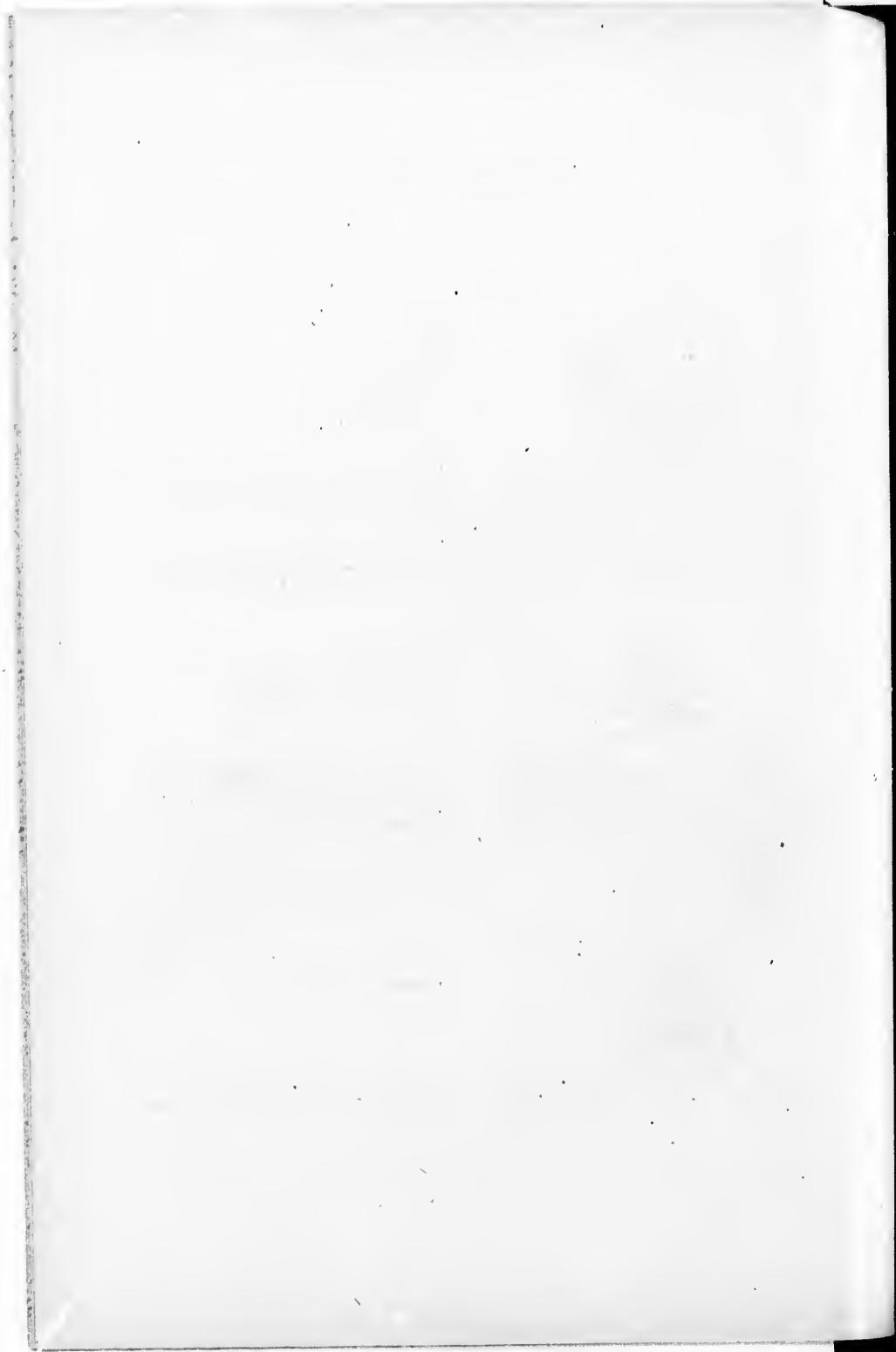
H. 32.



*Place the flat right hand between the shoulder blades and stoop so as to hump the shoulder.*

HUMP.  
HUMPED BACK.  
WILD.

*As cattle or Buffalo, (probably from the humped shoulders of a Buffalo).*



INDIAN SIGN TALK.

*Gestures.*

H. 33.



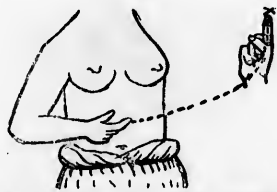
*Stoop forward and saw the belly several times with the open right hand back up.*

H. 34.



*The much-flexed and loosely-jointed fingers are flipped outward several times by wrist motion from below the breasts.*

H. 35.



*The breast is touched with the right index, then the index is carried up in front of face turned back outward as MAN.*

*Equivalents.*

H. 33.

HUNGER.  
HUNGRY.  
I AM HUNGRY.  
FAMISHED -ING

*- Hunger cuts one in two.*

H. 34.

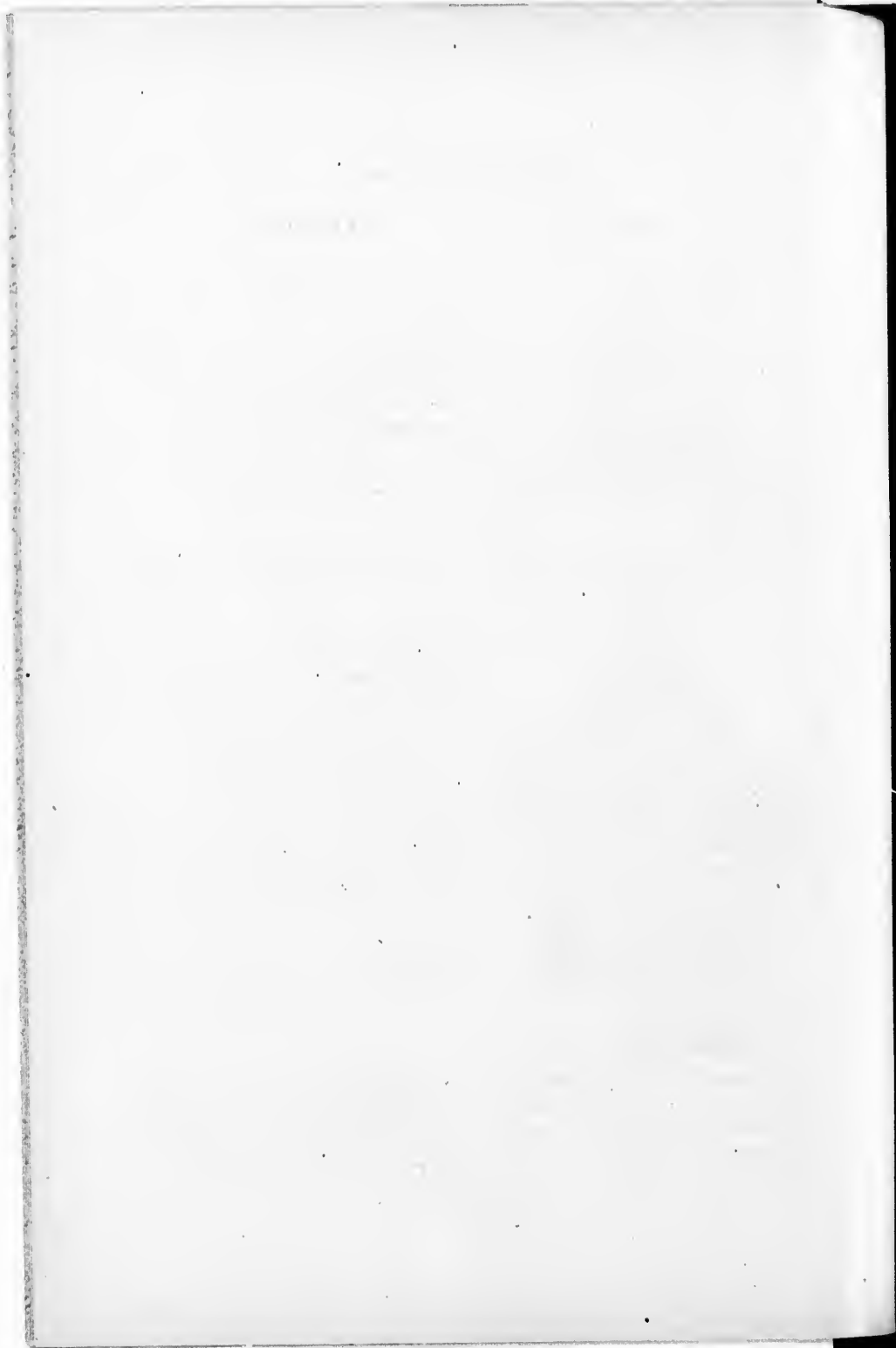
HURRY! HURRY!  
HURRY UP!  
BE LIVELY ETC.

*See GO AWAY, ETC.*

H. 35.

HUSBAND.  
I HAVE A HUSBAND.

*Literally, I have a man. The right index being the man. (Possession being understood). A female saying, ME MAN would not be supposed to say, (she was a man.)*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

1. 1.

1. 1.



I.  
ME.  
MYSELF.  
SELF.

*Simply indicate yourself by pointing index towards your breast.*

*In answer to questions as, whose is this? It means mine.*

1. 2.

1. 2.



I BELIEVE.  
I THINK.

*Place the end of the right index just under the left breast, then move it straight outward, perhaps a little descending.*

*The nearest single gesture answering to faith, the shaded sign is so termed.*

1. 3.

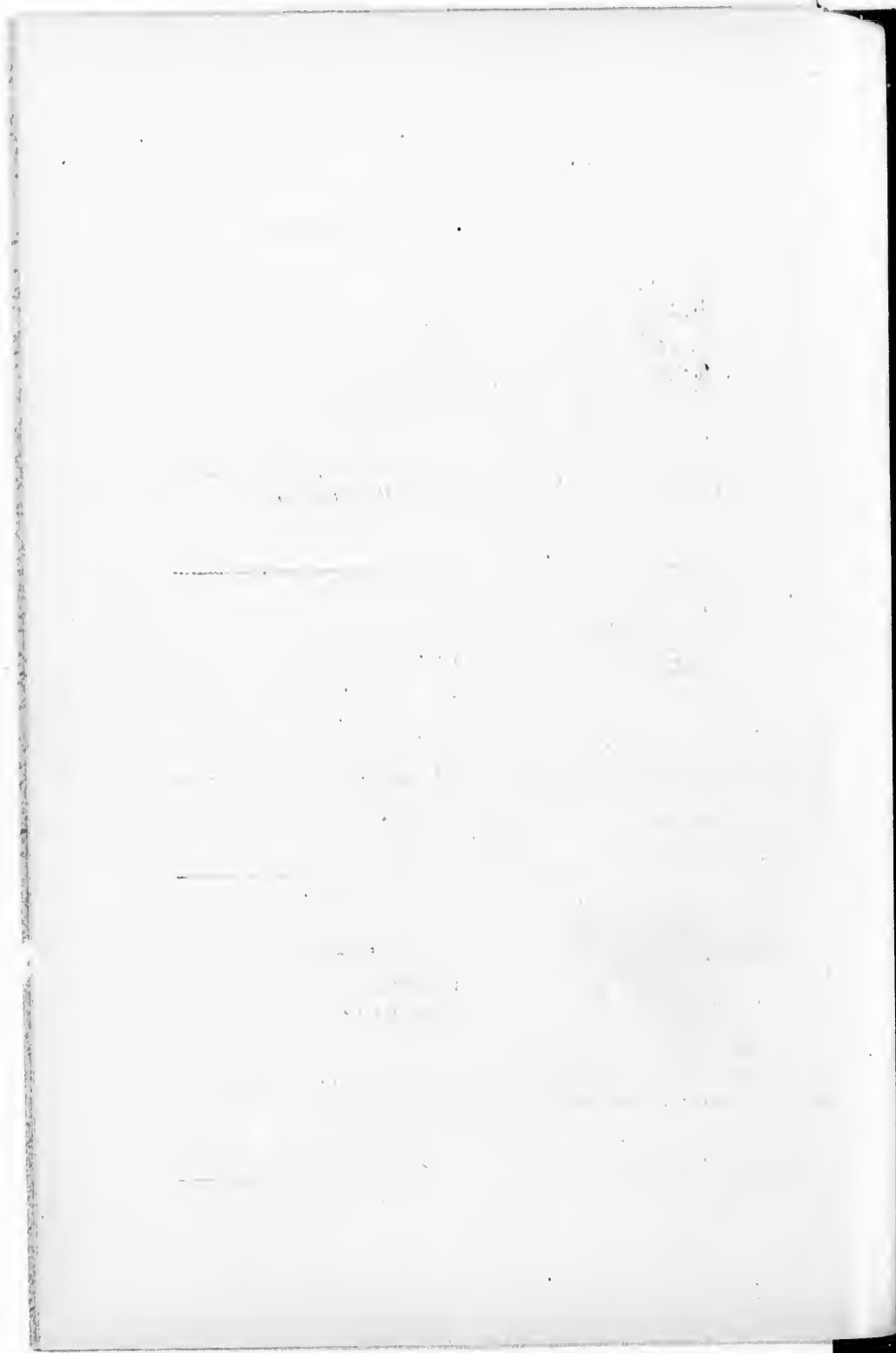
1. 3.



I BELIEVE.  
FAITH.  
CHRISTIAN BELIEF.

*Gesture precisely as 1. 2., but with reverence, as by uplifted eyes.*

*Precisely the same gesture as 1. 2., but shaded to signify the higher sense in print.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

1. 4.

1. 4.



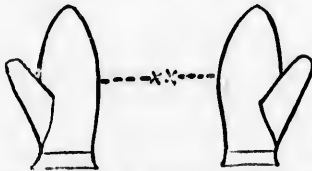
*Point or sort of poke the right index toward or even past the ear toward the face.*

I HEAR.  
THE HEARING.  
THE EAR.

*Sound goes in at the ear.*

1. 5.

1. 5.



*Both open hands palm up and well apart in front, then move them toward each other slowly until they meet.*

ICE.

*Ice begins at the shores and closes at the center, as does this gesture.*

1. 6.

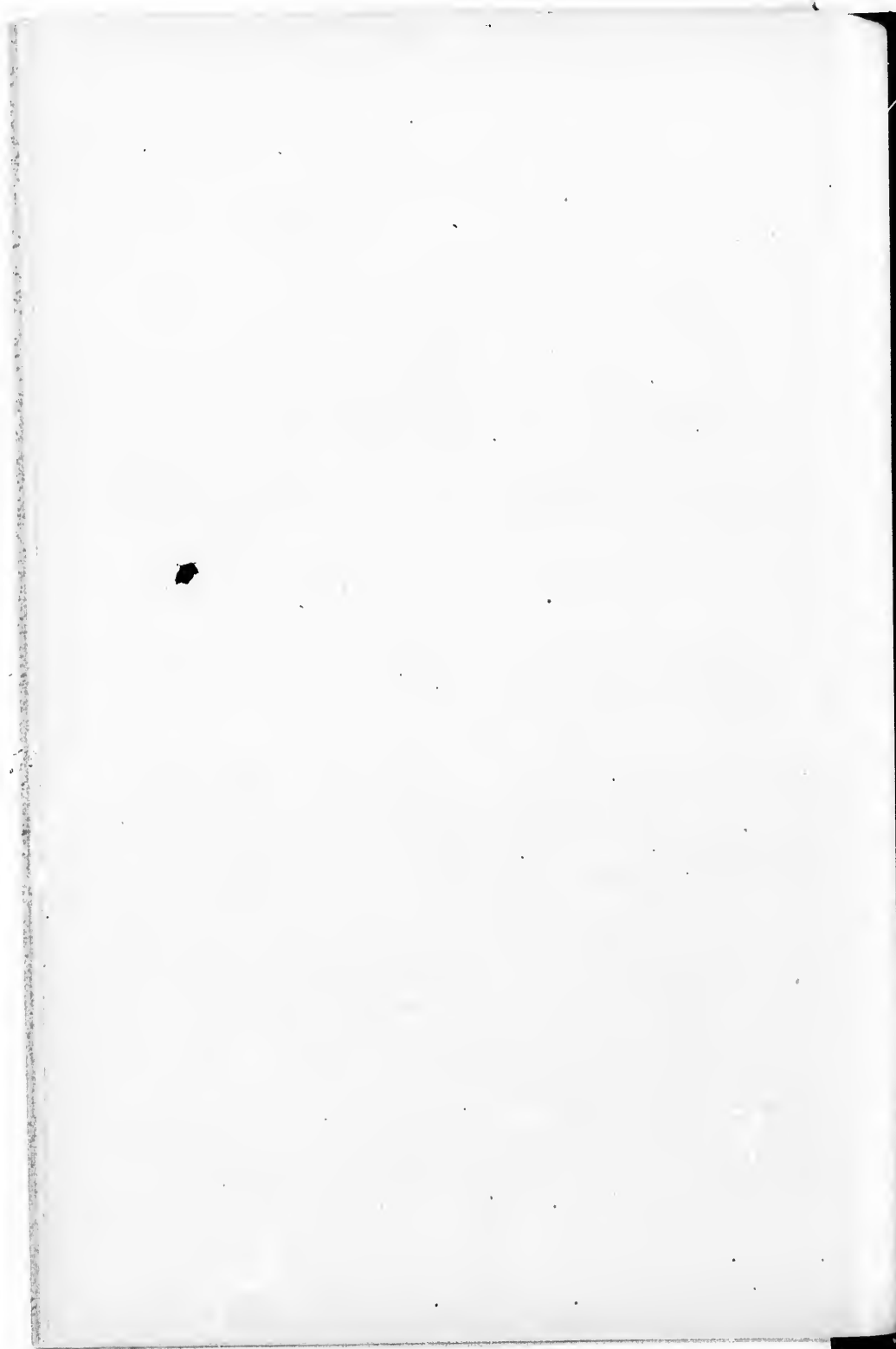
1. 6.



*Elevate the right thumb, extend the right index, other fingers being closed. Then place the hand under the left breast and move it straight outward.*

I KNOW IT  
KNOWLEDGE,  
I UNDERSTAND IT.





INDIAN SIGN TALK.

*Gestures.*

I. 7.



*Both hands precisely as the right in I. 6. and move them both outward simultaneously and assume a sort of, you can't fool me! look.*

I. 8.



*Make a nearly round opening with thumb and index of the left hand. Then put the end of the right index into that opening.*

I. 9.



*Place the hands palm to palm and then draw them apart by several short jerks.*

*Equivalents.*

I. 7.

I KNOW VERY WELL.  
I KNOW WELL ENOUGH.

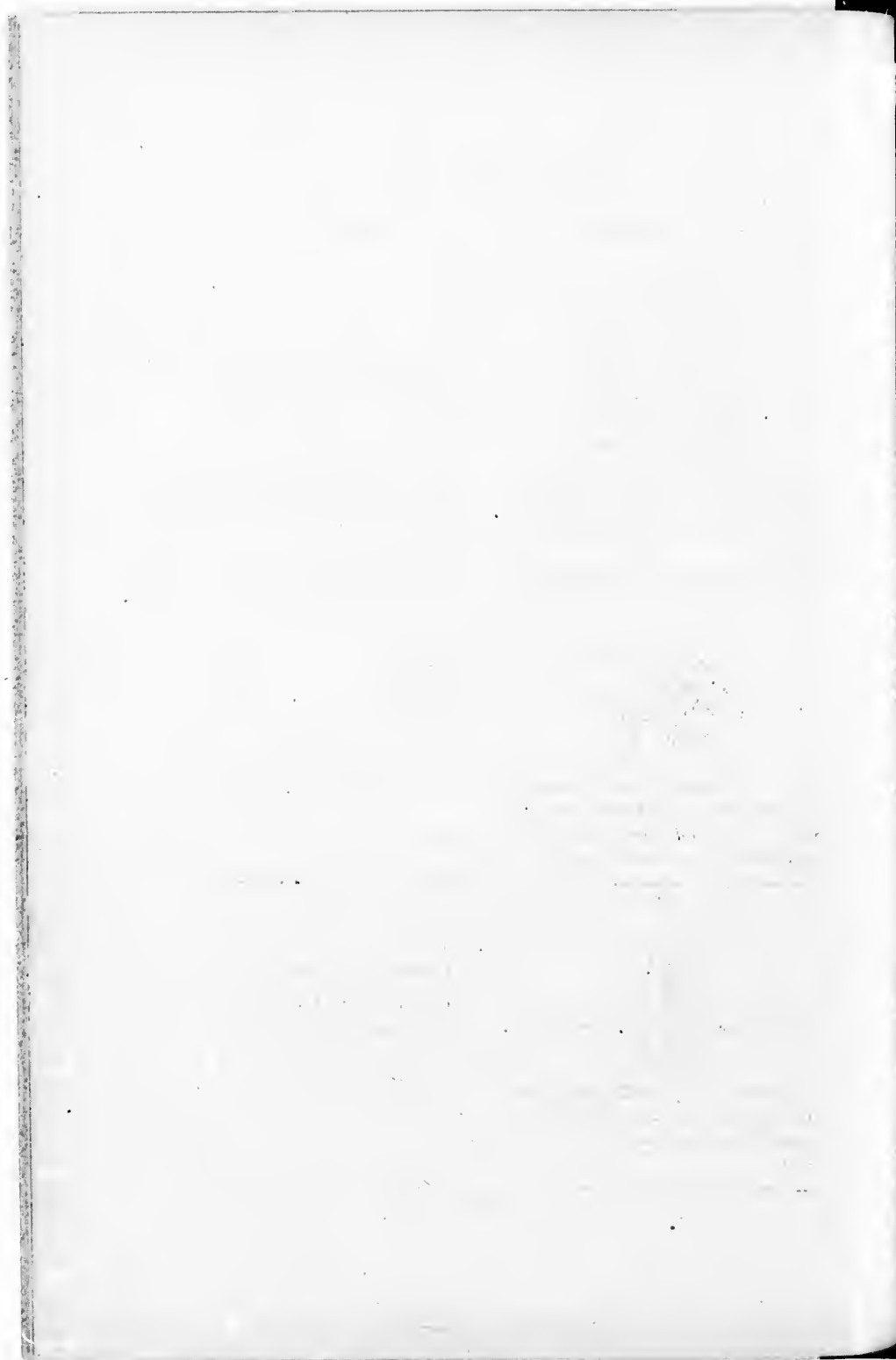
*This is peculiar, as I know it just as well as I want to. (Yet, not certainly).*

I. 8.

IN.  
INSIDE OF.  
WITHIN.  
TO PUT IN ETC.

I. 9.

INCREAS -ING.  
GETTING WIDE -R.  
EXPANSION. ETC.



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INDIAN SIGN TALK.

*Gestures.*

I. 10.



*Hold the flat left hand back up in front and rub it from wrist to knuckles, back and forth, two or more times.*

I. 11.



*Hold the loosely closed fingers near the lips and snap them outward.*

I. 12.



*The open flat hand palm up near the chin, then carry the hand straight outward.*

*Equivalents.*

I. 10.

INDIAN.  
BROWN COLOR.  
ONE OF LIKE COLOR.  
ANY DARK COLOR.

*Rubbing the back of the hand in this manner means color of the skin*

I. 11.

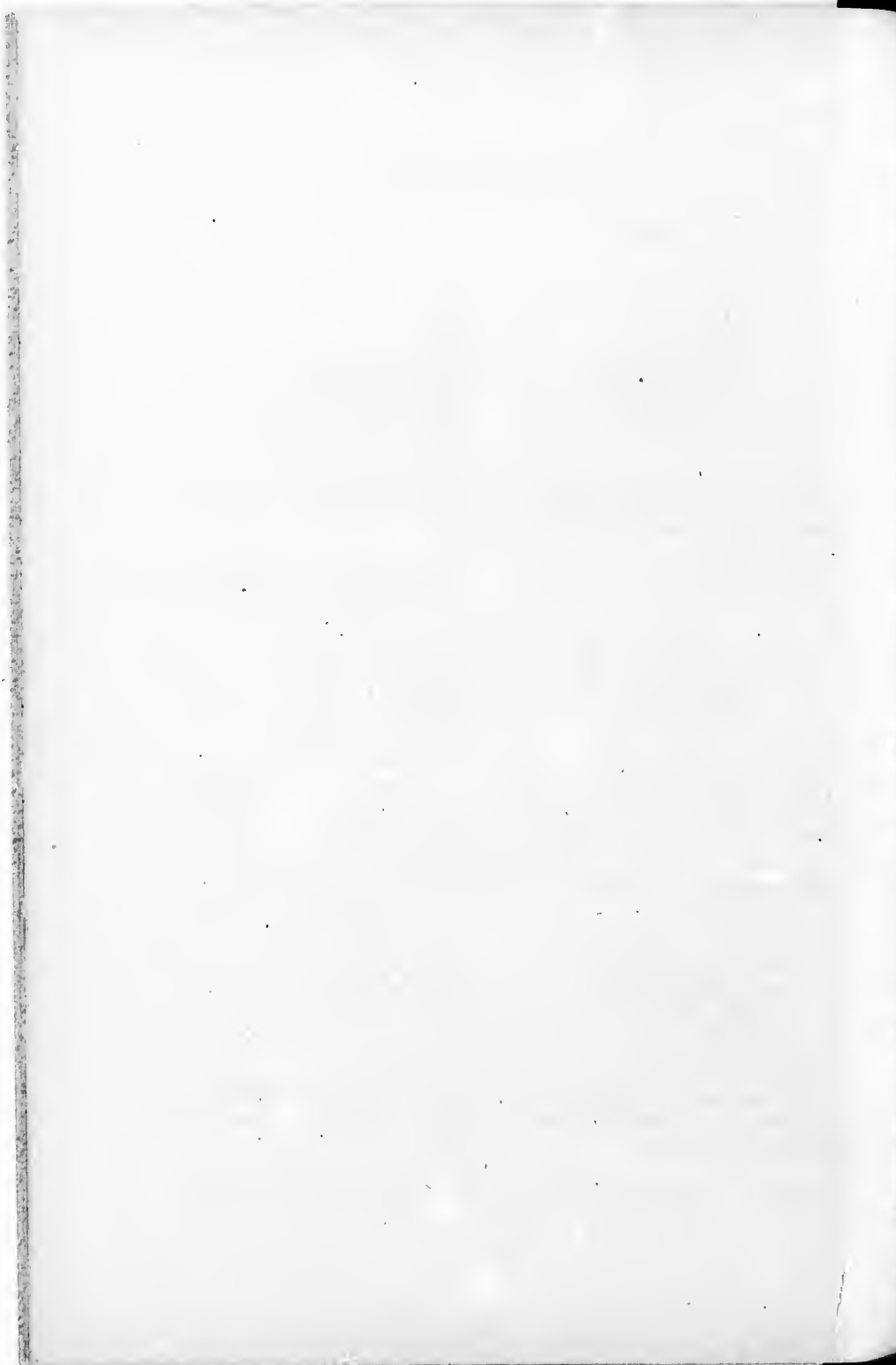
I SAY.  
SAID.  
TALKED.

*I say to you signified by carrying the fingers well toward the party addressed.*

I. 12.

I SAY TO YOU.  
I TELL YOU.

*I will explain or interpret it, (carrying the words from the mouth.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

I. 13.

I. 13.



*Fork the first two fingers of the right hand and place them before the eyes and move them outward.*

I SEE.  
TO SEE.  
SIGHT.

I. 14.

I. 14.



*Scratch the palm of one hand with the fingers of the other.*

ITCHING.  
THE ITCH.

I. 15.

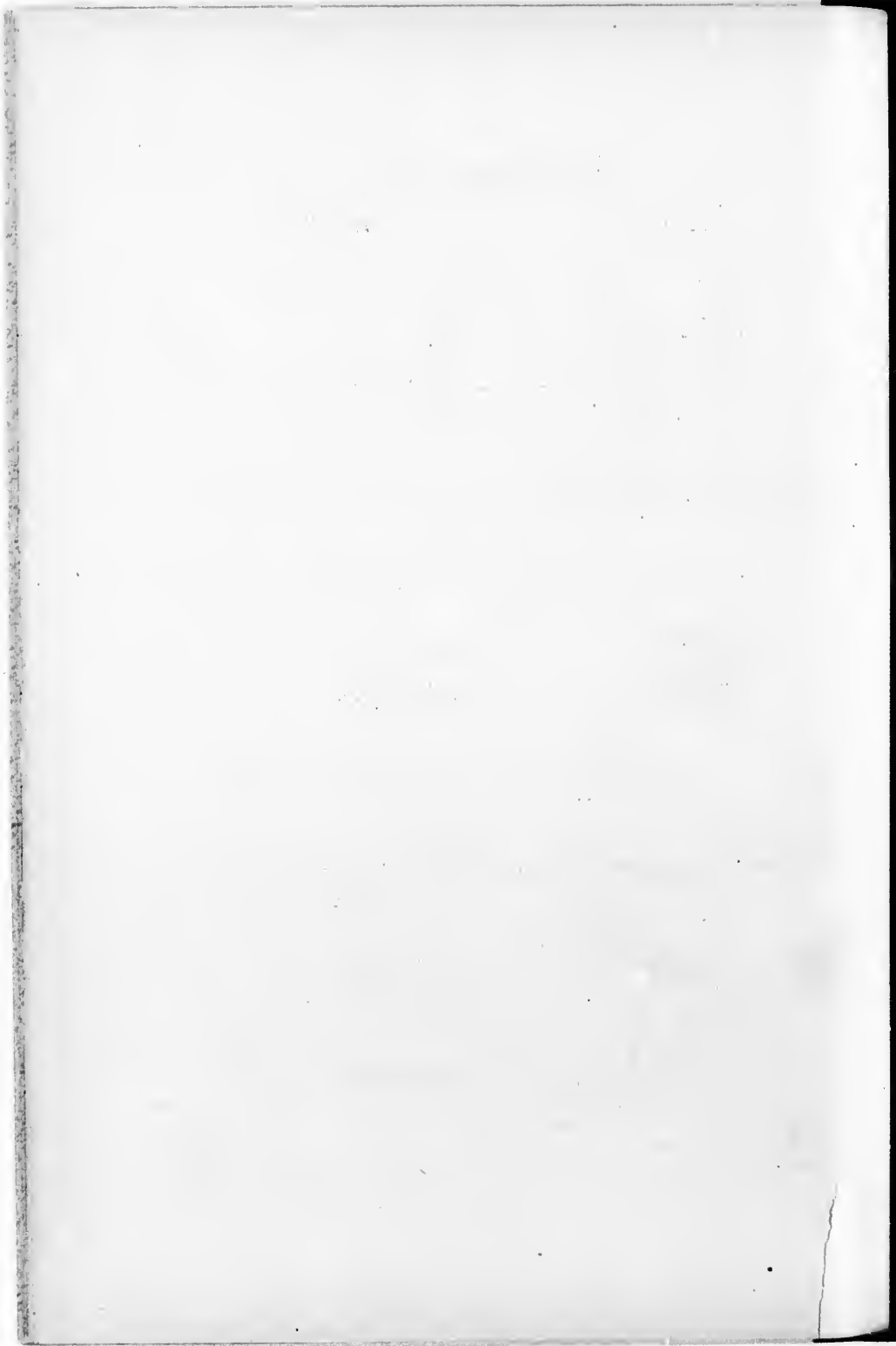
I. 15.



*Extend the right index, place it above the breast and thrust it with a twist, so as to leave the hand palm out after passing the breast.*

I THINK.  
I THOUGHT.  
A THOUGHT.

*(A thought pierces the heart.)*



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INDIAN SIGN TALK.

Gestures.

Equivalents.

I. 16.



*See above sign No. 15 for I think. After the hand reaches the end of that gesture wave it flat back handed to the right.*

I. 16.

I THINK NOT.  
I BELIEVE IT NOT

*With the sign for separate it is the proper way to express a DIFFERENCE OF OPINION, as I think different. The back hand stroke signifies NOT.*

I. 17.



*Hook the right index and draw it from forehead to past the chin in an outward curve.*

I. 17.

I WANT -IT  
I AM IN NEED -OF.

*To say I want that thing, point to it and then make this sign or point and sign, GIVE ME.*

I. 18.

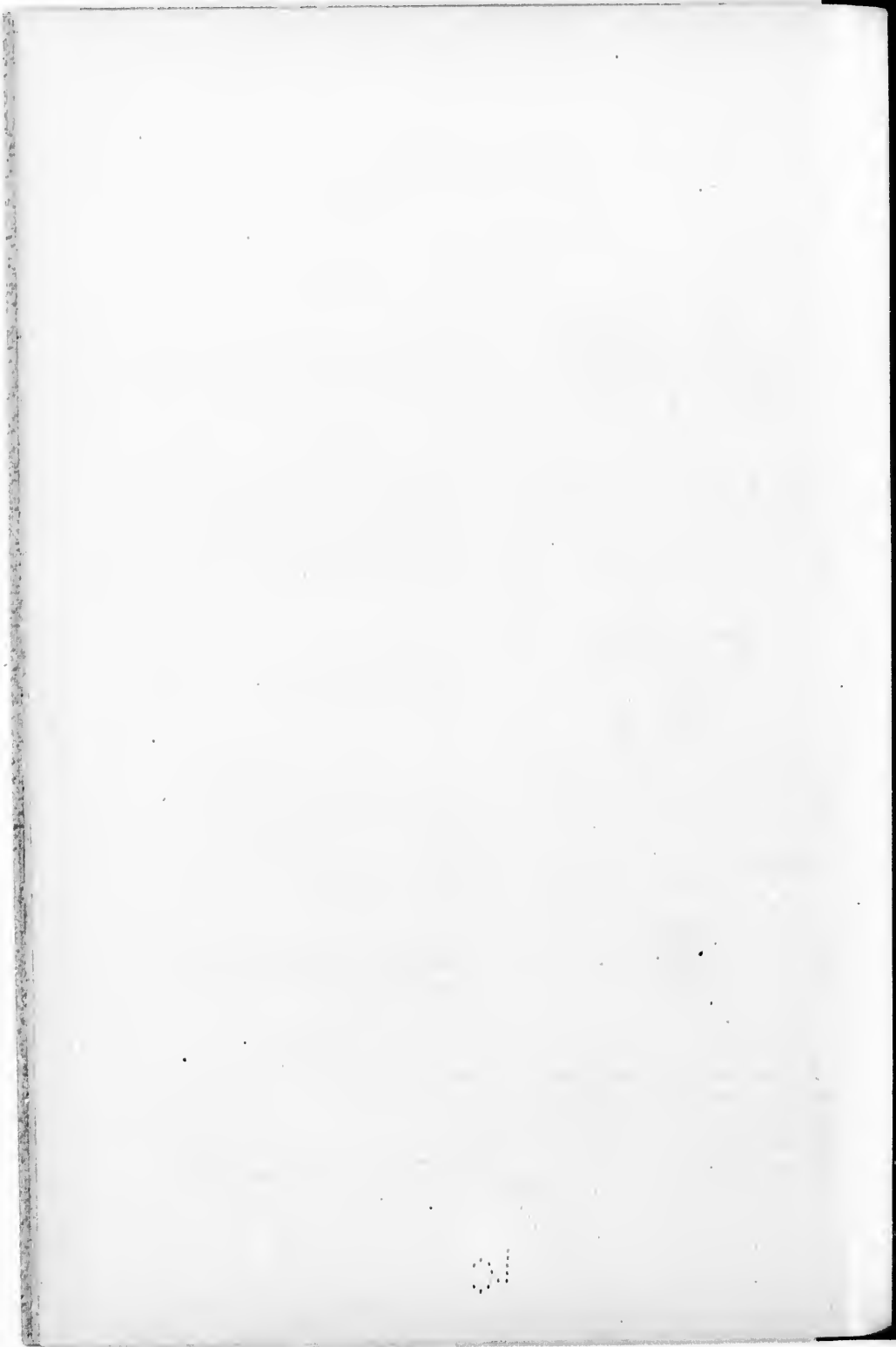


*Elevate the right index above the side of the head and shake it rapidly to imitate the rattling of the snake's tail.*

I. 18.

I WILL NOT.  
*Sometimes wrongly used when only no is meant.*  
I DEFY YOU.  
A RATTLE SNAKE.  
*Or the sound of its rattle, a warning sign.*





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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

1. 19.

1. 19.



I MUST.  
I WILL.  
I SHALL.

*Clinch the fists and push them back and forth past the sides with a show of more or less determination. Assume a determined expression of face and pose of body to suit the degree of force intended.*

1. 20.

1. 20.



I MUST NOT.  
I DARE NOT.  
I WILL NOT.  
I SHALL NOT ETC.

*Directions as in 1. 19. Then wave the opened right hand to the right rather emphatically.*

*Simply add sign for NOT.*

J. 1.

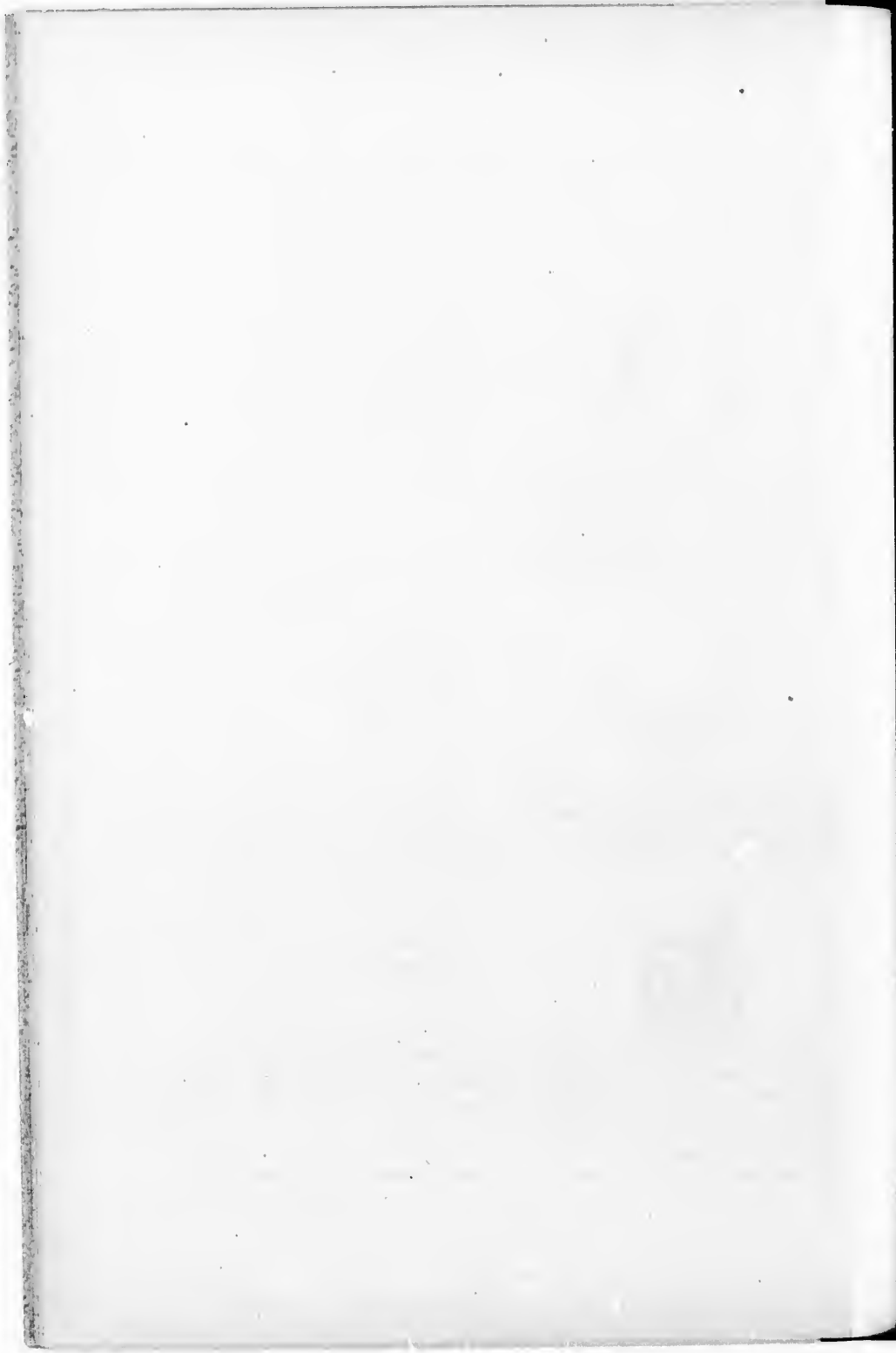
J. 1.



JESUS.  
A SAVIOUR.  
SAVED.

*Hold the right index back out as man toward the right side of neck and raise it up to arms length, twisting the wrist and forearm, so as to show the palm out at extreme height.*

*This is derived from the idea of SAFE. See that sign under S.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

J. 2.

J. 2.



JEALOUS.  
FIDGETY. ETC.

*Place the arms akimbo and move the elbows up and down in a fidgety manner.*

---

J. 3.

---

J. 3.



JUMP.  
A FROG.

*Place the ends of the thumb and fingers of right hand on a level surface and jump them forward two or three times.*

---

K. 1.

---

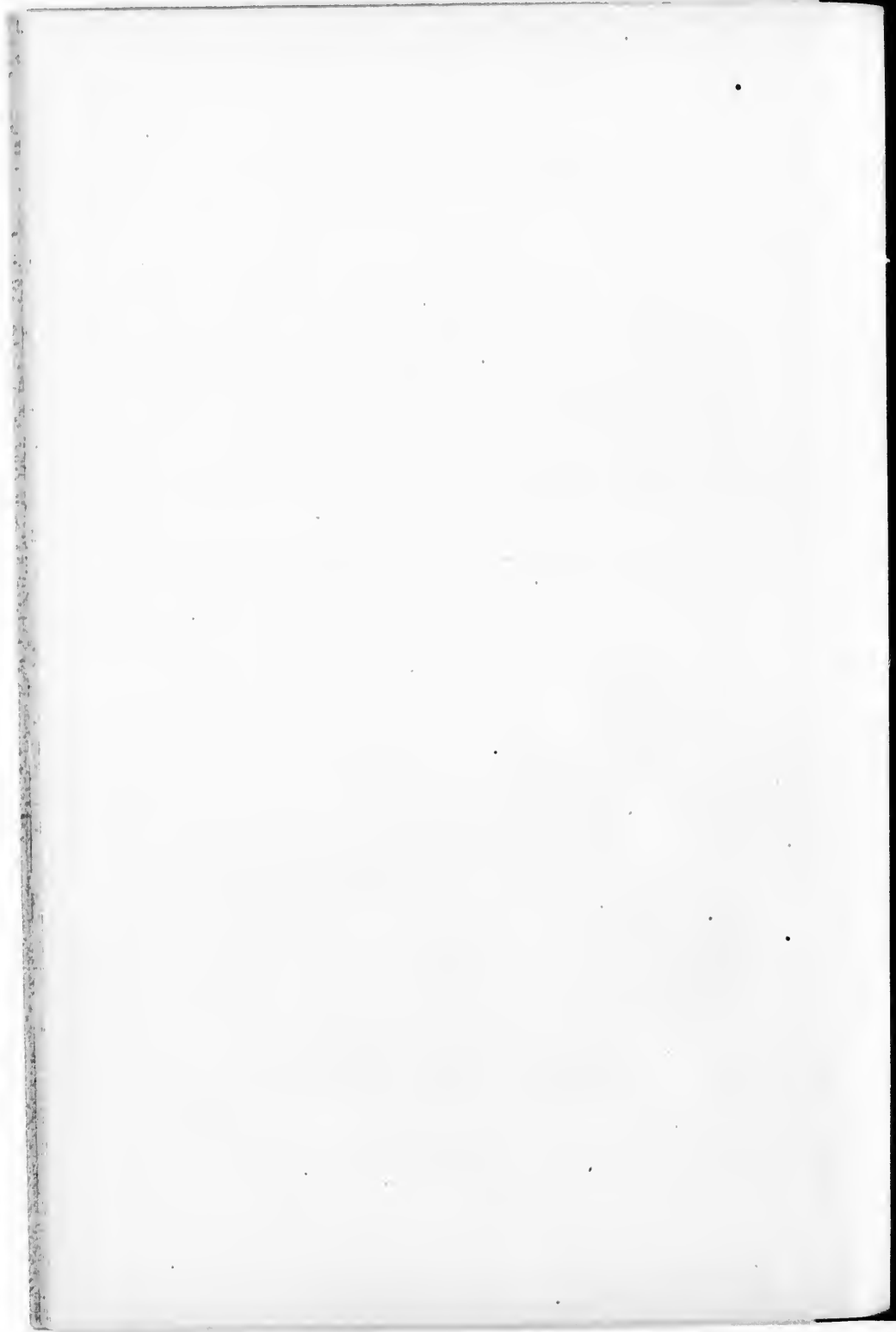
K. 1.



KEEP -IT.

*Hold the left index up in front, grasp it with the right hand and draw it to the breast.*

*Take it to yourself.*



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

K. 2.

K. 2.



*Hold the loosely flexed fingers as high as the head and thrust the hand obliquely downward as if jabbing something lying on the ground.*

**KILL.  
MURDER.  
WICKEDNESS.**

*It is wicked to kill.*

K. 3.

K. 3.



*Tightly clench the right fist and thrust it obliquely downward very forcibly.*

**KILL ETC.**

*This is simply another form of K 2.*

K. 4.

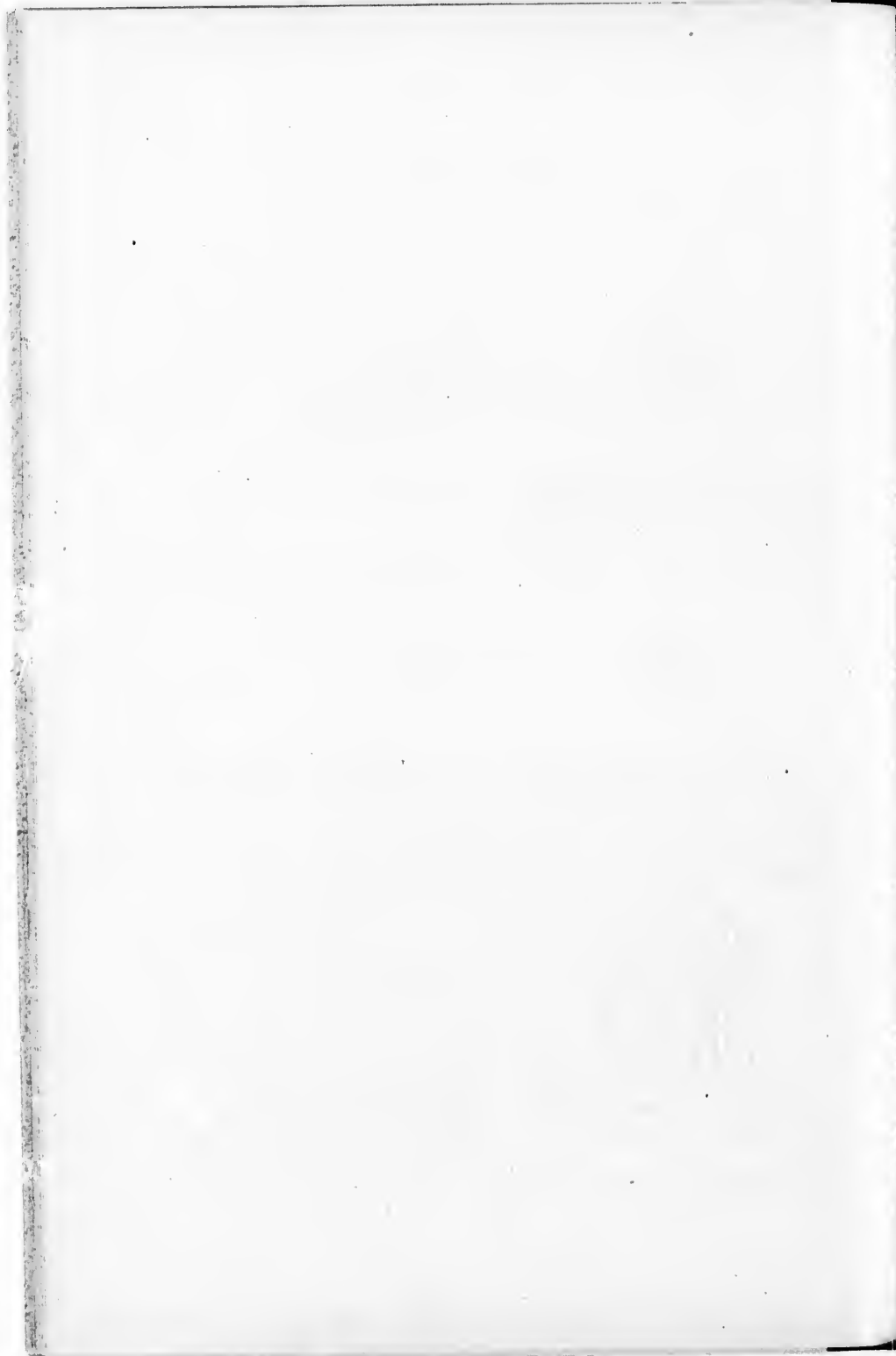
K. 4.



*Fork the first two fingers of the right hand, raise above right side of the head and whirl them with the sun.*

**MEDICINE.**

*But often made for KIOWA. See K. 4. and 5. (This sign circles with the sun therefor in perfect order).*



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INDIAN SIGN TALK.

*Gestures.*

K. 5.



*Hold the forked fingers above the head and whirl against the sun.*

K. 6.



*The open right hand palm up above the right ear is moved upward, outward and downward, and repeated several times.*

K. 7.



*The open right hand palm toward the face is thrust obliquely upward past the lips.*

*Equivalents.*

K. 5.

CRAZY.  
FOOLISH.  
RATTLE BRAIN.

*Often erroneously made for Kiowa. Kiowas are neither fools nor crazy.*

K. 6.

KIOWA.

*This is their true sign and refers to a former practice of clipping the hair above the right ear to show off ear ornaments. The motion has been mistaken for a circle, but it was not originally.*

K. 7.

KNIFE.

*In old time when a single knife served a whole family, a person took piece of meat in his left hand, put it in his mouth and then thrust the knife between his hand and lips and passed both knife and meat to the next, hence, this gesture.*



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INDIAN SIGN TALK.

Gestures.

Equivalents.

L. 1.



*Close right fist, crook the right elbow, and supposing a fulcrum in the forearm. Lower the fist, raising the elbow at the same time repeat a few times.*

L. 1.

LAME.

*This movement is intended for that of a lame horse, but refers to persons as well.*

L. 2.



*Make as if holding a coil of rope in the left hand and also in the right, then swing that in the right around the head and pretend to throw it far, jerk the outstretched hand back as if bringing a beast to a stand.*

L. 2.

A LARRIETT.

*To catch a wild brute with a rope.*

L. 3.

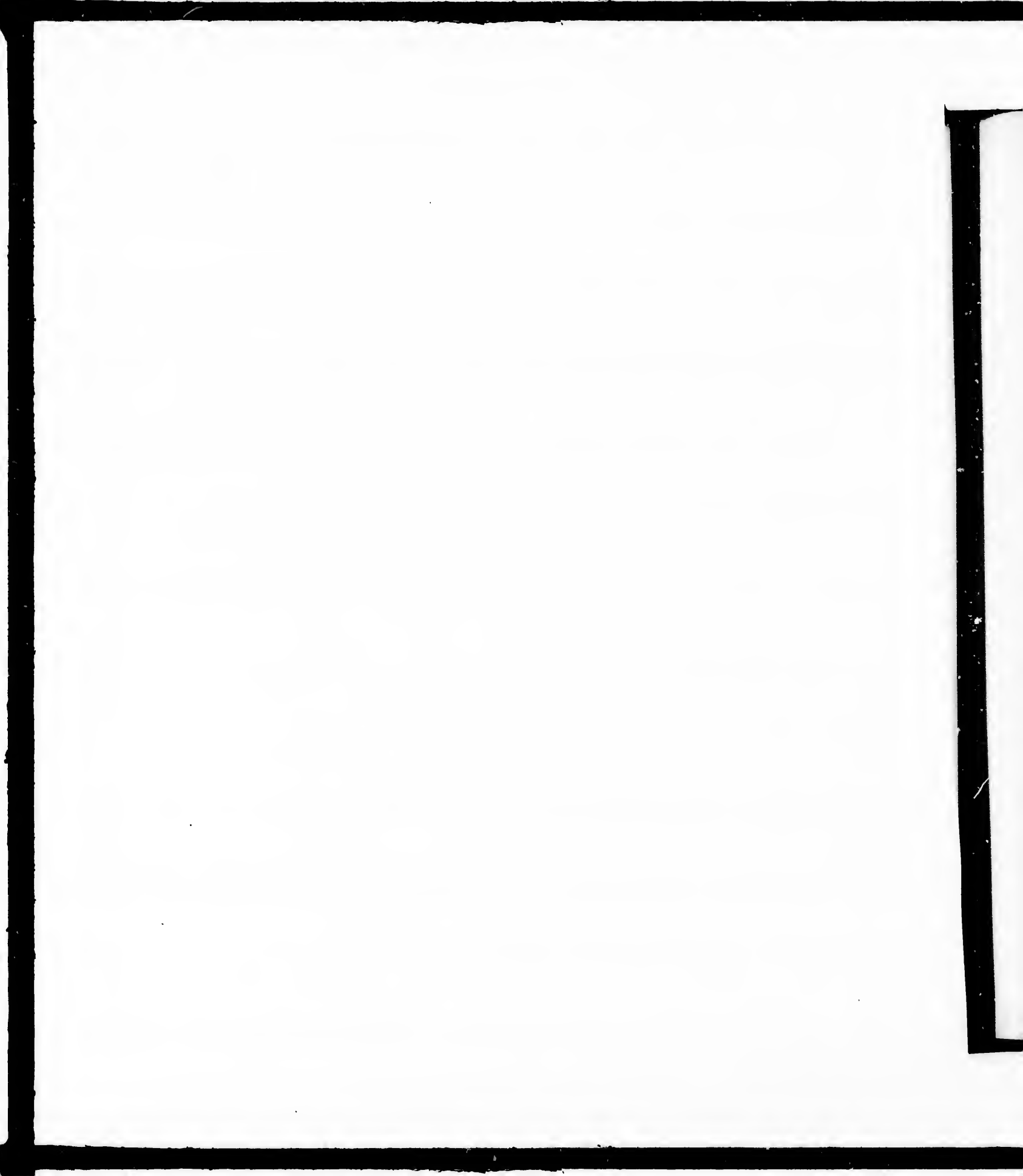


*Both flat hands palms up in front. Thrust outward and draw back alternately several times.*

L. 3.

LAW.  
A RULE.  
A PLAN.  
A ROAD.  
A CUSTOM.

*I show you the road, is the term for, I show you how. A law is a road in which we must walk.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

L. 4.

L. 4.



*First sign for law (rouá). then after making that, move two or three times, bring the hands close together as book.*

LAW BOOK.  
THE BIBLE.  
A SACRED BOOK.

*Remember that all shaded diagrams take on a divine sense in print hence, law book is the sacred law book or the Bible.*

L. 5.

L. 5.



*Close right fist, hold over back of the right shoulder, then move it forward by jerks.*

LEAD.  
DID LEAD.

*Comes from leading a horse with a halter over the shoulder, the horse's head moving up and down causes the jerks.*

L. 6.

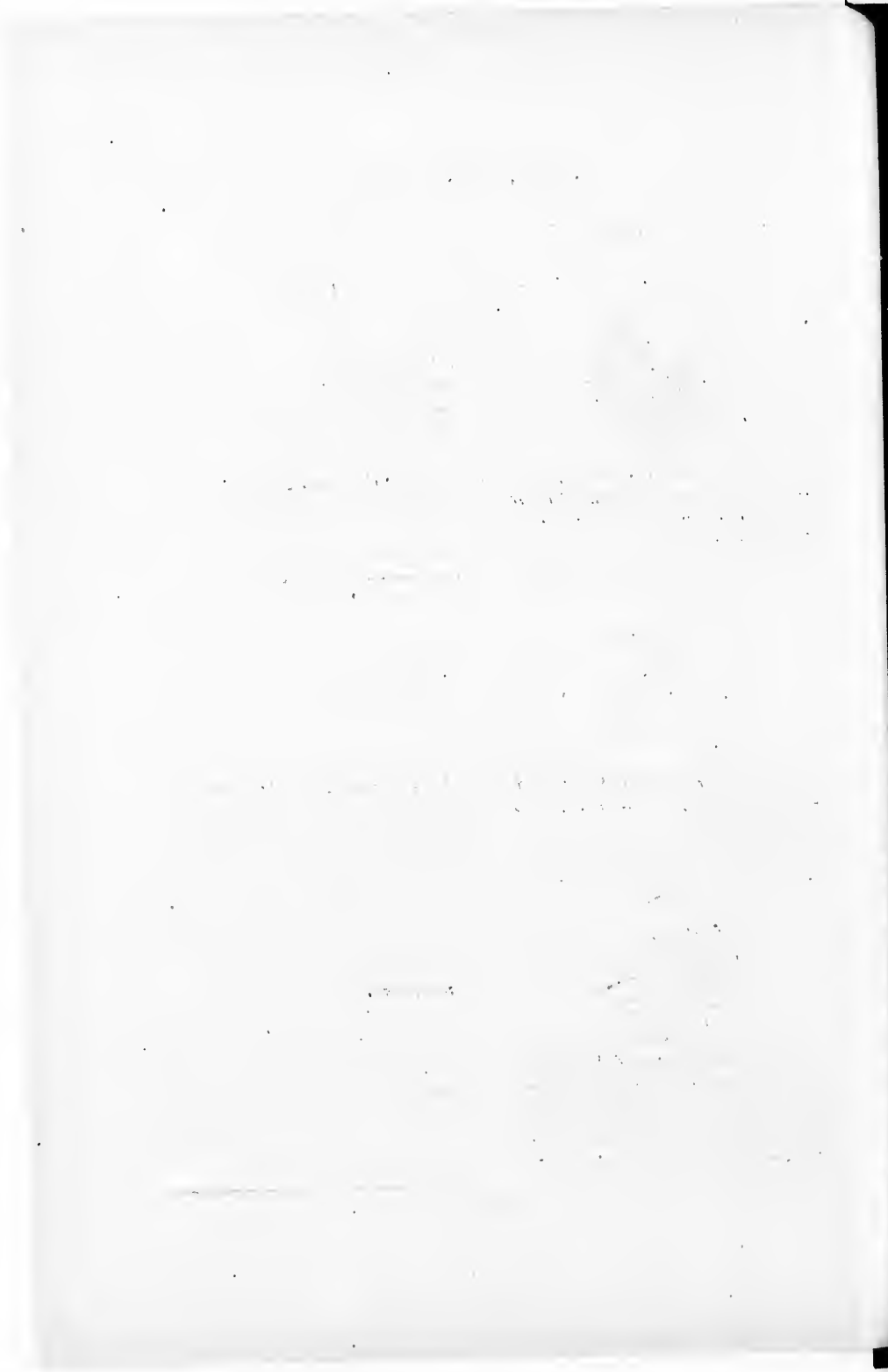
L. 6.



*All of the fingers of the right hand much flexed are held high up and bent so as to point down, then lower the hand slowly, carrying it in various side and wave-like motions to near the ground.*

A LEAF.  
A FALLING LEAF.  
AUTUMN.

*A leaf falls with a wave-like motion.*



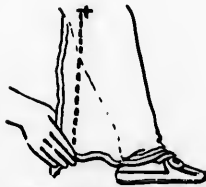
INDIAN SIGN TALK.

Gestures.

Equivalents.

L. 7.

L. 7.



The spread thumb and index are drawn upward from the ankle.

LEGGINS.  
PANTS.  
STOCKINGS.

The spread thumb and index drawn over any part, denote the clothing for that part.

L. 8.

L. 8.



Hold the open left hand palm up, rather low, but level, then cross it with the open right, and from that position, carry the right around to the right, maintaining the same level all through.

LEVEL.  
PLAIN.  
PRAIRIE.

Any level surface, as a table or floor. See BED.

L. 8 AND 9.

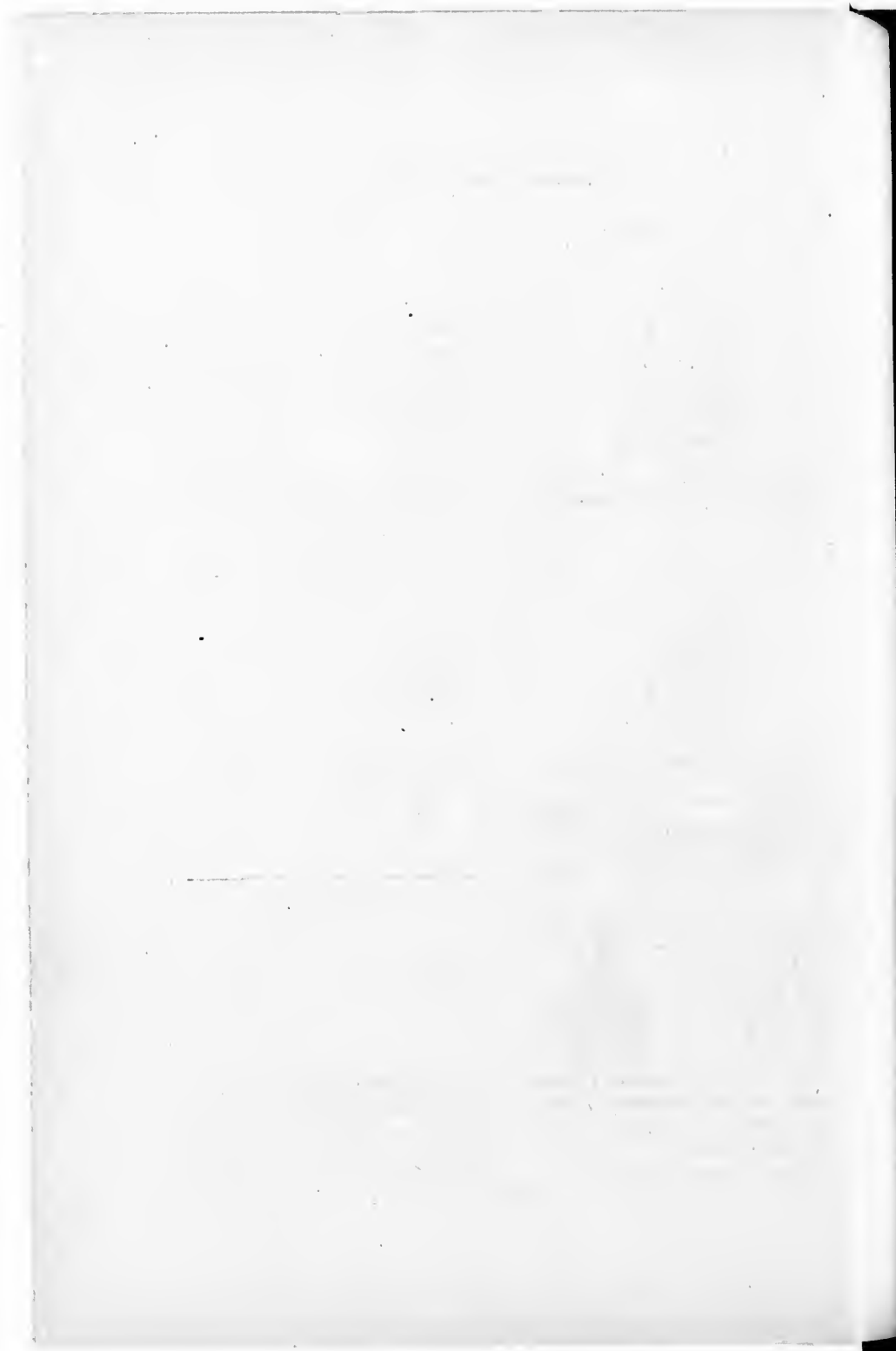
L. 9 AND 10.



Elevate the right index in front and move it in a horizontal figure 8, showing the hand first one side out, then the other.

LIFE.  
ALIVE.

Moving about, well, etc. (Wherever lines cross, it shows a twist of the wrist). The shaded sign is used in connection with divine subject matter.



INDIAN SIGN TALK.

Gestures.

Equivalents.

L. 11.



The index is usually extended, hand hanging at the side, and make one big sweep from rear to front, looking toward the party addressed.

L. 11.

LIE DOWN.  
LYING THERE.

When a stranger is staying over night, if he has his own blankets, the women will make room, spread some sort of bedding on the ground, and looking at you, make this gesture

L. 12.

L. 12.



Forc the two first fingers of the right hand, and with palm toward face, thrust them across the face near the lips.

LIE.  
A FALSEHOOD.  
DON'T BELIEVE IT-HIM.

Two tongues. This sign is made across the face, as if it might signify CROSS PURPOSES, but more likely, so as to distinguish it from I SEE.

L. 13.

L. 13.



Sign first as in L. 12, then from the end of that gesture, wave the open right hand back-handed to the right.

LIE NOT.  
I LIE NOT.

Simply make sign for lie, and continue on into the sign of not, being two ideas in one compound gesture.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

L. 14.

L. 14.



*Elevate the right index in front and shake it violently, shrinking back as if afraid.*

LIGHTNING.

*Sometimes used for THUNDER STORM.*

L. 15.

L. 15.



*Hold the open left hand palm up in front, then make as if holding a key in the fingers of the right and motion of turning the key in a lock.*

LOCK.  
KEY.  
TO LOCK.

*To unlock is to twist hand to the right and throw the hands apart.*

L. 16.

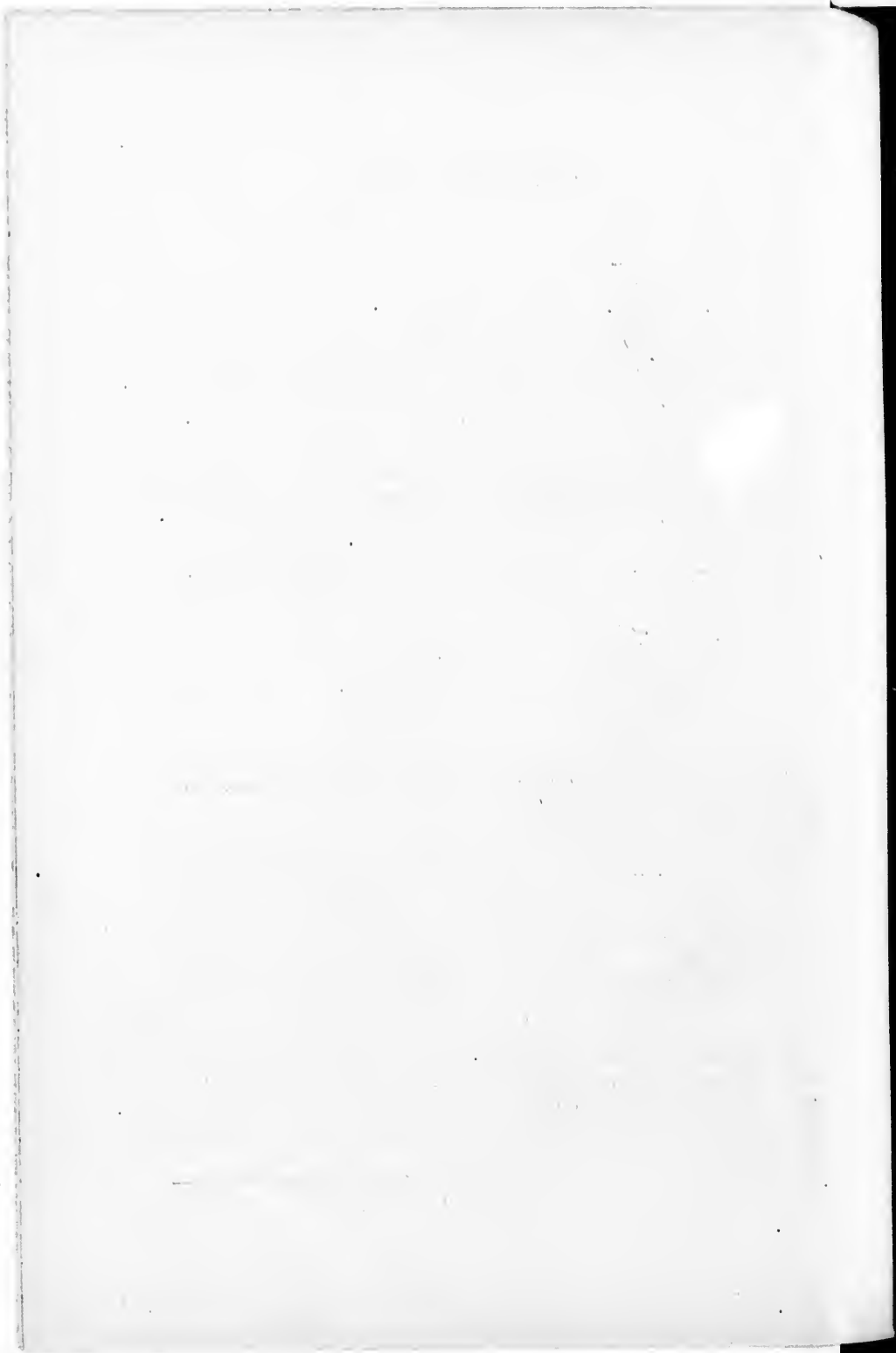
L. 16.



*Fork the first two fingers of the right hand, raise and hold backs up level in front of the eyes, then move them slowly from our side of the visual angle to the other back and forth a few times.*

LOOK.  
SEE.  
LOOK AROUND.

*See I see, which is a little different.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

L. 17.

L. 17..



*Hold the right hand back up in front and bring the left back up across it.*

LOST.  
ASTRAY.  
ASIDE.

L. 18.

L. 18.



*Cross the wrist on the breast and press the bosom. Assume a facial expression agreeable to the nature of the feeling.*

LOVE.  
I LOVE.  
AFFECTION.

*(The shaded sign signifies Christian love.)*

L. 19.

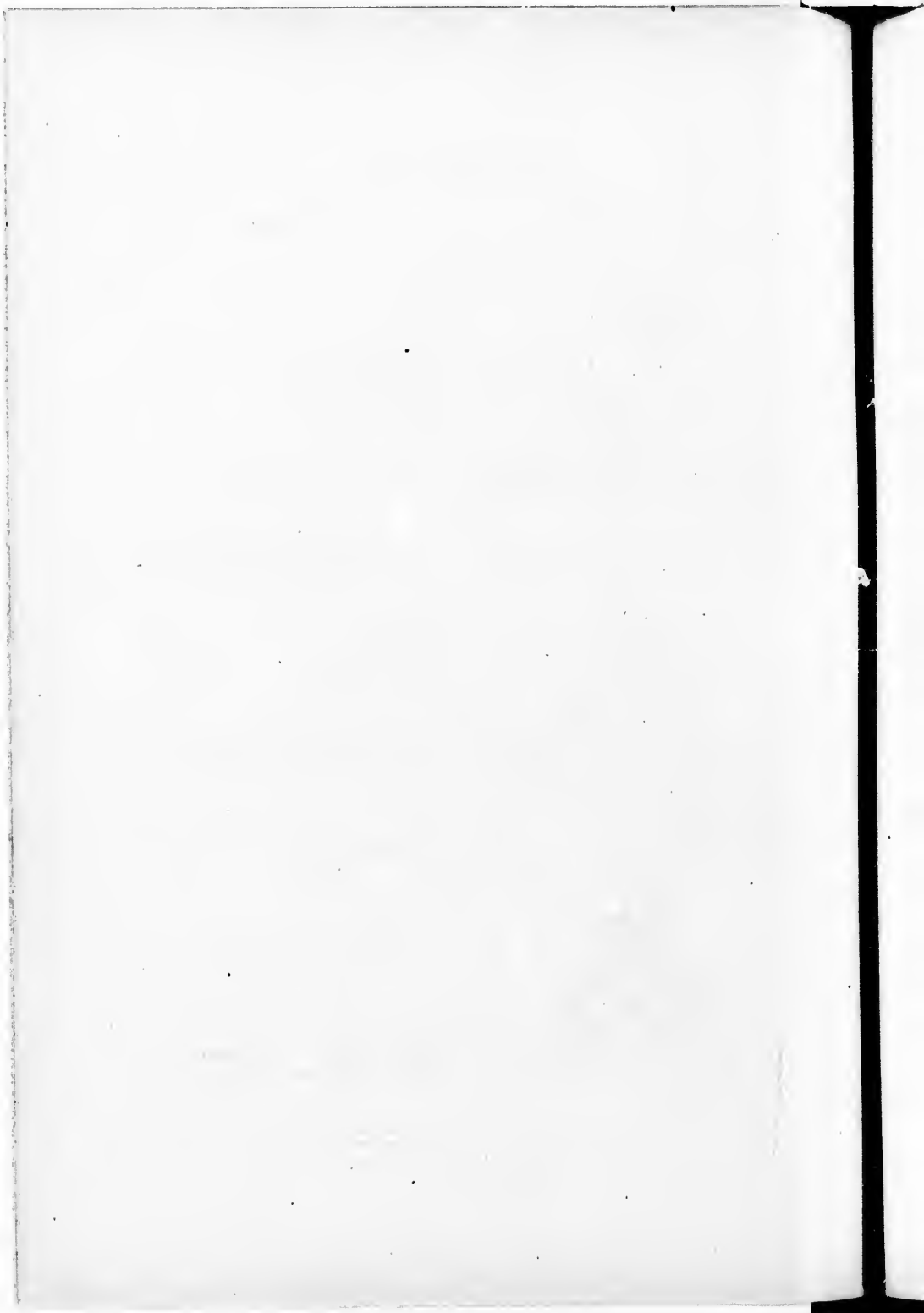
L. 19.



*Precisely the same as 18, but with reverence as by casting the eyes upward, etc.*

LOVE DIVINE.

*Christianity or love of divine things. Christian fellowship.*



INDIAN SIGN TALK.

*Gestures.*

M. 1.



*Clinch the right fist, place it at right side of the head and thrust it violently across in front of forehead. Assume a displeased facial expression.*

M. 2 AND 3.



*Elevate the right index back out in front of the face.*

M. 4.



*Gesture precisely like M. 2.*

*Equivalents.*

M. 1.

MAD.  
ANGRY.

*Another way is to twist the clinched fist in front of forehead. See ANGER.*

M. 2 AND 3.

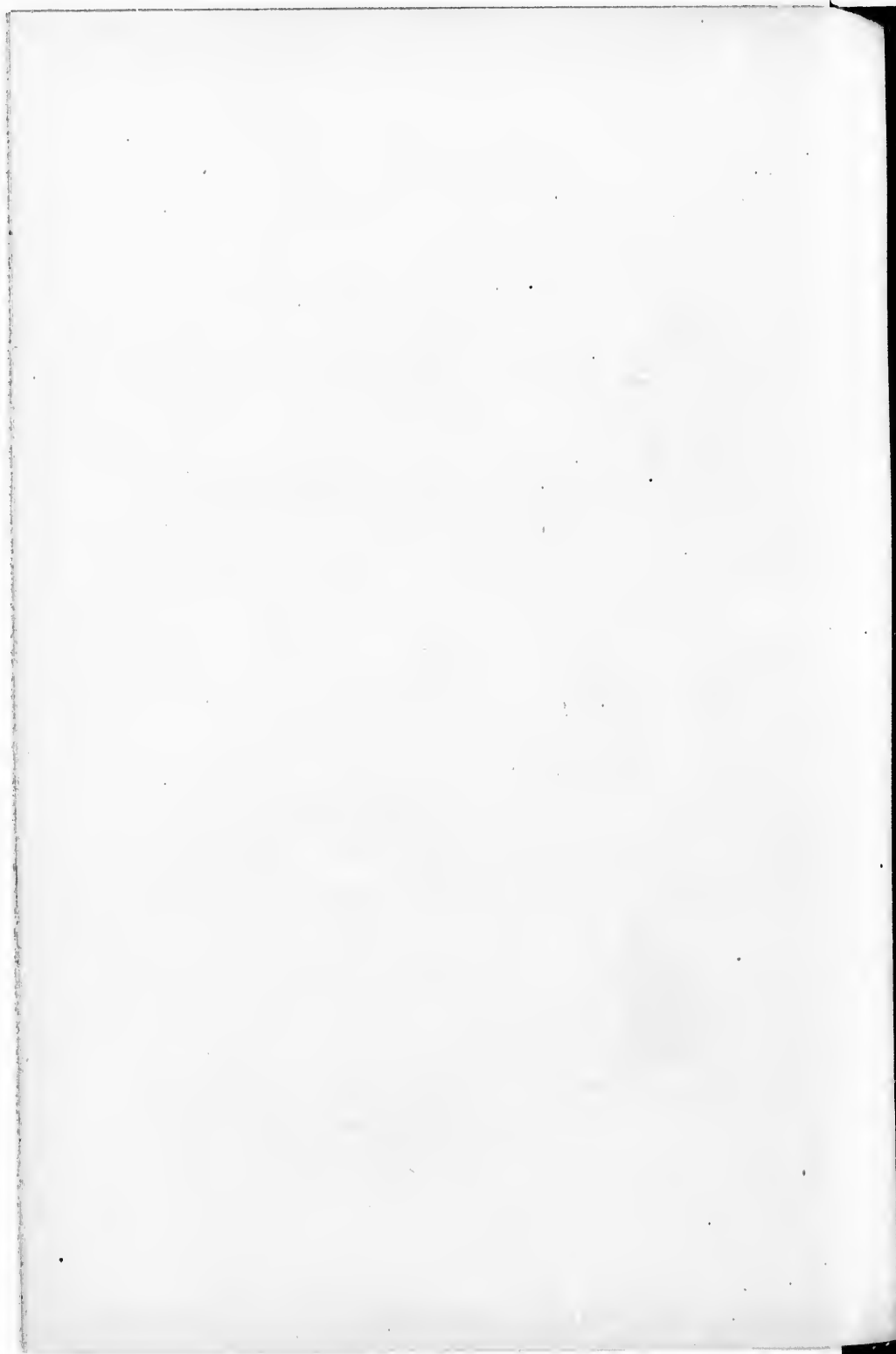
MAN.  
MALE.

*The male of any creature. An old man is shown by the bent index held into same manner. The left index is ANOTHER MAN.*

M. 4.

MAN.

*But shaded used in a divine sense in print, as, THE SON OF MAN or man of God might be used in connection with the name of a sacred personage.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 5.

M. 5.



*Make motion of scratching from lower lip to chin, as if pointing stripes in that part.*

MANDAN

*(A tribal sign)  
Mandans used to ornament their chins with stripes of paint.*

M. 6.

M. 6.



*The two flat hands backs up are placed, thumbs touching in front of the body, and the right raised and carried over in an arc to right and the left in the same manner to the left simultaneously.*

MANY.

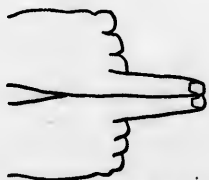
MUCH.

VERY MUCH, OR MANY.

*See HEAP.*

M. 7.

M. 7.



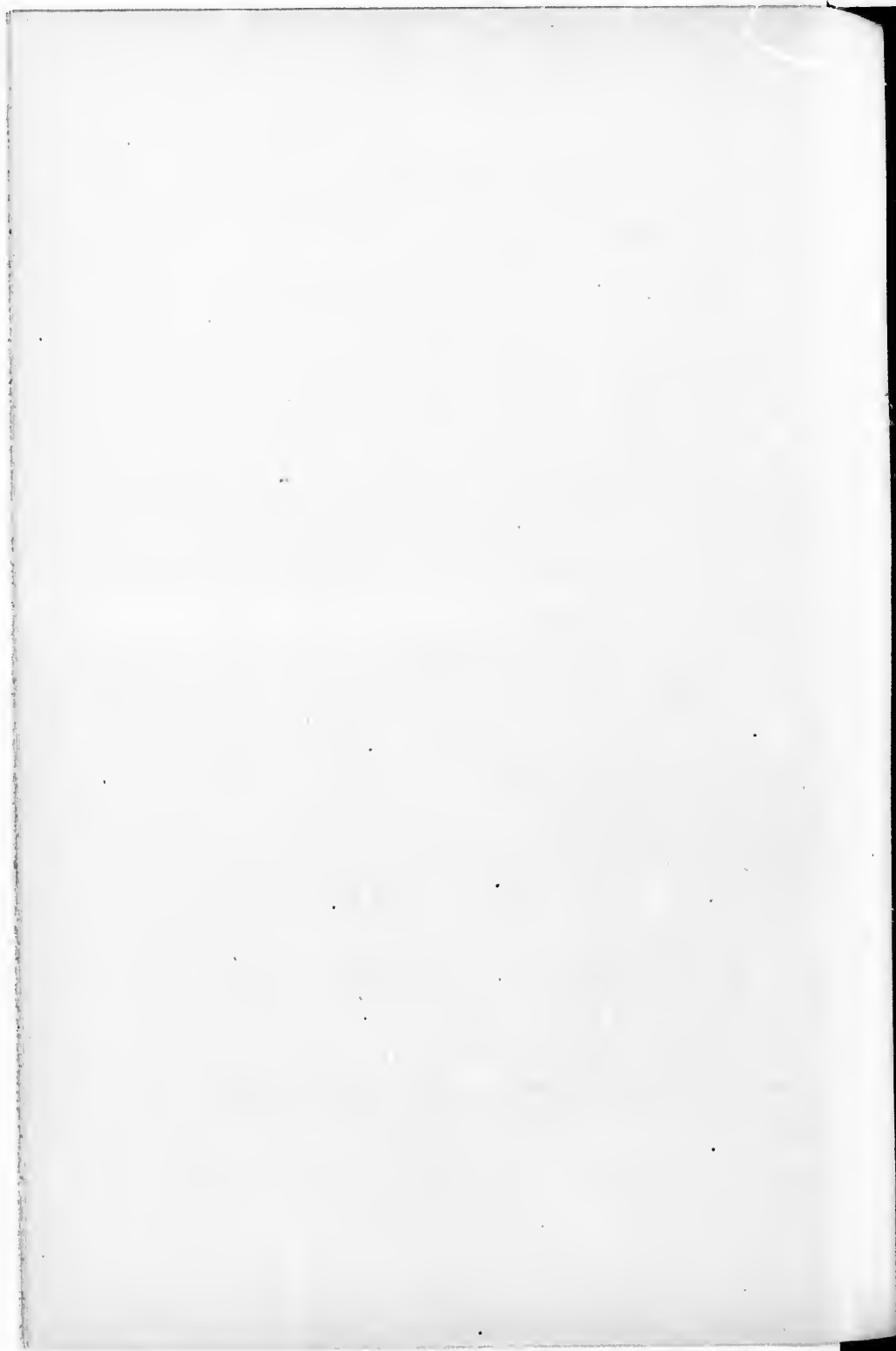
*Place both index fingers backs up, side by side, held level in front.*

MARRIED.

TO MARRY.

*To lie side by side. See PARTNERS, which are upright.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 8.

M. 8.



MATCH.  
STRIKE A LIGHT.  
A FLINT.

*Hold the left fist in front, then make as if striking a match against the left fist. Sometimes by striking it horizontally.*

M. 9.

M. 9.



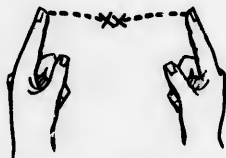
MEDICINE.  
MYSTERIOUS.

*Fork the first two fingers of the right hand, hold them above the right side of the head and whirl them in a horizontal circle with the sun.*

*See Kiown fool, etc.*

M. 10.

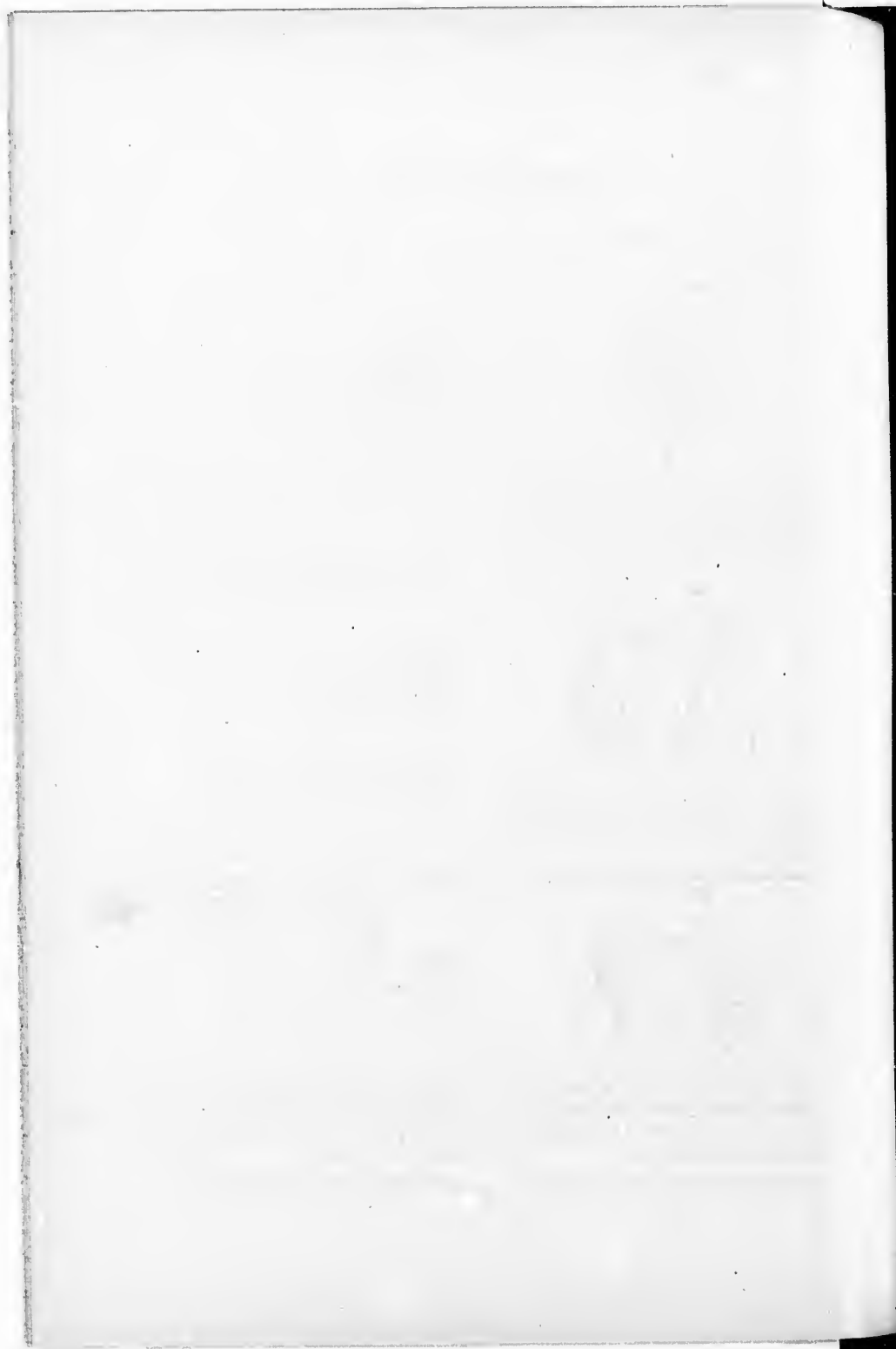
M. 10.



MEET.  
WE MEET.

*Elevate both index fingers at their respective sides of face and draw them slowly toward each other meeting in front.*

*The two index fingers are two men, therefore, they stand in any plural sense, as MEN, people, WE, US See separate.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 11.

M. 11.



*Draw the loosely-flexed open right hand upward, inward and downward, as if drawing it over some oral object.*

MELON.

*Some hold the left hand palm up to indicate the under side of the melon, while the right hand moves as directed.*

M. 12.

M. 12.



*Clutch the right hand to fist, draw it close to the breast bone or thrust it around the right breast to the breast bone.*

MINE.  
POSSESSION.

*I have it and I am going to hold on to it. It is quite essential to comprehend this sign before one can rightly understand, HIS, THINE or HIS belonging to one who is absent.*

M. 13.

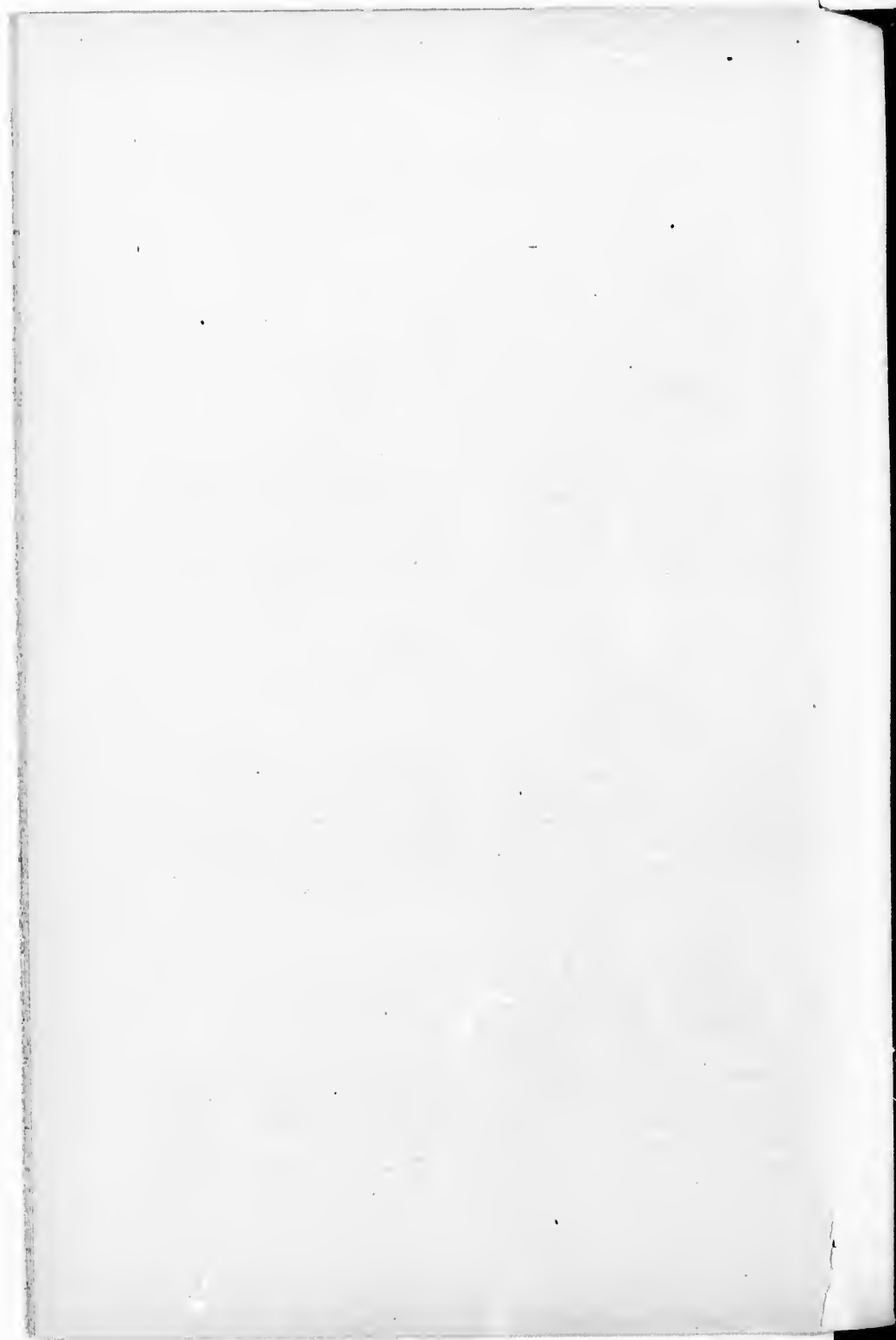
M. 13.



*The open hands pointed downward and over each other are thrust first to one side then to the other. Repeat several times*

MINGLE.  
MIX.  
CONFUSION.  
A MISTAKE.

*Things are badly mixed, all is confusion, etc. Mistakes in language are thus gestured.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 14.

M. 14.



WIRAGE.

*The open hand is held back toward the face and pushed up and down several times in front of the eyes, advance a step or two during this gesture.*

*The advance shows that though you go towards it, it is still obscure. It may be made plainer by sign of I SEE or look, while the up and down movement continues.*

M. 15.

M. 15.



MOCCASIN

*Draw the spread thumb and index over the foot, from toe to heel.*

*Clothing for the feet.*

M. 13.

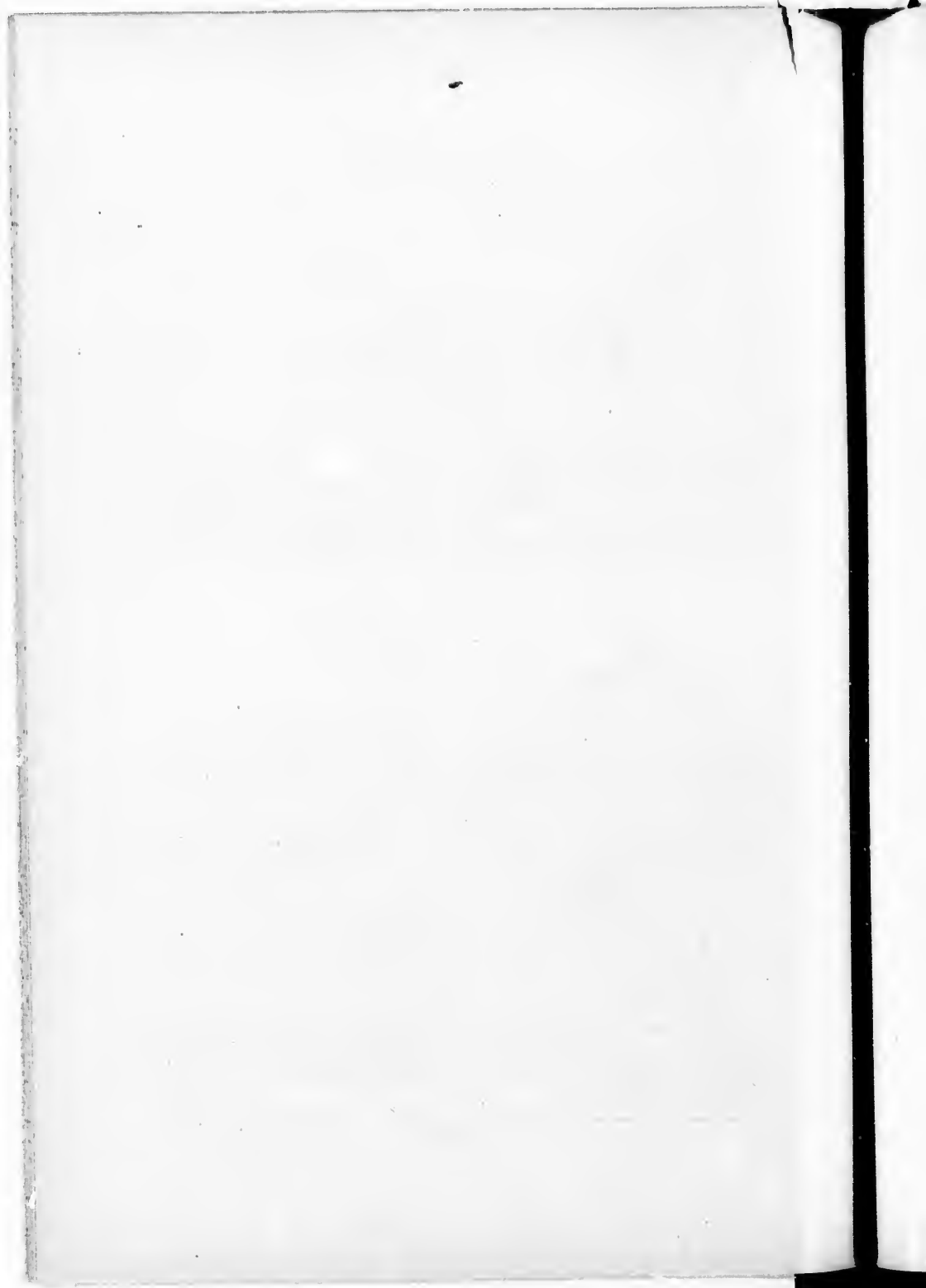
M. 16.



MOTHER.

*Make believe take hold of the right nipple with thumb and fingers of the right hand and draw the hand straight outward.*

*Drawing out the left breast is the sign of FATHER. The right breast is nearest, so is our mother.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 17.

M. 17.



MOUNTAIN.  
A HILL ETC.

*The right fist palm to face is thrust upward to arms length once.*

M. 18.

M. 18.



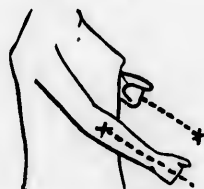
MOUNTAINS.

*Both fists palms toward the face and thrust up and down alternately.*

*A mountain range is first this sign, then draw in the air an outline of some well-known mountains in that range or a general outline of the range of peaks.*

M. 19.

M. 19.

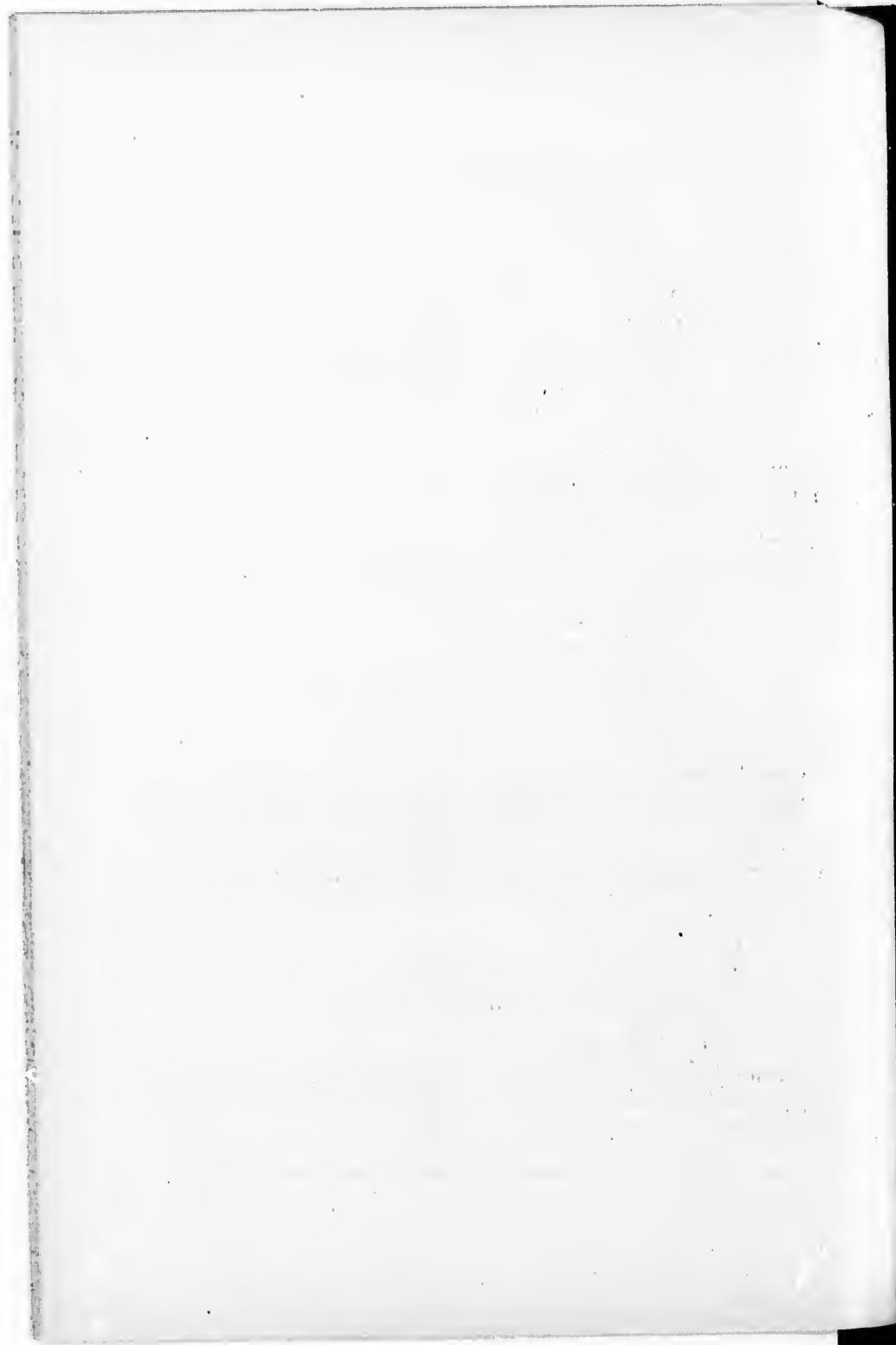


MUD.  
TRACKS.

*Both fists thrust downward and drawn upward alternately several times.*

*The gesture tries to imitate the difficulty of traveling in deep mud.*





INDIAN SIGN TALK.

*Gestures*

*Equivalents*

M. 20.

M. 20.



*Hold the much-flexed and limber-jointed hands and wrists above the ears and flop them by wrist action.*

MULE.  
BIG EARS.

*The idea is to imitate the movement of a mule's ears. I got laughed at for moving the hands forward and backward instead of the flopping, (which is not characteristic of a mule)*

M. 21.

M. 21.



*Clinch the fists and move them back and forth from front to rear several times, holding the forearm horizontally.*

MUST  
I MUST.  
I WILL ETC.

M. 22.

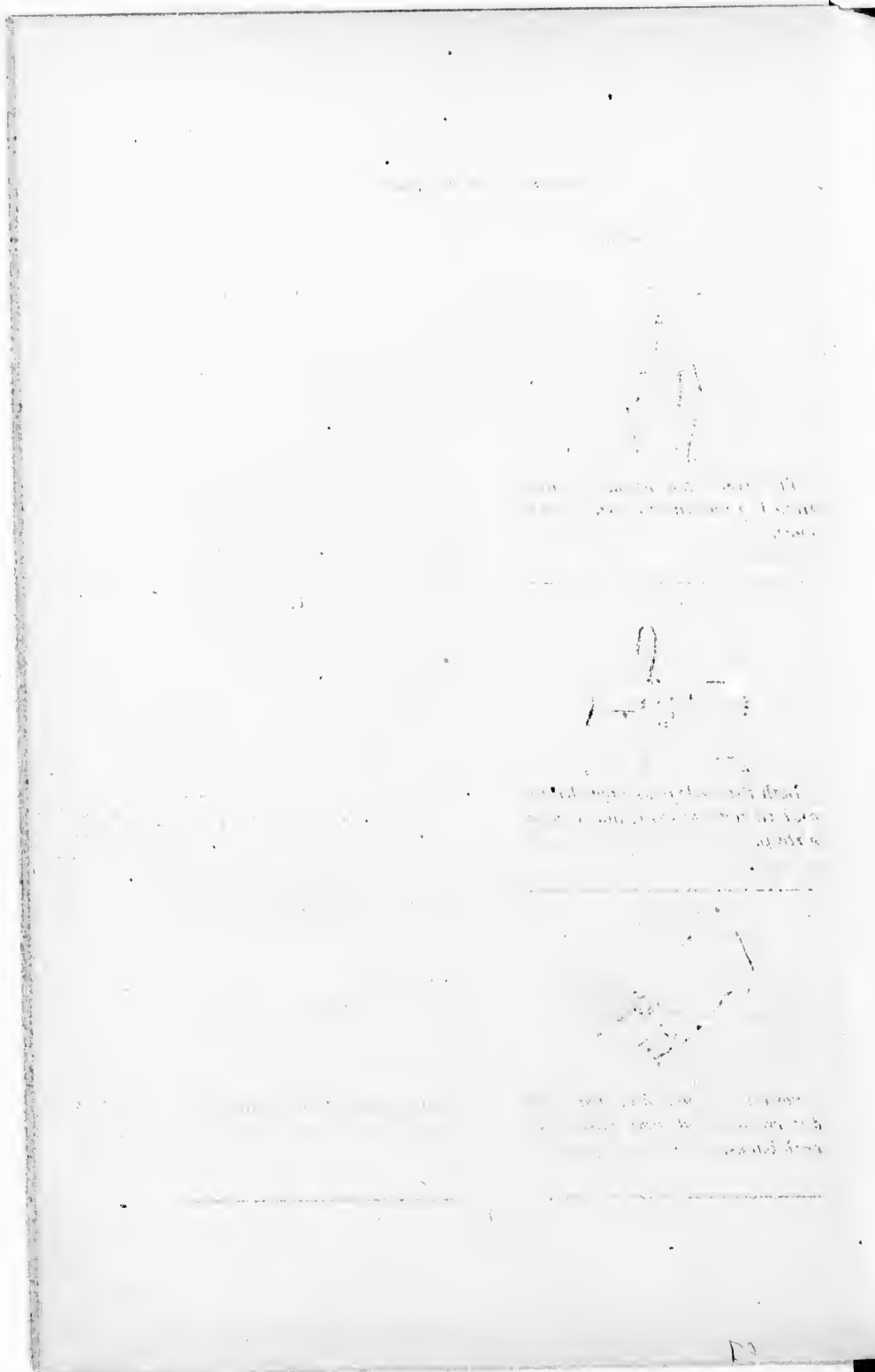
M. 22.



*Precisely as M. 21. and the right hand is opened flat and waved back-handed to the right.*

MUST NOT.  
I SHALL OR YILL NOT.

*A compound of must and not.*



2  
1-15

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

M. 23.

M. 23.



MUTE.  
SILENCE.

*Hold the palm of the right hand over the mouth.*

M. 24.

M. 24.



MYSTERY.  
MYSTERIOUS.

*Fork the first two fingers of the right hand, others being closed. Place in front of forehead or higher, and twist the wrist so as to show both sides of the hand several times.*

*The forked fingers show two diverging thoughts concerning God or things unknown. Therefore, mysterious. See PERHAPS.*

N. 1.

N. 1.



NAME.  
CALL.

*First lay the right index between the lips, then throw it downward, pointed to the right oblique.*

*To call the name of a person or thing. (Throwing the word from the mouth).*

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INDIAN SIGN TALK.

*Gestures.*

N. 2.



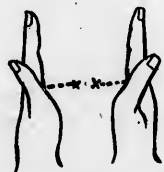
*Spread the fingers of the left hand, turning the thumb in to palm, then hold them to view, and with the right index, pull the left towards the thumb and point out the middle finger.*

N. 3.



*Hold the open right hand in front of the right breast and draw it to the breast.*

N. 4.



*Hold both flat hands facing each other about six inches apart, then draw them nearer each other.*

*Equivalents.*

N. 2.

NEIGHBOR.  
THE NEXT.

*The second, third, etc., can be designated in the same manner.*

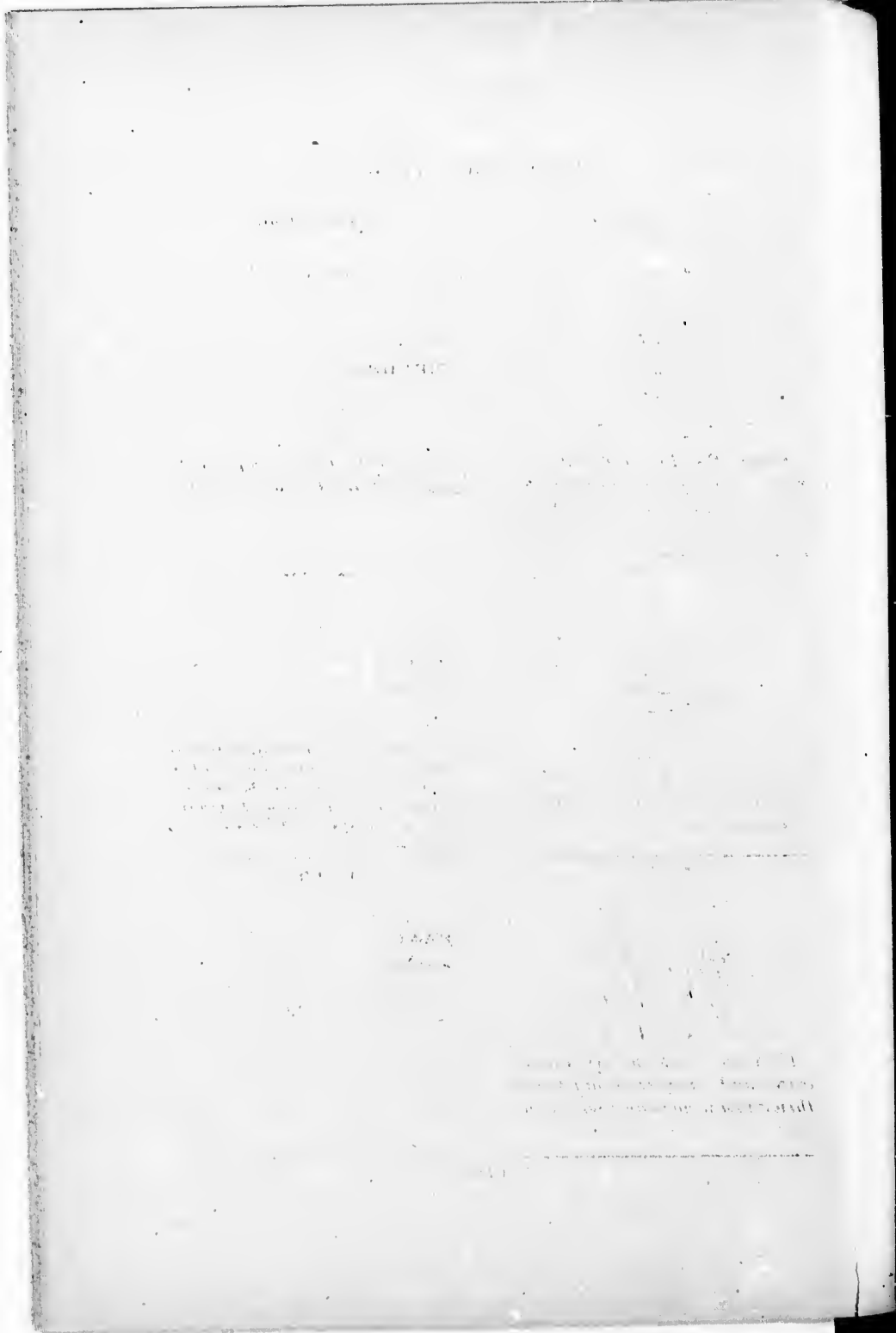
N. 3.

NEAR.  
YOUNG.

*I do not quite understand why this stands for young, unless it signifies near the breast or a nursing child. FOR THIS SIDE OF, as on this side of a mountain. First sign of MOUNTAIN, then NEAR.*

N. 4.

NEAR.  
CLOSE.  
NARROW.



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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

N. 5.

N. 5.



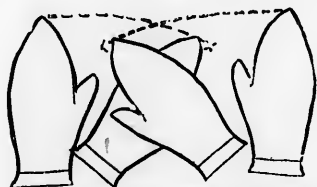
*Crone the right index, extend the left and then run the crooked right back down across the left index and draw it back towards the body, repeat once or twice.*

NEEDLE.  
SEWING.

*This seems an awkward way to sew, but it is sewing with a leather string, as putting shoe strings in shoes or sewing through holes without a needle.*

N. 6.

N. 6.



*The hands backs up are drawn from each side and crossed before the body.*

NIGHT.  
DARKNESS.  
COVERED.

*See DAY, LOST, etc,*

N. 7.

... 7.

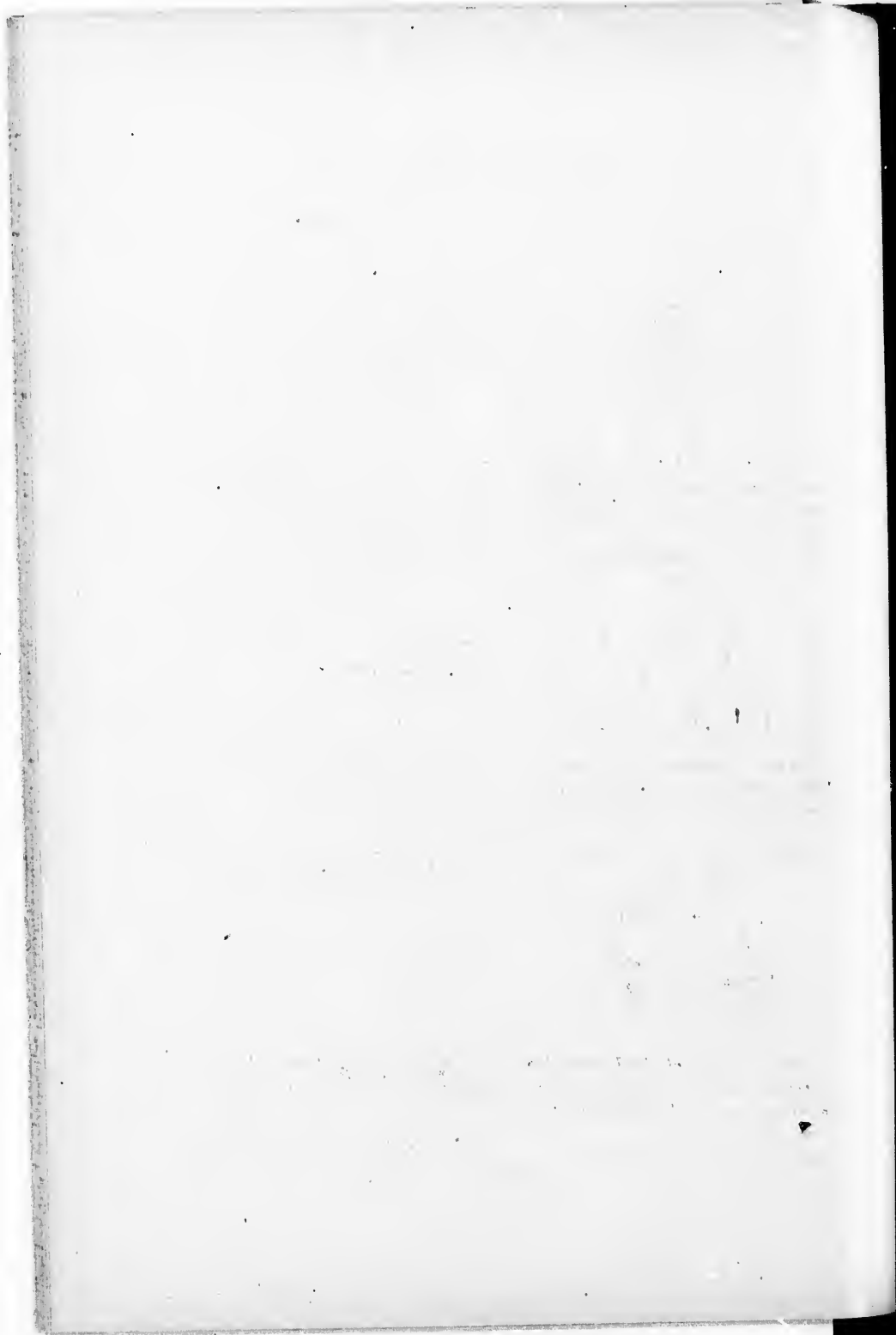


*The right hand back out is waved to the right, being nearly palm up at end of the movement.*

NO.  
NOT.

*A general sign of dissent or negation.*





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

N. 8.

N. 8.



NOW.  
TO-DAY.  
RIGHT NOW.

*The right index held vertically is struck towards the person addressed.*

*As, now! I am going.*

---

O. 1.

---

O. 1.



OBSTRUCT -ION.

*Hold the left fist in front of face and thrust the right against it.*

*Run against something, as to run against an impassable object or mountain.*

---

O. 2.

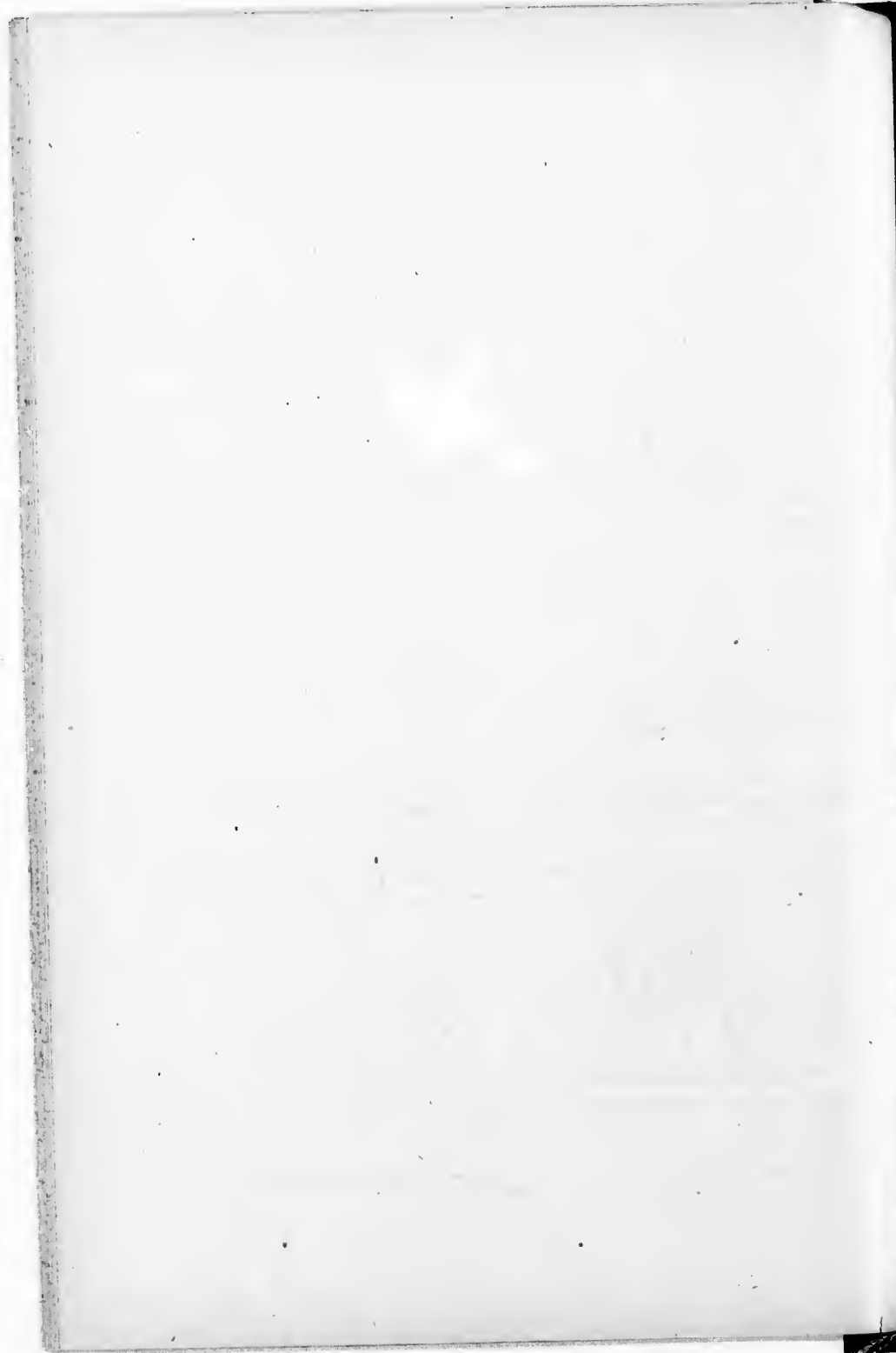
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O. 2.



OFFICER.

*Touch the shoulder where the star or stripes usually worn.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

O. 3.

O. 3.



*Touch the left shoulder with both index fingers.*

OFFICER.  
GENERAL.

O. 4.

O. 4.



*Touch the left shoulder in two places.*

OFFICER.  
CAPTAIN.

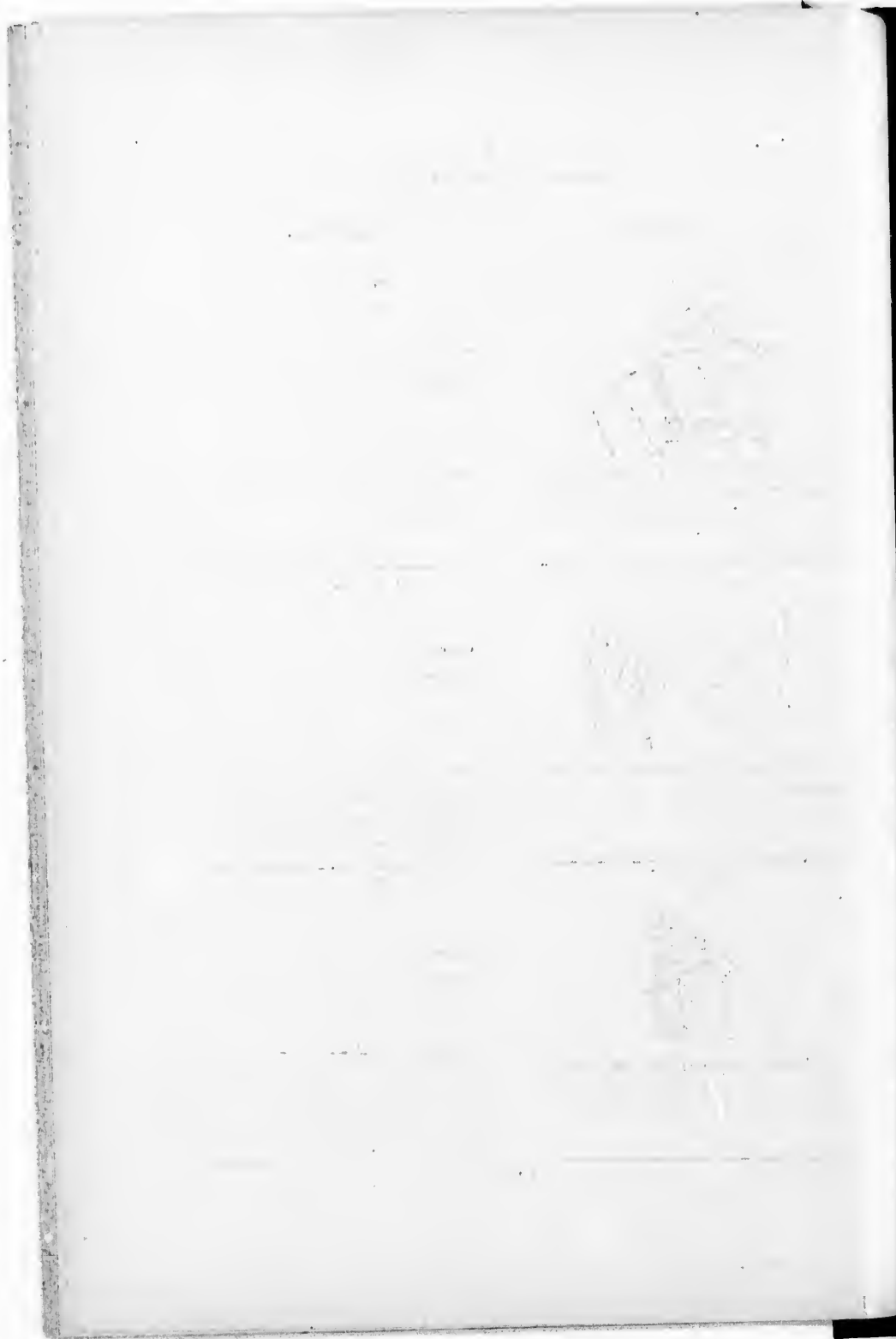
O. 5.

O. 5.



*Fork the two first fingers of the right hand and draw them across the left arm below the shoulder.*

OFFICER.  
SERGEANT.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

O. 6.

O. 6.



OFFICER.  
CORPORAL.

*Draw one stroke with the right index across the left arm below the shoulder.*

O. 7.

O. 7.



OLD.  
AGE-  
A CANE.

*The right fist is held near the right side of the right breast then raised, carried forward and lowered, and advanced by one or two such movement.*

*As an old man walks with a cane.*

O. 8.

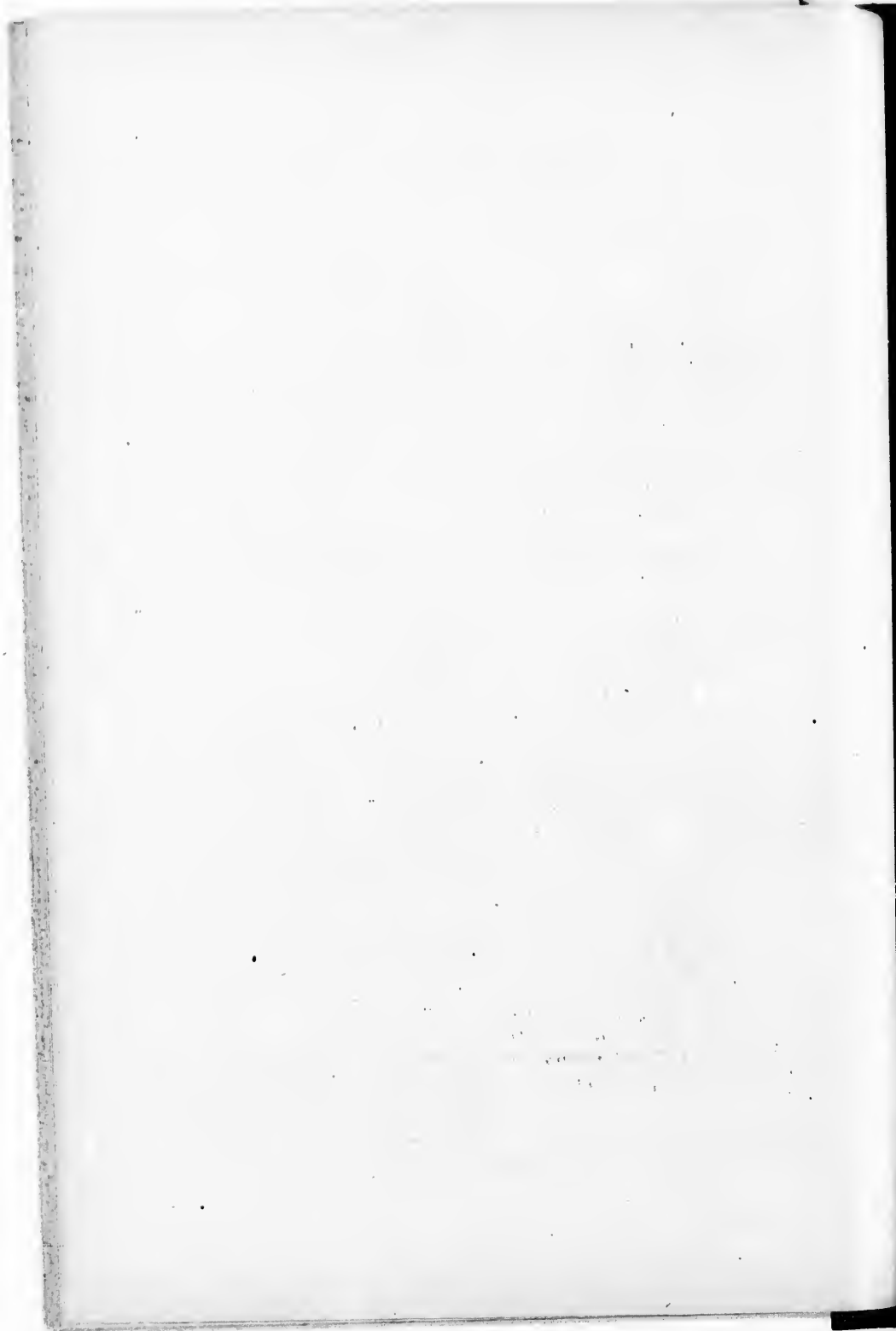
O. 8.



OLD.

*The right index is bent inward and extended back out as man.*

*An old man is decrepted, so the sign for MAN is thus modified. There are other signs, but this is the best to use.*



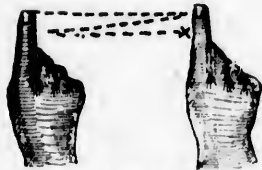
INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

O. 9.

O. 9.



*The right index is held vertically in front of right side and palm out, then it is carried the same side out to the left side of front. Stop there a moment and return to the right side of front. Repeat once or twice.*

ONLY.  
ALONE.  
ONE ONLY.  
SOLITARY.  
SOLITUDE.

*The shaded sign is only used in reference to Christ, as GOD'S ONLY SON.*

---

O. 10.

---

O. 10.



*Point both index fingers toward each other.*

OPPOSITE.

*Opposite points or principles.*

---

O. 11.

---

O. 11.

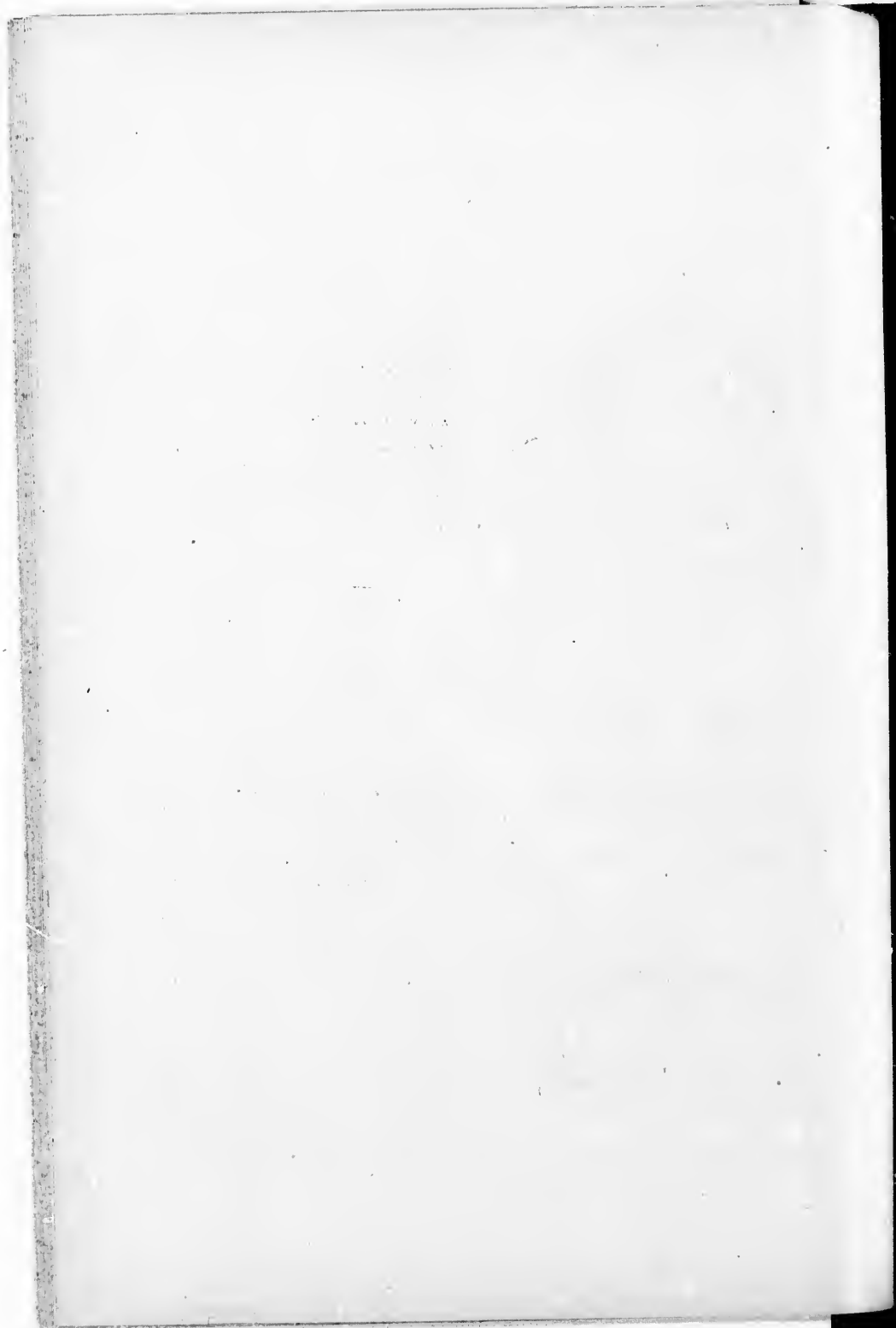


*Both index fingers pointed toward each other and moved to and from each other several times.*

OPPOSITION.  
QUARRELLING.

*See Q. 1.*





INDIAN SIGN TALK.

Gestures.

Equivalents.

O. 12.

O. 12.



The flat hand back up is passed back and forth an inch or two above the head.

OSAGE.

A tribal sign and refers to the rouch, as they cut their hair or shave their heads, so as to leave it sticking up in this way. Other tribes makes such a dress of horse hair and fusten it by tying.

O. 13.

O. 13.



Take hold of the back hair and raise the hands.

OTTER.  
OTTER SKIN.

An otter skin is cut in halves through back and tail. The two halves answer for two ornamental extensions of the two braids of the hair and are worn by many tribes, as Kiowas, Comanchees, etc.

O. 14.

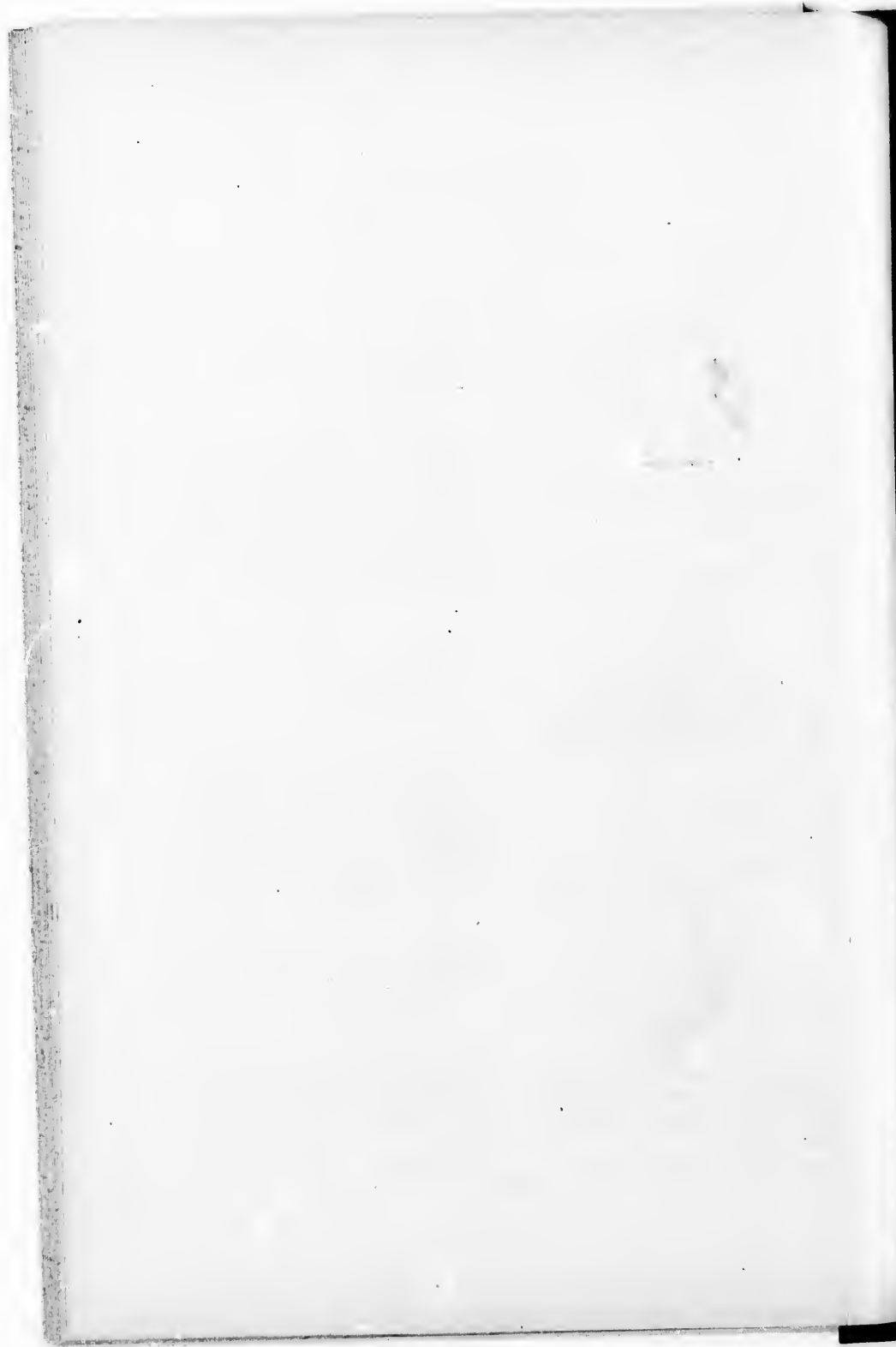
O. 14.



Grasp the back hair with the left hand, and with the right index make a spiral movement downward.

OTTER.  
OTTER SKIN.

Refers to twisting or winding the back hair with otter skin. (A skin is worth from \$8 to \$12).



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

O. 15.

O. 15.



*Both fists clutch the air, drawn to breasts, pushed over the breasts until they meet on the breast bone.*

OUR.

*One fist gestured in this way is MINE, and by law of plurality both fists equal OUR. See WE MEET, WE PART, FOOT RACE, DO TO ME, DONE IT TO US, etc.*

O. 16.

O. 16.



*Make a round opening with the thumb and index of the left hand then put the right index into that opening, which is IN. This gesture is the reverse of that position.*

OUT-OF.  
OUTSIDE-OF.  
TAKEN FROM OUT-OF.

*See in, inside of.*

O. 17.

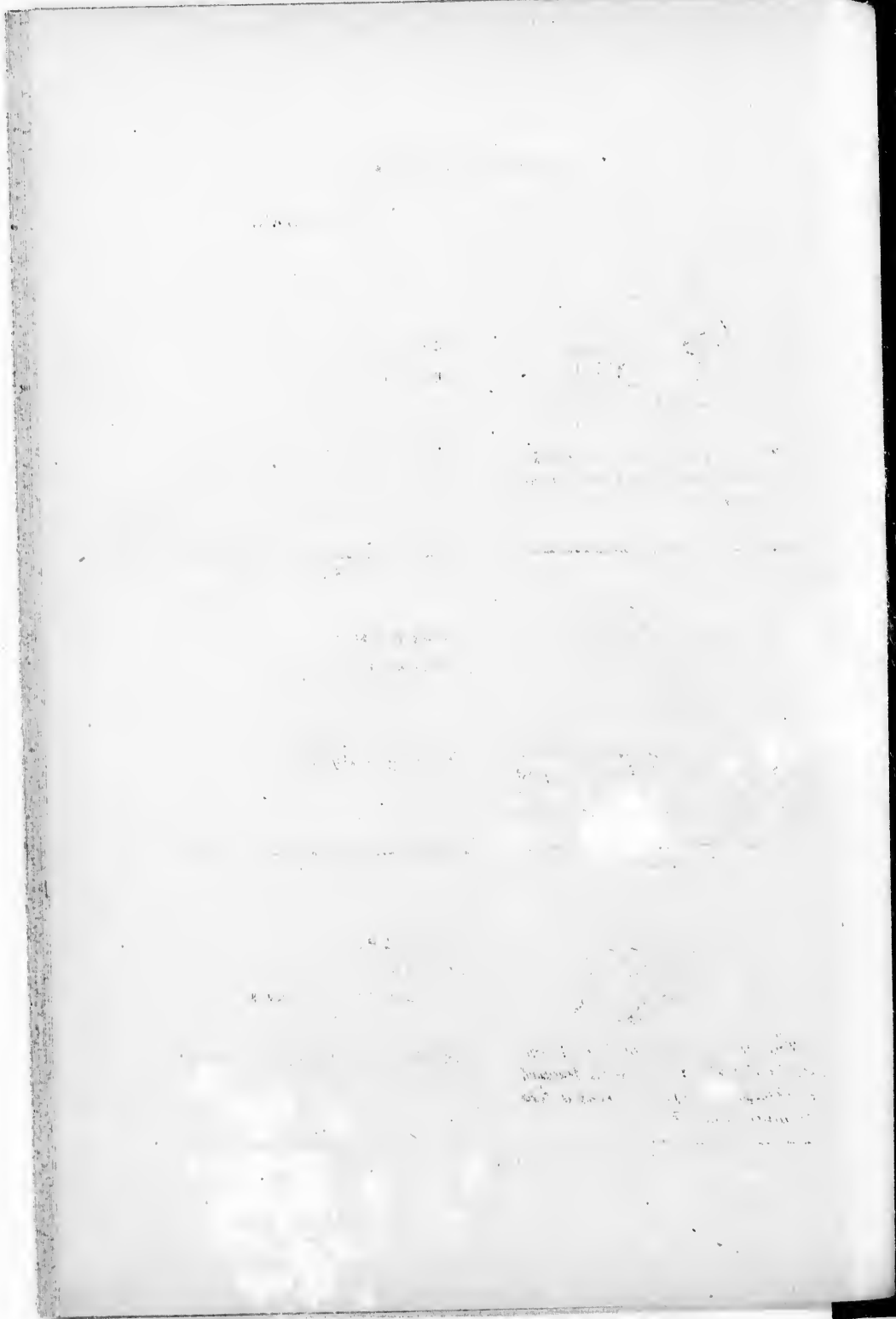
O. 17.



*Hold the left hand back up in front, then the right hand thumb up is carried over the back of the left, (cut has thumb on the wrong side of hand).*

OVER.  
TO GO OVER.

*As over the country, a ridge or mountains. See across*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

O. 18.

O. 18.



*Thumbs and index are crooked around the eyes, and eyes opened very wide.*

OWL.  
BIG EYES.

P. 1.

P. 1.



*Strike the back of the left hand with the palm of the right, first on the thumb side, then on the little finger side. Repeat two or three times.*

PACK-ING.  
PACK UP.

*Getting ready to move.*

P. 2.

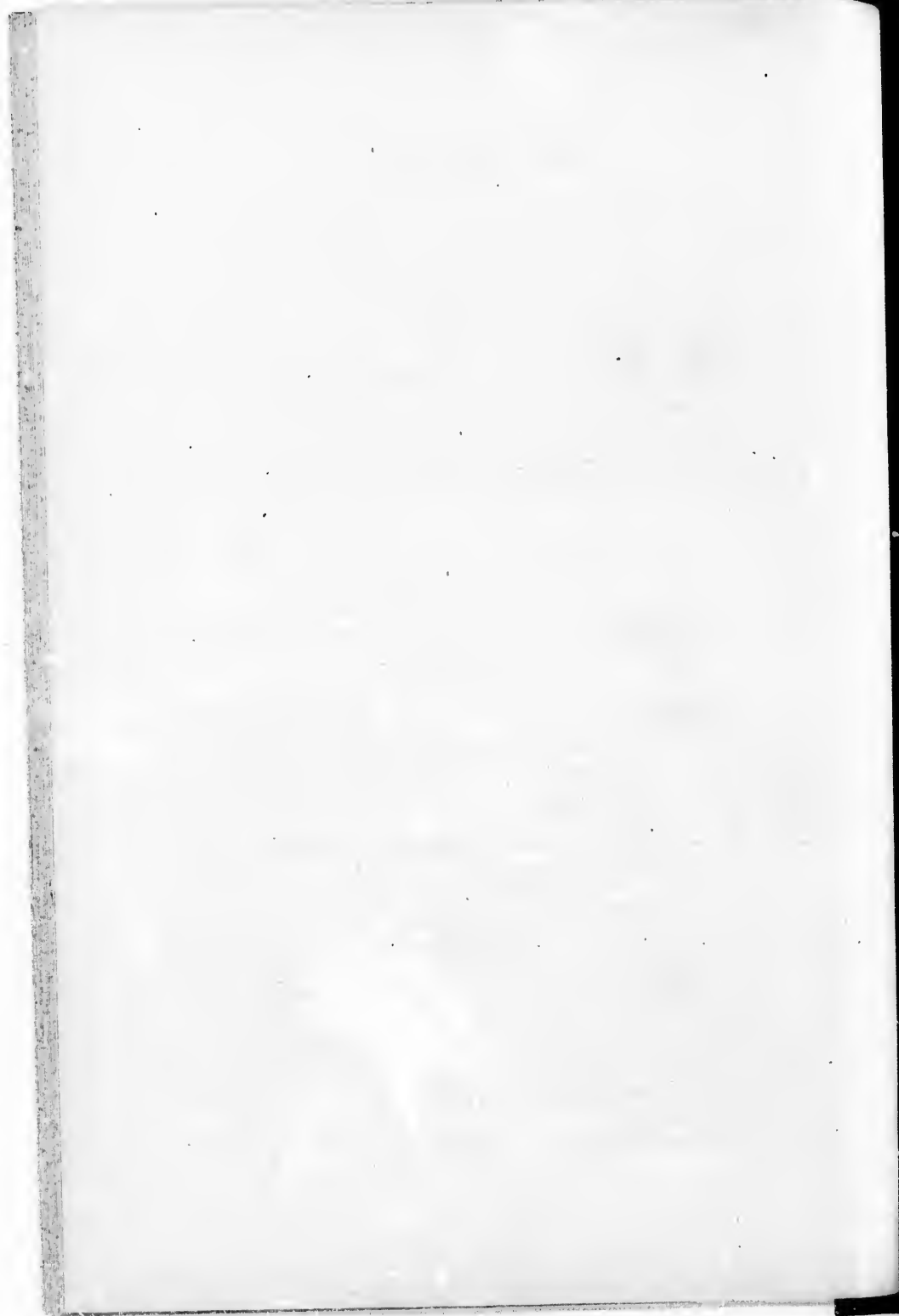
P. 2.



*The left fist is pushed from, while the right is drawn toward the body, the left fist being a foot or more above the right.*

PADDLE.  
A CANOE.  
TO GO IN A CANOE.

*Motion of paddling.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

P. 3.

P. 3.



*Brush the right cheek downward two or three strokes with the ends of fingers of right hand.*

PAINT-ING.

*Motion of painting stripes on the cheek, as is the custom of some tribes.*

P. 4.

P. 4.



*Both hands backs up in front, then lower them with a quivering motion.*

PALSY.

*From the shaking of the hands of feeble or palsied people.*

P. 5.

P. 5.

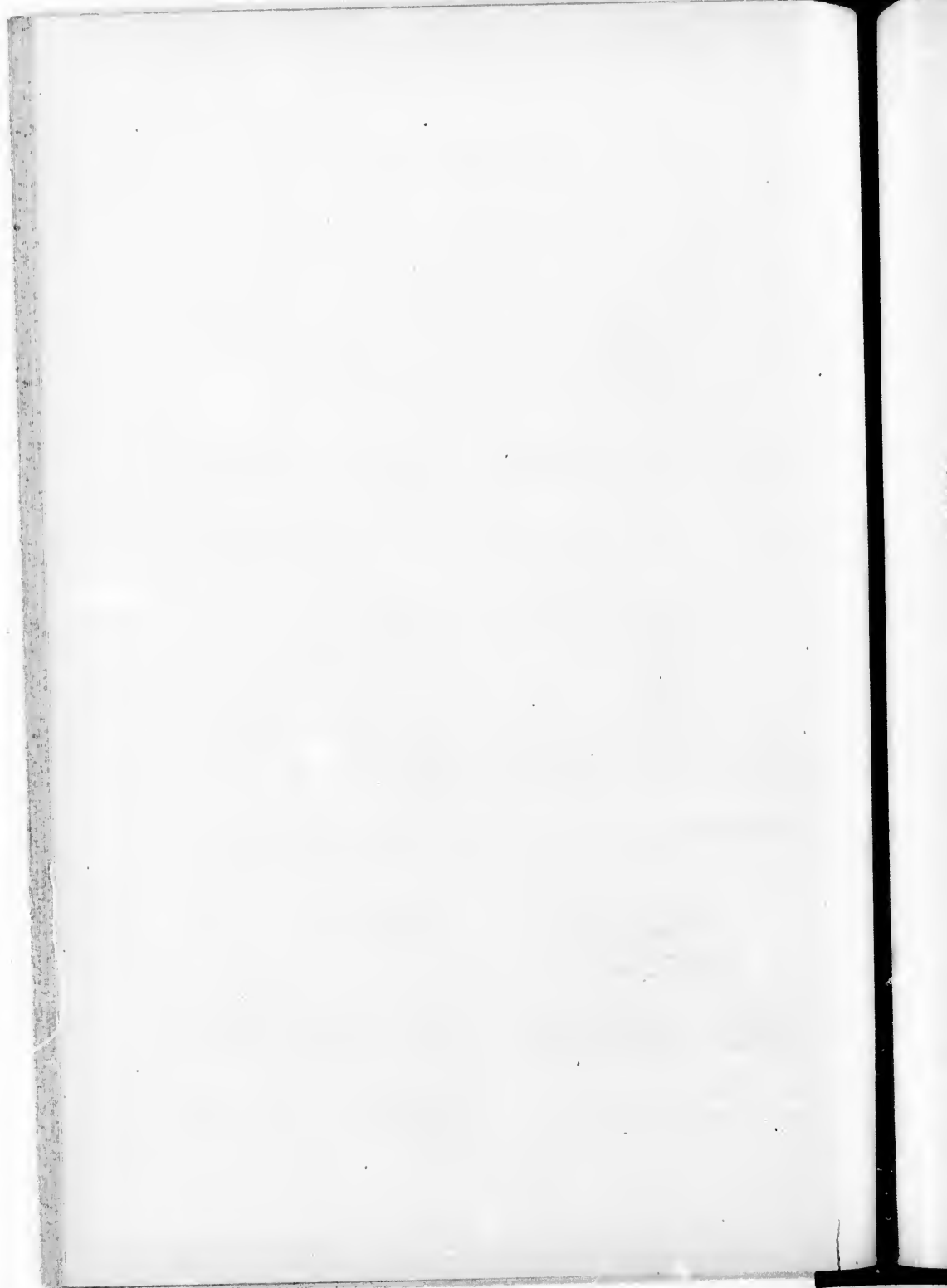


*Motion of counting of bills by drawing them from the left hand.*

PAPER MONEY.

*(Drawn towards the wrist means THIN, SHARP).*





INDIAN SIGN TALK.

*Gestures*

*Equivalents*

P. 6.

P. 6.



*Extend the left index and lay the right across it at any part of it, which will show the proportion intended.*

PART.  
A PIECE.  
HALF.

*Any fraction.*

P. 7.

P. 7.



*Extend the index fingers side by side and hold them vertically in front.*

PARTNERS.

*Two persons who stand in business relationship. See ACCOMPANY, MARRIED, EQUAL, ETC.*

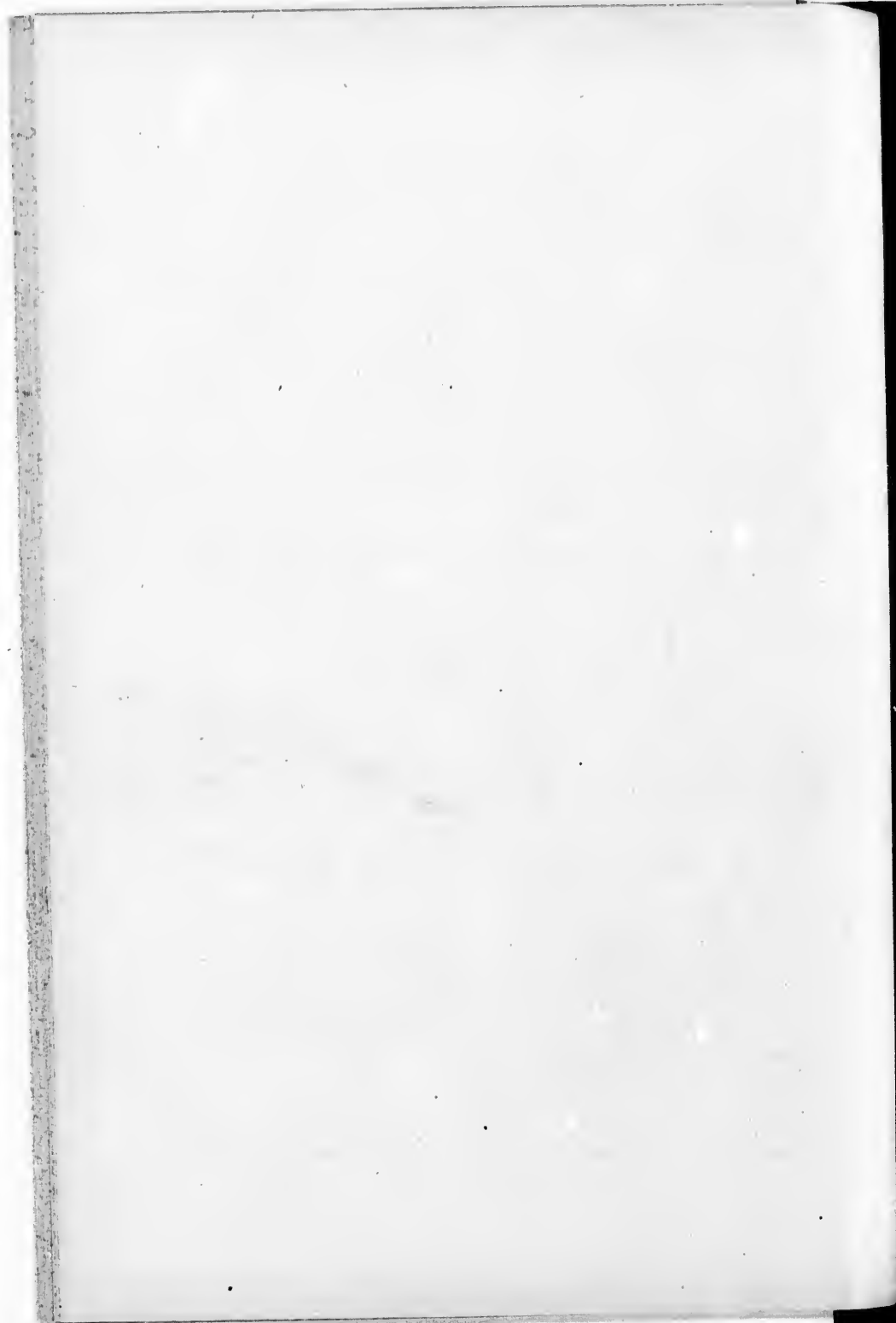
P. 8.

P. 8.



*Fork the first two fingers of the right hand and hold them above the right ear, palm to front. Can use both hands.*

PAWNEE.  
WOLF.  
FOX.  
CUNNING ETC.



INDIAN SIGN TALK.

*Gestures*

P. 9.



*Gather all the fingers of one hand in a bunch and hold them vertically in front higher than the head.*

---

P. 10.



*Measure off the proportion intended on the inside of the forefinger with the thumb nail of the same hand, the other fingers being turned down.*

---

P. 11.



*Hold the left hand palm up in front of face. Blow across the palm, at the same time making the sign of fire with the right hand*

*Equivalents.*

P. 9.

PEAK.

*A one-handed sign for a*  
TEPEE.

---

P. 10.

A PIECE.  
A LITTLE.  
A FRACTION.  
A PART.

---

P. 11.

PEMICAN.  
MAKING PEMICAN.

*Fire and blowing away, the steam arising from boiling meat.*

---

INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

P. 12.



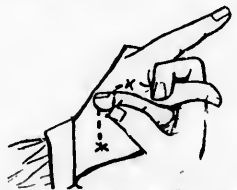
*Fork the first two fingers of the right hand and hold them pointed to near the heart and twist the wrist back and forth several times.*

P. 13.



*Form a circle with the thumb of the left hand and lay the ball of the right index on the opening once or twice.*

P. 14.



*Hook the right index over the left thumb from the under side, extend the left index, bring the hands to aim, then swap the thumb and middle finger of the left hand so as to make a report.*

P. 12.

PERHAPS.  
MAY BE SO.  
UNDECIDED.  
UNCERTAIN.

*Always add this gesture in cases of uncertainty, because a mistake is a lie.*

P. 13.

PIPE.

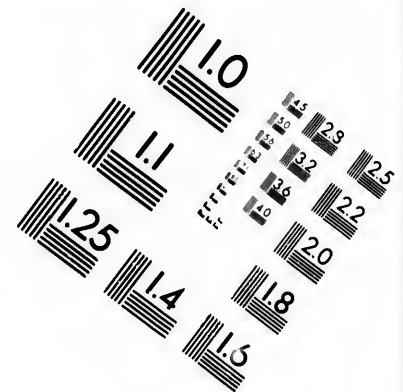
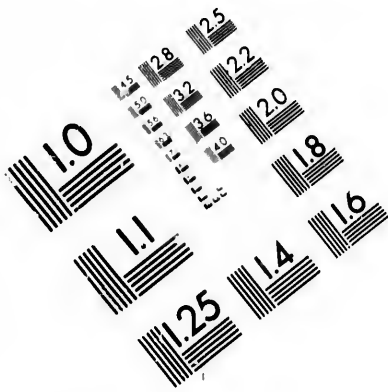
*This is the motion of crowding tobacco in the bowl of a pipe.*

P. 14.

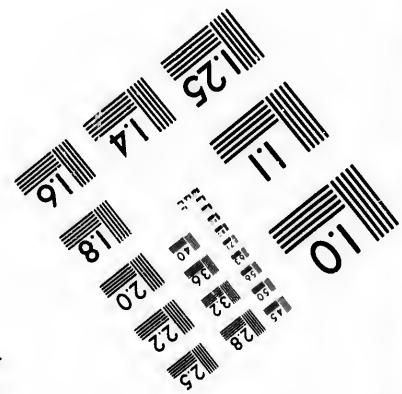
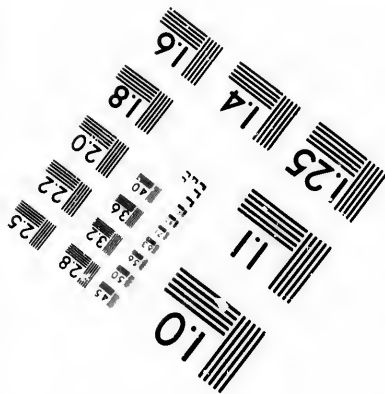
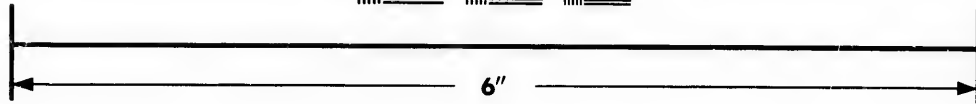
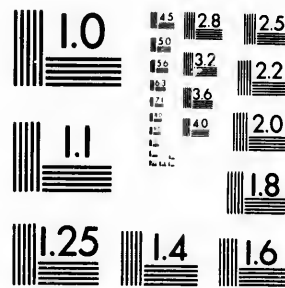
PISTOL.

*A very natural imitation of shooting with a pistol or shotgun.*





**IMAGE EVALUATION  
TEST TARGET (MT-3)**



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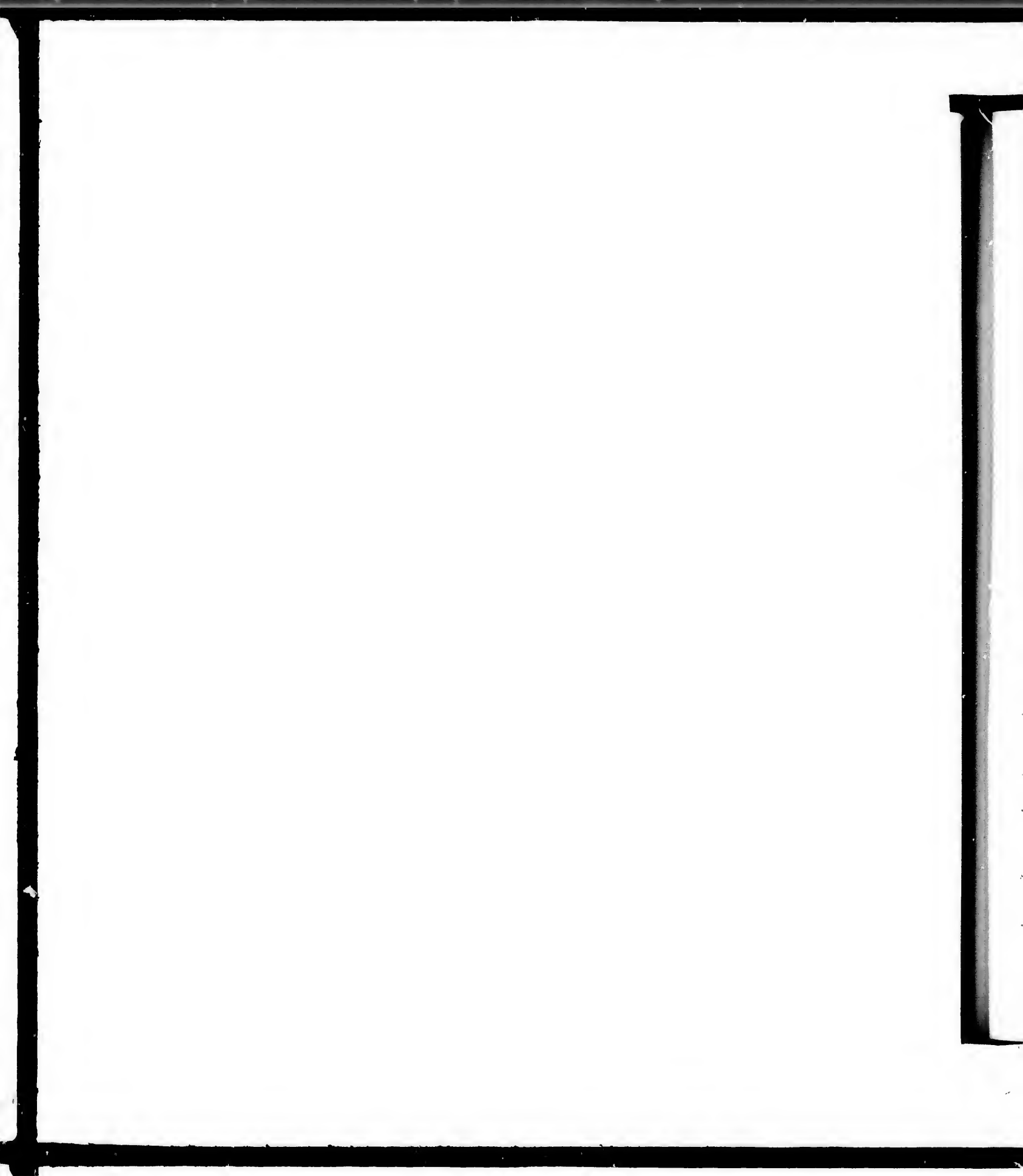
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Collection de  
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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

P. 15.

P. 15.



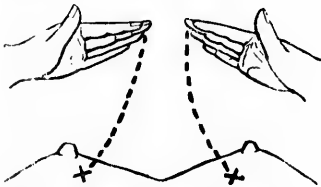
*Both flat hands backs up carried outward and downward toward another person.*

PITY.  
MERCY.  
I BLESS YOU.  
BLESSED.  
THANKS

*Pity or thanks toward another.*

P. 16.

P. 16.

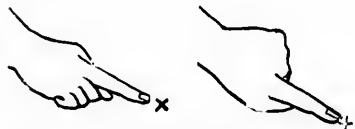


*Both open hands well out, thumbs up, and draw them to the breasts.*

PITY ME.  
HAVE MERCY ON ME.

P. 17 AND 18.

P. 17 AND 18.



*Simply point the index toward some object or place.*

POINT  
THAT, THIS OR THERE.



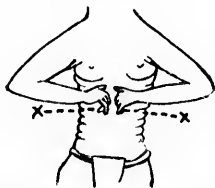
INDIAN SIGN TALK.

*Gestures.*

*Equivalents*

P. 19.

P. 19.



POOR.  
LEAN.

*Scratch the breast bone outward on both sides.*

*Applies to persons or animals.*

P. 20.

P. 20.



PRAY.  
PRAYER.  
WORSHIP.

*Hold both flat hands palms up, high above the sides of the head.*

*GOD sees my hands, that there is no blood on them, I am innocent.*

P. 21.

P. 21.



PRAIRIE.  
LEVEL.  
A PLAIN.

*Flat hands palms up, the right crossed over the left, then carry the right to the right and the left to the left as far apart as convenient.*

*Any level surface.*

I

INDIAN SIGN TALK.

*Gestures*

*Equivalents*

P. 22.



*The flat hand at breast, draw it palm against the breast to below heart and carry it from there straight out, as GOOD.*

P. 23.



*Thrust the right index over the feet past the toes in several directions.*

P. 24.



*Motion of turning down the screw of a copying press, using the right hand.*

P. 22.

PEACE.  
CONTENTED.  
SATISFACTION, ETC.

*My heart is smooth towards you or I am perfectly satisfied.*

P. 23.

PRICKLY PEAR.  
CACTUS.

*Hurts the feet. See ACHE.*

P. 24.

PRINT -ING.  
A PRINTING PRESS.

*A copying press gives the idea to the Indians who see it in use at agencies.*

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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

P. 25 AND 26.

P. 25 AND 26.



*Cross the wrists behind the back and bend slightly forward.*

PRISONER.  
CAPTIVE.  
SUBMISSION.

P. 27.

P. 27.



*Cross the wrists in front. See arrest, etc.*

PRISONER.  
ARRESTED.  
TO ARREST.

*Either of these gestures will be recognized.*

P. 28.

P. 28.



*Hold the right hand back up in front, and with the right, back up directly under it. Snap the thumb and fingers*

PRIVATE TALK.  
SECRET.  
CONFIDENTIAL.

*Snapping words under cover. Young folks pull a blanket over their heads, and their right to secrecy is sacred. No one thinks of any impropriety or disturbs them.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

P. 29.

P. 29.



*Make a walking movement with the first two fingers of the hand on some level surface.*

PROGRESS-ION,

*Step by step, etc.*

P. 30.

P. 30.



*Hold left hand cup-shaped against the waist, then motion of taking something out of the left. Stoop, drop seeds near the feet, advance a step and repeat the gesture.*

PLANT.  
FIELD.  
FARM.  
GARDEN.

*Motion of dropping corn in hills.*

Q. 1.

Q. 1.



*Point the index fingers toward each other and move them to and from each other several times.*

QUARREL-ING.  
OPPOSITION.  
PICKING AT EACH OTHER

*The two index fingers are two men and they oppose each other.*

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INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

Q. 2.

Q. 2.



*All of the fingers are pointed towards each others and moved to and from each others several times.*

QUARRELING.  
A BATTLE.  
ADVANCE AND  
RETREAT.

*Many people are opposed to each other.*

Q. 3.

Q. 3.



*Reach right hand over the left shoulder and make as if drawing an arrow from others on the back.*

QUIVER.

*Quivers are usually made made of the skin of some animal. Are not much in use since the introduction of firearms.*

Q. 4.

Q. 4.



*Hold the open left hand thumb up well out in front, then thrust the right quickly past it, touching the palm so as to make a report.*

QUICK.  
FAST.  
RAPID.

*As an arrow flies fast, etc.*

I

INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

R. 1.

R. 1.

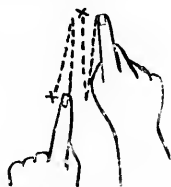


*Elevate the thumb and little finger of the right hand. Others closed. Strike them back and forth on the right side of the head.*

RABBIT.

R. 2.

R. 2.



*Extend both index fingers backs up and reciprocate them several times.*

RACE-ING.  
FOOT RACE.

*Two men, first one, then the other gets a little ahead.*

R. 3.

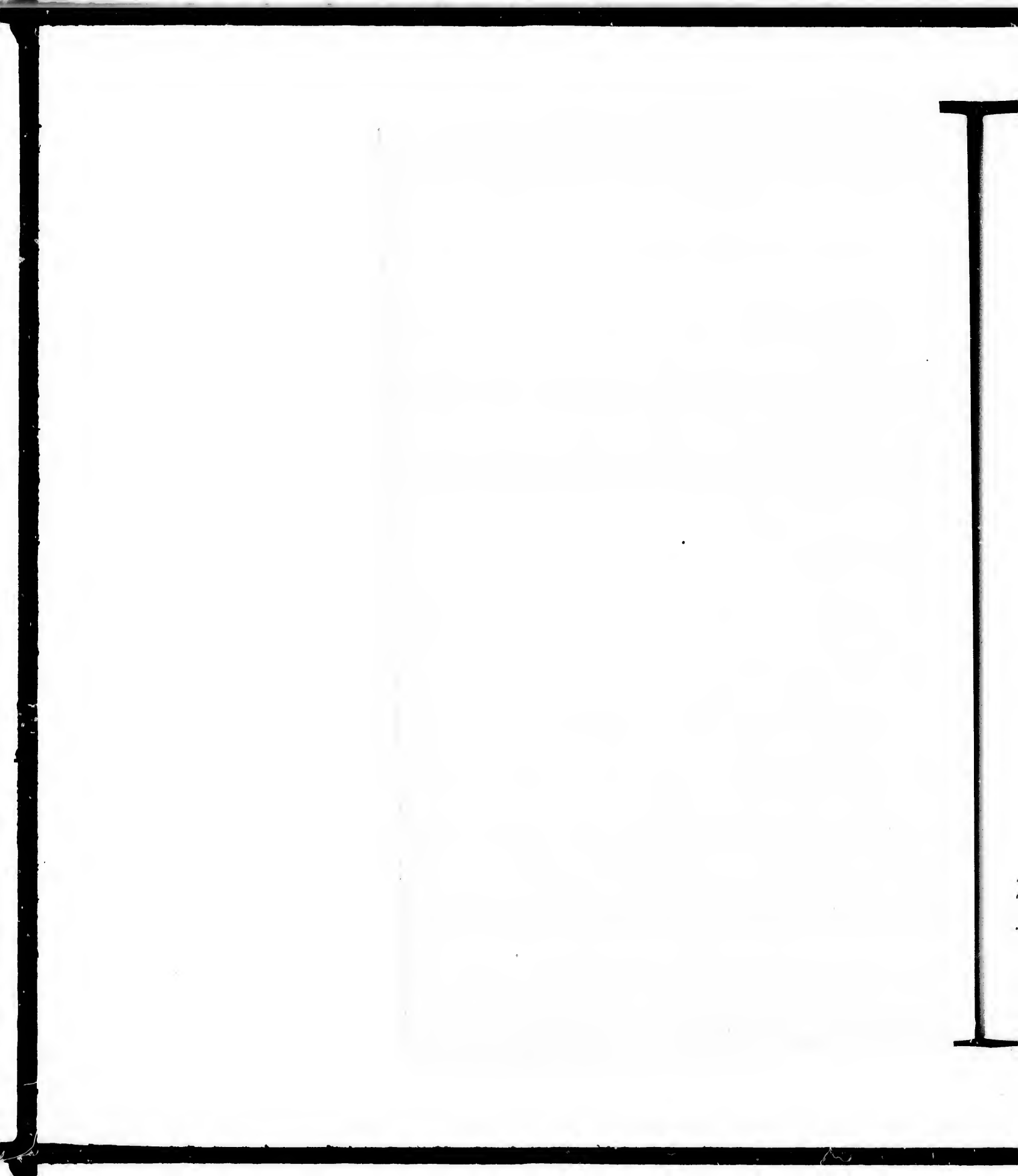
R. 7.



*All the fingers of the hand held loosely-flexed and pointed downward are dropped toward the ground with two or more stops.*

RAIN-INC.

*Water dripping from ends of fingers.*

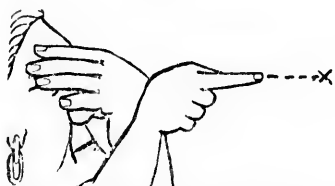


INDIAN SIGN TALK.

*Gestures*

*Equivalents*

R. 4.



*Hold the flat left hand over the eyes, then thrust the right index outward from the back of the left hand.*

R. 4.

RASH.  
HEADSTRONG.  
HEADLONG.  
RISKY.  
RECKLESS.

*Going at a thing in a blind manner or inconsiderately.*

R. 5.



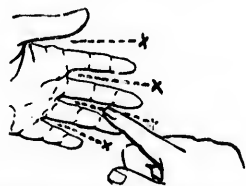
*Elevate the right index in front and shake it rapidly from right to left, back and forth several times.*

R. 5.

RATTLE.  
RATTLE SNAKE.  
WARNING.  
DEFIANCE.  
I WILL NOT.

*From the warning of a rattle snake.*

R. 6.



*Hold the spread fingers of the left hand in front and draw the end of right index between them.*

R. 6.

RAVINES.  
GULLEYS.  
DITCHES.





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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

R. 7.



*Motion of rubbing a round spot or circle of paint on the cheek.*

R. 7.

RED.  
WICHITA INDIAN.

R. 8.



*Hold the left forearm and open hand palm up in front, then beginning at the wrist, touch the forearm between the wrist and elbow in several places*

R. 8.

REPEAT IT.  
OFTEN.  
DO IT AGAIN.  
AGAIN AND AGAIN.

R. 9.



*Motion of raking off money from a gambling table.*

R. 9.

RICH.

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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

R. 10.

R. 10.



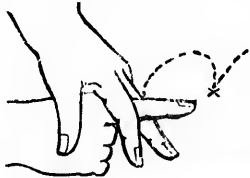
*Stretch both arms far apart, then bring the open hands together as a peak over the head.*

RICH.

*Plenty hereabouts.*

R. 11.

R. 11.



*Extend the left index, fork the first two fingers of the right hand and stroke the left index, the right thumb showing outside of the left hand. Then progress them in an up and down movement.*

RIDE - ING.  
A PONY.  
A HORSE .

*A man on a horse.*

R. 12.

R. 12.



*Hook the right index over the open left hand, (from the inside).*

RIDGE.

I

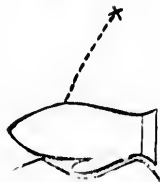
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

R. 13.

R. 13.



*Right hand back up, thumb touching the breast bone. Then carry the hand straight out*

RIGHT.  
GOOD.  
ALL RIGHT.

*Level with the heart.*

R. 14.

R. 14.



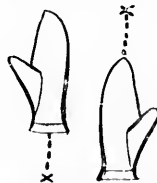
*Make sign of drink from cup-shaped hand, then move that cup in a sinuous movement, the hand descending gradually during the gesture.*

RIVER.  
CREEK.  
BROOK.  
A STREAM.

*Water running sinuous and falling.*

R. 15.

R. 15.



*Both open hands palms up and reciprocated back and forth several times.*

ROAD.  
TRAIL.  
PATH.  
A LAW.  
A GUIDE.  
A PLAN.

*The way how to do.*

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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

R. 16.

R. 16.



*Put the right fist under the chin, then throw it to arms length in front.*

ROPE.  
HALTER.

*See string.*

R. 17.

R. 17.



*First hold the right thumb and index a little apart, (say half an inch). This is a rosebud, now raise the right index upward and it opens as a flower.*

ROSEBUD.  
A ROSE.

*Indians use the bud of the wild rose as food in time of scarcity*

S. 1.

S. 1.



*The loosely-flexed fingers pointed toward the heart and carried around several times in a circle with the sun.*

SAD -NESS.  
SORROW.  
TROUBLED.

*The heart is all stirred up.*





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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

S. 2.

S. 2.



*Same as S. 1, but after circling, make as if laying the heart on the ground.*

SAD -NESS.  
SORROW.  
GRIEF.  
ANGUISH ETC.

*My heart is broken. I am all broken with trouble.*

S. 3 AND 4.

S. 3 AND 4.



*The index as man starts from the right side of the neck and thrust up to arms length with a twist of the wrist during the upward movement.*

SAFE.  
I GOT SAFE.  
I ESCAPED.

*I squirmed or wriggled out of difficulty. In print, the shaded sign has reference to one who is saved in a Christian sense.*

S. 5.

S. 5.



*Touch the end of tongue with tip of right index, carry the same hand, closed to fist, back up outward from the lips, letting it fly open at the end of movement.*

SALT.  
SOUR.  
BITTER.

*A compound sign of taste and bad.*



INDIAN SIGN TALK.

*Gestures*

S. 6.



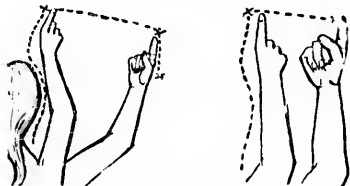
*Fork the first two fingers of the right hand, hold them near the floor or ground at side of foot and then twist the wrist back and forth several times.*

S. 7.



*Hold the left forearm in front and saw it with the thin edge of the open right hand.*

S. 8 AND 9.



*(Gestured precisely alike)*

*Equivalents*

S. 6.

SATAN.  
THE SPIRIT BAD.  
BAD MEDICINE.  
EVIL.  
SIN.

*Mystery concerning things "low down" - Base or lower regions, the kingdom of Satan, etc.*

S. 7.

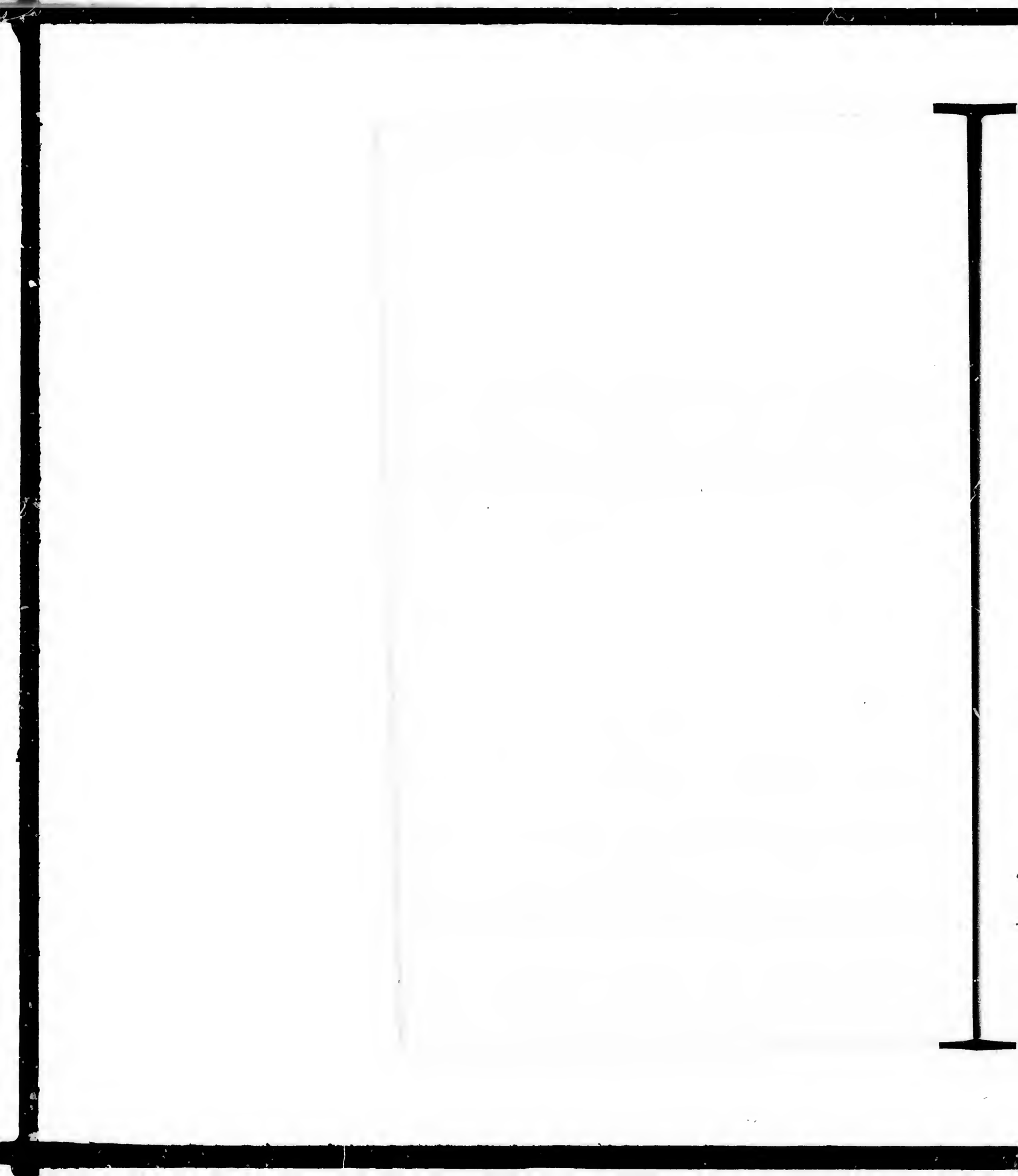
SAW.

*Sometimes incorrectly made for Chigane. See that sign.*

S. 8 AND 9.

A SAVED MAN.  
SALVATION.

*This is the same gesture as SAFE, with the right index moved from the safe point out in front or to one side and shown as MAN (A compound of safe and man).*



INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 10.

S. 10.

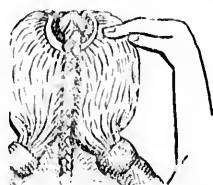


SCALP.  
I WILL SCALP YOU.

*Carry the open hand back up, close to top of head, around in a circle with the sun.*

S. 11.

S. 11.

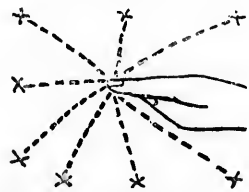


SCALPLOCK.

*Simply point to it with the index finger.*

S. 12.

S. 12.



SCARCE.  
WHERE.  
WHICH PLACE.

*Extend the right index back up and point it in several directions.*

*If scarce, where can one find it?  
See WHERE.*

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*u*  
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*th*  
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*vi*  
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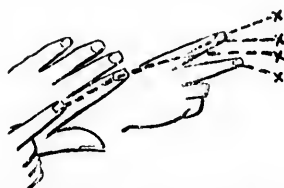
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 13.

S. 13.



*Hold the open left hand back up and pointed outward in front, then fork the first two fingers of the right hand, pass them back up, over and beyond the ends of fingers of the left hand, then thrust them from side to side several times.*

SCOUT -ING.  
ADVANCE GUARD.

*One who goes ahead of the main body and looks around. (The left hand represents the main body).*

S. 14.

S. 14.



*Fork the first two fingers of the right hand and place them before the eyes, look down and move the forked fingers from side to side.*

SEARCH.

*Look on the ground for it. See LOOK.*

S. 15.

S. 15.

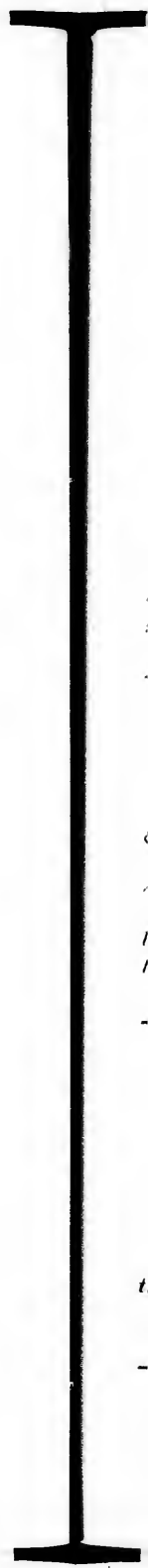


*Fork the first two fingers of the right hand and place them before the eyes.*

SEE!  
TO SEE.  
SIGHT.  
I SAW.  
LOOK.

*The ends of the fingers answer to eyes directed in that direction. See LOOK.*





INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

S. 16.

S. 16.



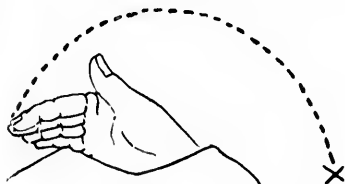
*Form the first two fingers of the right hand and point them to your own eyes.*

SEES ME.  
SAW ME.

*Seen by another.*

S. 17.

S. 17.



*The flat right hand is swung back-handed from the left breast to arms length at the right side.*

SEND.  
SENT AWAY.

*To send off, as to send a letter or package.*

S. 18.

S. 18.



*Simply grasp the ankle with the hand.*

SHACKLE.  
TO HOBBLE.

*Indians secure their horses by hobbling.*



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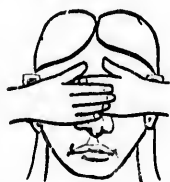
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 19.

S. 19.



*Hold the hands over the eyes.*

SHAME.  
BASHFUL.  
SHAME ON YOU.

*For bashful leave a part of one eye peeping over or between the fingers. See B. 31.*

S. 20.

S. 20.



*Work the first two fingers of the right hand and make a shearing motion with them on the side of head.*

SHAVE HEAD.  
SHEARS.  
CUT THE HAIR.

*A tribal sign for shaved heads.*

S. 21.

S. 21.



*Both hands cup-shaped and placed palm up near each other, so as to enclose a shell-like cavity.*

SHELL.

*A hollow sphere or oval shape closed vessel, or covered basket.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 22.

S. 22.

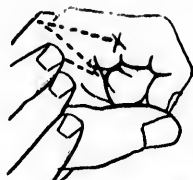


*Make spiral curves from above ears outward with ends of index fingers.*

SHEEP  
CROOKED HORNS

S. 23.

S. 23.



*Form a circular opening with thumb and index of the left hand, then rub the bent thumb and index while in that position.*

SHINE.  
GLISTEN.  
GLIMMER.  
SPARKLE.  
A SUNBEAM.

S. 24.

S. 24.



*Draw the spread thumb and index from toe to heel over the foot*

SHOES.

*This is a sign of any covering of the foot, as a stocking, moccasin or shoe. Add WHITE MAN for shoe.*



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*cin*

INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 25.



*The right index horizontal at right side is thrust forward with a snake-like movement.*

S. 25.

Snake.  
SHOSHONE INDIAN.  
BANNOCK INDIAN.

*See Commachee.*

S. 26.

S. 26.



*The loosely-flexed hands are waved inward and outward from the part affected by wrist action.*

SICK.

*Fever or inflammation in stomach or bowels.*

S. 27.

S. 27.



*Form a circle with all the ends of fingers of the right hand and carry them over and over in a circle in front of the mouth.*

SING-ING.  
A SONG  
PRAISE.

*Sound revolving.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

S. 28.



*Right fist is struck straight downward towards the ground.*

S. 28.

SIT -DOWN.  
SIT -THERE.  
I LIVE HERE.  
HERE.  
COUNTRY.  
KINGDOM.

*Compounds with adverbs and nouns.*

S. 29.



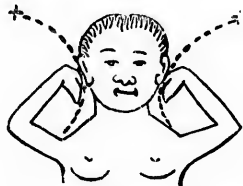
*Open right hand back up is drawn across the throat.*

S. 29.

SIOUX  
PONCA.

*Cat throat is the name given to all branches of the Sioux or Dakota Indians.*

S. 30.



*Both loosely flexed hands are flopped upward simultaneously from the side of the neck by wrist and elbow movements.*

S. 30.

SKIN.  
TO SKIN A BEAST.  
A BUFFALO.  
A HIDE.

*Motion of drawing the skin over the head of animals.*

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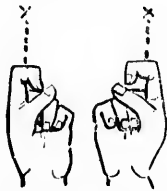
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 31.

S. 31.



SLED  
SLEIGH-ING.  
A DRAG.

*The extended index fingers  
backs down, ends bent upward  
and both thrust forward even with  
each other.*

S. 32.

S. 32.



SLEEP.  
I WANT TO SLEEP.

*Close eyes and incline head to-  
wards the palm of hand.*

*A very natural sign.*

S. 33.

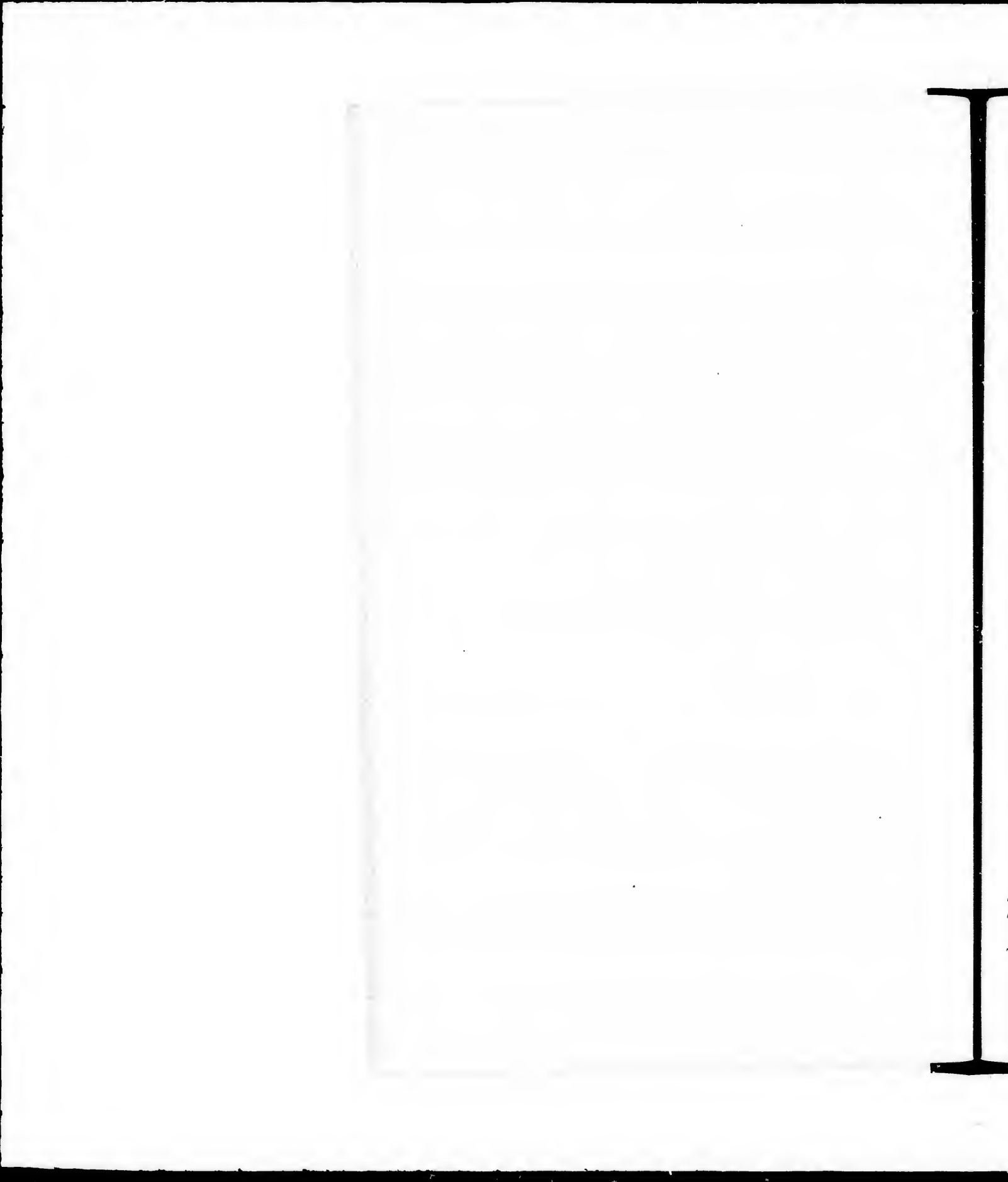
S. 33.



SLEEP WITH.  
I WANT TO SLEEP WITH.

*Same as S 32, but lie both in-  
dex fingers together and incline  
the head towards them.*

*The two index fingers represent  
two persons, and SLEEPING  
(side by side).*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 34.

S. 34.

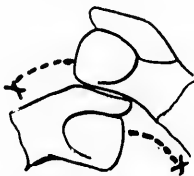


SLOW.

*Both palms together, thumbs sticking up, move them slowly forward by short stops.*

S. 35.

S. 35.



SMALL.  
FEW.

*Shove the right fist over the left, both being close to the breasts.*

S. 33.

S. 36.



SMELL.  
SCENT.  
ODOR.

*Stick the first two fingers of the right hand, stride the nose with them, pointed either up or down,*

*.Add good for pleasing scent and bad for offensive odors.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 37.

S. 37.



SNOW.

*The loosely-flexed fingers of the right hand pointed downward and moved in a horizontal circle with the sun.*

*Snow is the same sign as rain, but is whirled around as it falls.*

S. 38.

S. 38.



SOAP.  
WASH THE HANDS.

*Motion of washing hands or clothes. (Twist the wrist).*

S. 39.

S. 39.

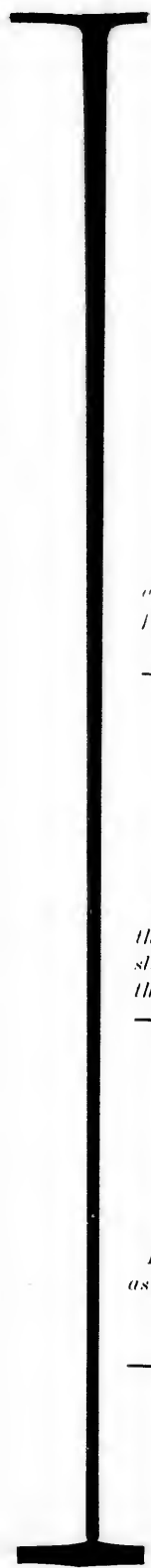


SOFT.  
SATIN.  
SILK.  
SMOOTH.  
VELVET.

*Rub the ends of fingers and l all of thumb together on a handkerchief, lappell or cloth.*

*Any fine goods.*





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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 40

S. 40.



*Hold the open left hand in front and strike the lower side of the fist into it forcibly.*

STRONG.  
POWER -FUL.  
FORCE.

*See HARD, mental, rock, etc.*

S. 41.

S. 41.



*Place both fists back up in front, thumbs touching and draw them slowly apart, being careful to keep them in a straight line.*

SOLDIER -S

*Knuckles all in a line.*

S. 42.

S. 42.



*Elevate the right index back out as man, then lower it a little.*

SON.  
A YOUNG MAN.  
A SHORT MAN.

*This shaded sign is used in print in such sentences as the SON OF GOD. In other cases add BORN.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 43.



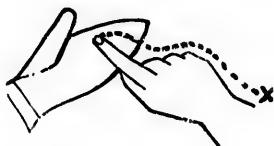
*First revolve the hand near the heart, then make as if laying the heart on the ground*

S. 43.

SORROW.  
SAD-NESS.  
GRIEF.  
MOURNING.

*The same as SAD.*

S. 44.



*First with right index draw a rude outline of a map in the palm of the left hand, then put the end of index on the part of the imaginary map where the source is located.*

S. 44.

SOURCE.  
A SPRING.  
HEAD OF A STREAM.

S. 45.



*Hold the left hand cup-shaped on the waist, then make as if taking grain out of that cup and scattering it over the ground.*

S. 45.

SOW.  
SCATTER..  
FARMING.

*Motion of sowing grain broadcast.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 46.

S. 46.



*Lay the backs of the hands on each other, fingers over fingers, then rub them back and forth several times.*

SPOTTED.  
MOTTLED.  
BRINDLE.  
ROAN.  
COLOR.

*Any off color.*

S. 47.

S. 47.



*Hold one hand palm up level, fingers bent upward, then swell the cheeks, blow or puff towards the bent fingers, while they wiggle as in fire.*

STEAMBOAT.

*Imitation of the puffing of a high pressure engine.*

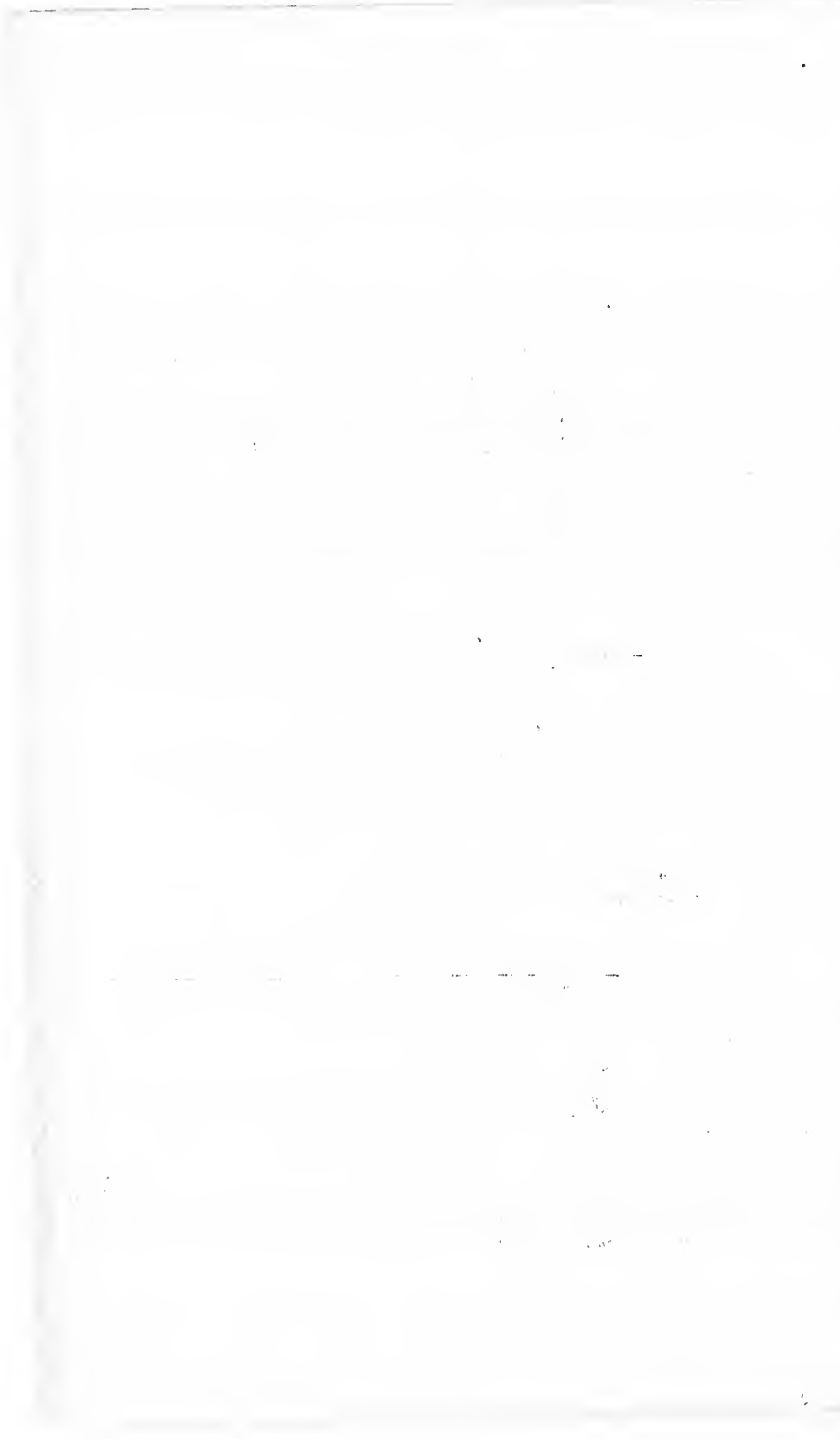
S. 48.

S. 48.



*Bring the left elbow prominently in front and shake it upward gently with the back of the right hand.*

STINGY.  
MEAN ETC.



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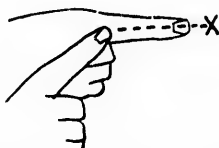
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

S. 49.

S. 49.

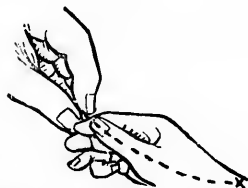


*Hold the left index in front, then beginning at the knuckle, push the end of the right index along on the left and a little past the end.*

STRAIGHT.  
THE STRAIGHT ROAD.  
FOR RIGHT WAY.  
AN UPRIGHT COURSE.  
HONESTY.

S. 50.

S. 50.

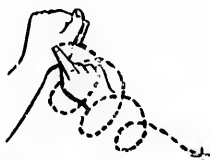


*Make as if holding a string between the thumb and forefinger of the left hand, then with thumb and finger of the right, take hold of the imaginary string and stretch it in any direction.*

STRINC.  
A CORD.  
A SMALL LINE.

S. 51.

S. 51.



*Hold the fist back towards the face, then extend the right index and draw it away in a spiral movement against the sun.*

STRINC.  
A SMALL ROPE.

*Motion of unwinding a string.*





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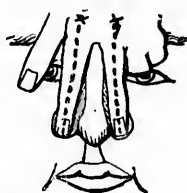
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

S. 52.

S. 52.



*Fork the first two fingers of either hand and draw them upward on the side of the nose.*

STRIPED NOSE.

*Stripes on anything are made by drawing the ends of the forked fingers over it.*

S. 53.

S. 53.



*Form an arc of a circle with the ends of the fingers of the right hand, point them towards the forehead and rock the wrist.*

STUDY.  
DELIBERATE.  
CONSIDER.

S. 54.

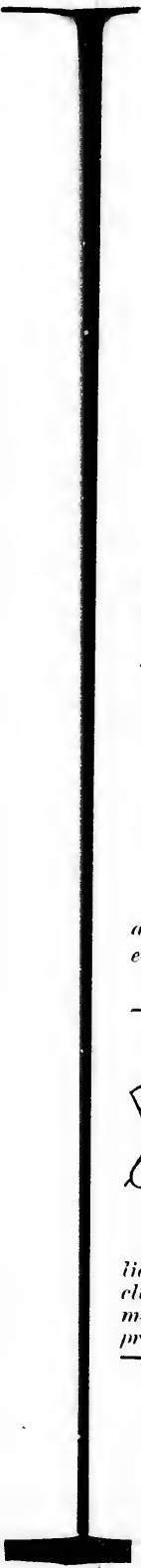
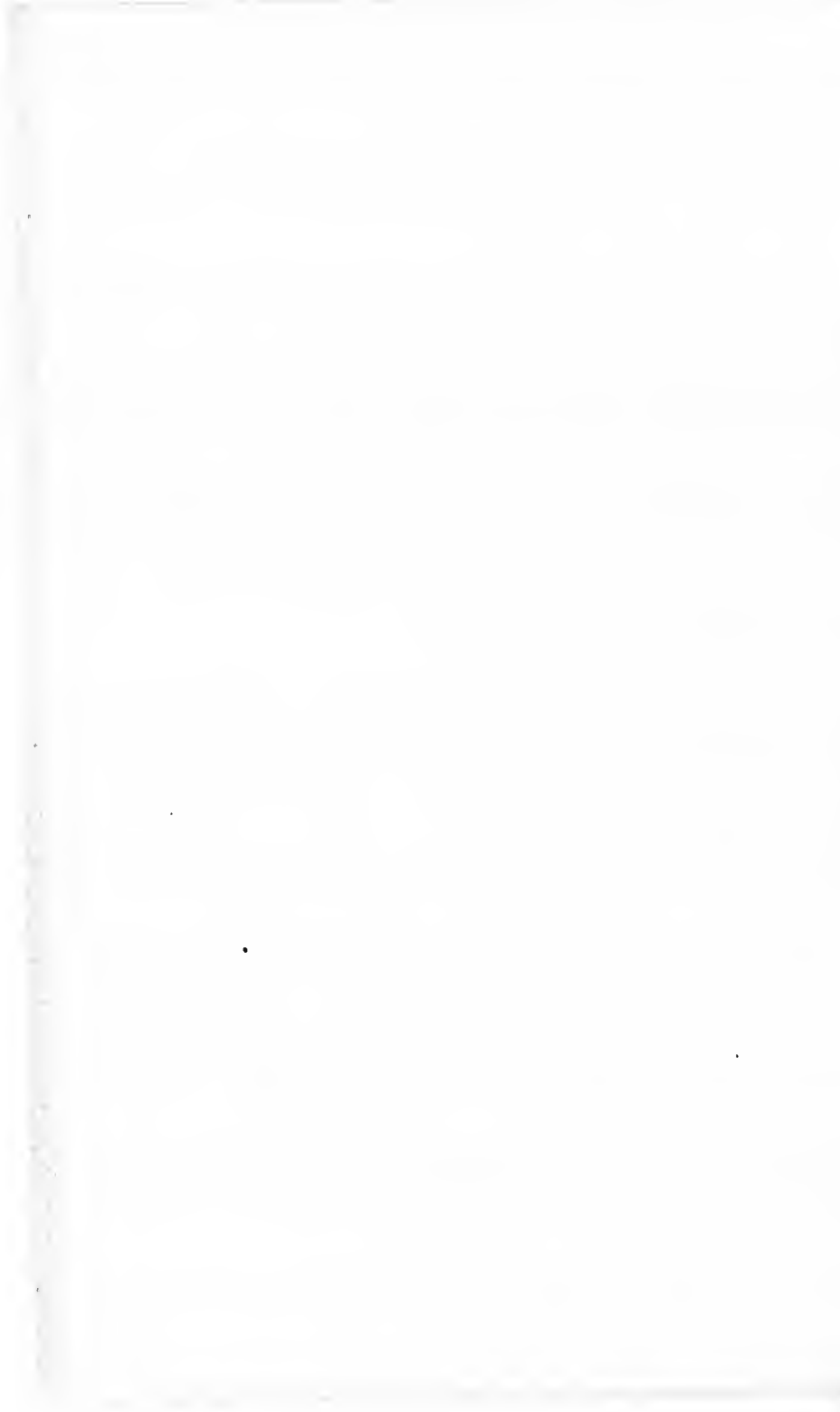
S. 54.



*Spread the thumb and index wide apart and hold them pointed upward over head.*

SUN.  
STAR.

*Star is a LITTLE SUN,  
moon is NIGHT SUN.*



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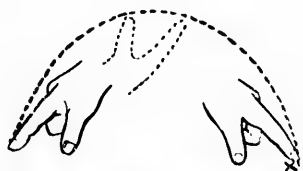
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 55.

S. 55.



*Hold the spread thumb and index down towards the left, raise it to zenith, then down to right.*

SUNRISE.  
SUNSET.  
NOON.  
TWELVE HOURS.

*Any time of day can be designated within an hour by careful gesturing.*

S. 56.

S. 56.



*Raise the open hands high above the head and bow to the inevitable.*

SUBMIT -SION.  
HELD UP.  
WAS ROBBED.

S. 57.

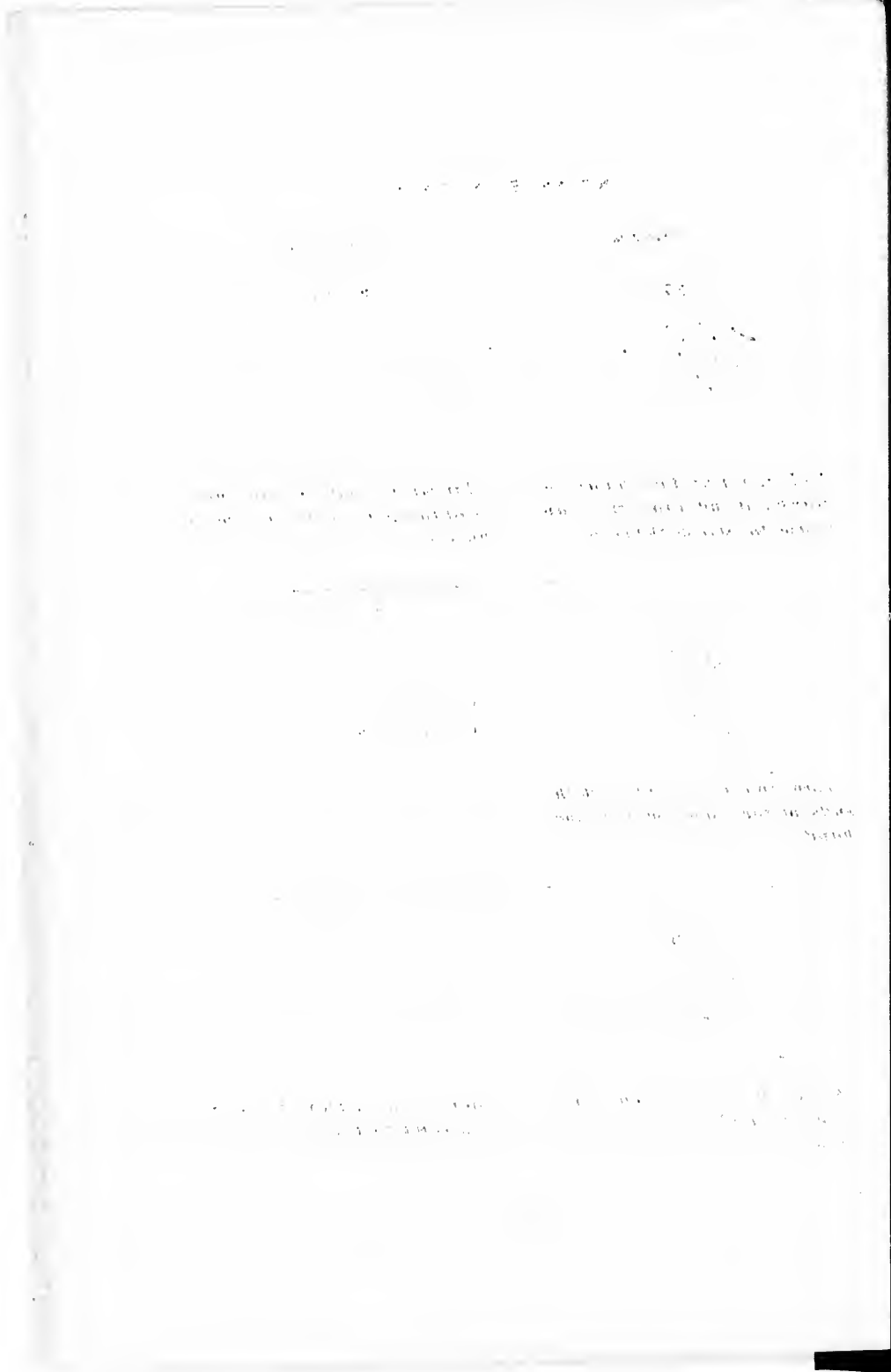
S. 57.



*First clasp the hands in a peculiarly and gentle manner, then clap the open right hand over the mouth, open eyes and look surprised.*

SURPRISED.

*Indians often do this on meeting after some absence or in some unexpected moment. See wonder, etc.*



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INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

S. 58.

S. 58.



A SQUARE.  
A SECTION.  
A BOX.

*First extend both open hands thumbs up, level in front, then shove the right around, facing the body, at the same time drawing the left side back towards the body.*

S 59.

S. 59.



SWALLOW.

*Motion of shoving the whole hand down by the front of the throat.*

*Take it down, referring to medicine.*

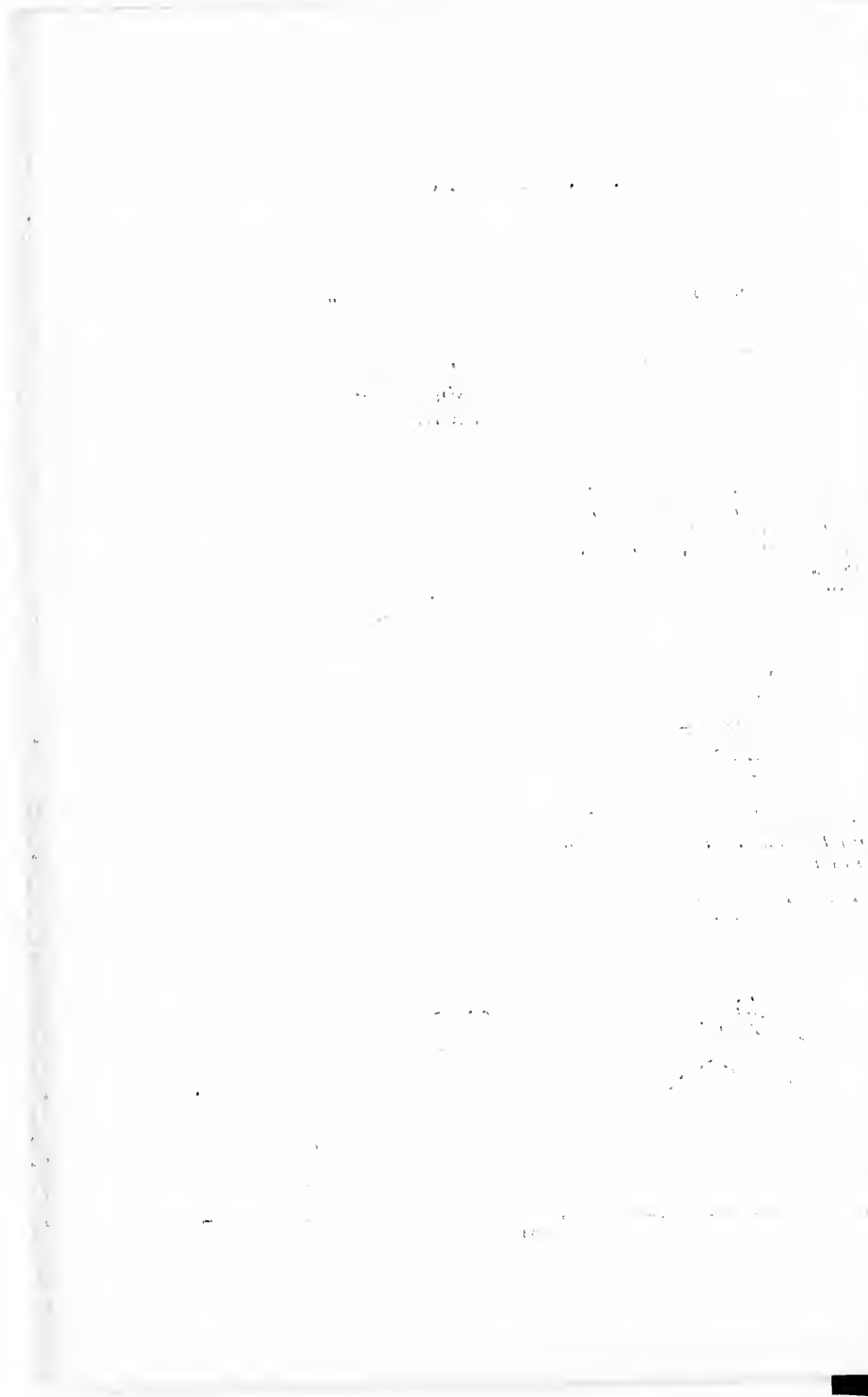
S. 60.

S. 60.



SWIM.

*Motion of swimming.*



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*ping*

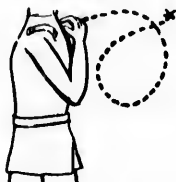
INDIAN SIGN TALK.

*Gestures*

*Equivalents*

S. 61.

S. 61.



WORD.

*Motion of drawing a sabre.*

T. 1.

T. 1.



TAIL.

*Hold the right index pointed downward at the rear of hip.*

T. 2.

T. 2.



TALK.  
TELL.  
SAY.  
SAID.

*Make as if snapping some small thing with thumb and middle finger from the mouth.*

*Snapping words from the mouth.*



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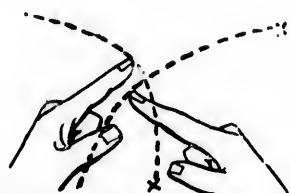
INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

T. 3.

T. 3.



*Extend both index fingers and strike one up while the other is being struck down several times or in and out alternately.*

TALKING.  
HANDS TALKING.  
SIGN TALKING.

*These index fingers are two men, but I do not know why these movements denote talking.*

T. 4.

T. 4.



*Make as if holding a coil of line or skein of yarn in the left hand and untangling it by pulling imaginary yarns in various directions.*

TANGLED.  
A SNARL.

T. 5.

T. 5.



*Touch the chin with ends of all the fingers in various places.*

TATTOO.

*Pricking color into the skin, a practice being nearly done away with.*

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INDIAN SIGN TALK.

*Gestures*

*Equivalents*

T. 6.

T. 6.



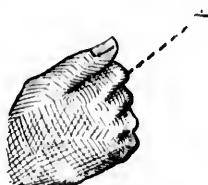
THIN.  
SHARP.

*Hold the open left hand thumb up in front and draw the spread thumb and index from ends of fingers to wrist, having the thumb inside of the left hand during the strokes*

*For thick see BACON.*

T. 7.

T. 7.



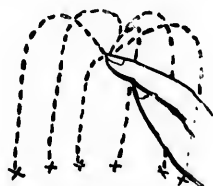
THINE.

*Close the right fist, bring it to right breast, this is possession. Now thrust the thing possessed towards heaven.*

*His referring to GOD. See HIS, etc.*

T. 8.

T. 8.



THING -S.  
ARTICLES.  
SOMETHING.

*Raise and carry over and down the right index in several arcs and in many directions.*

*Indians say "Some of things," this thing, that thing, these things, those things, etc*



INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

T. 9.

T. 9.



THY.  
REFERRING TO GOD.

*The open right hand thumb up  
carried obliquely skyward.*

T. 10.

T. 10.



TEPEE.  
WIGWAM.  
AN INDIAN LODGE.

*Place ends of thumbs and fin-  
gers together in front of face, in-  
clined by leaving the wrists apart,  
making a form of a steep gable.*

T. 11

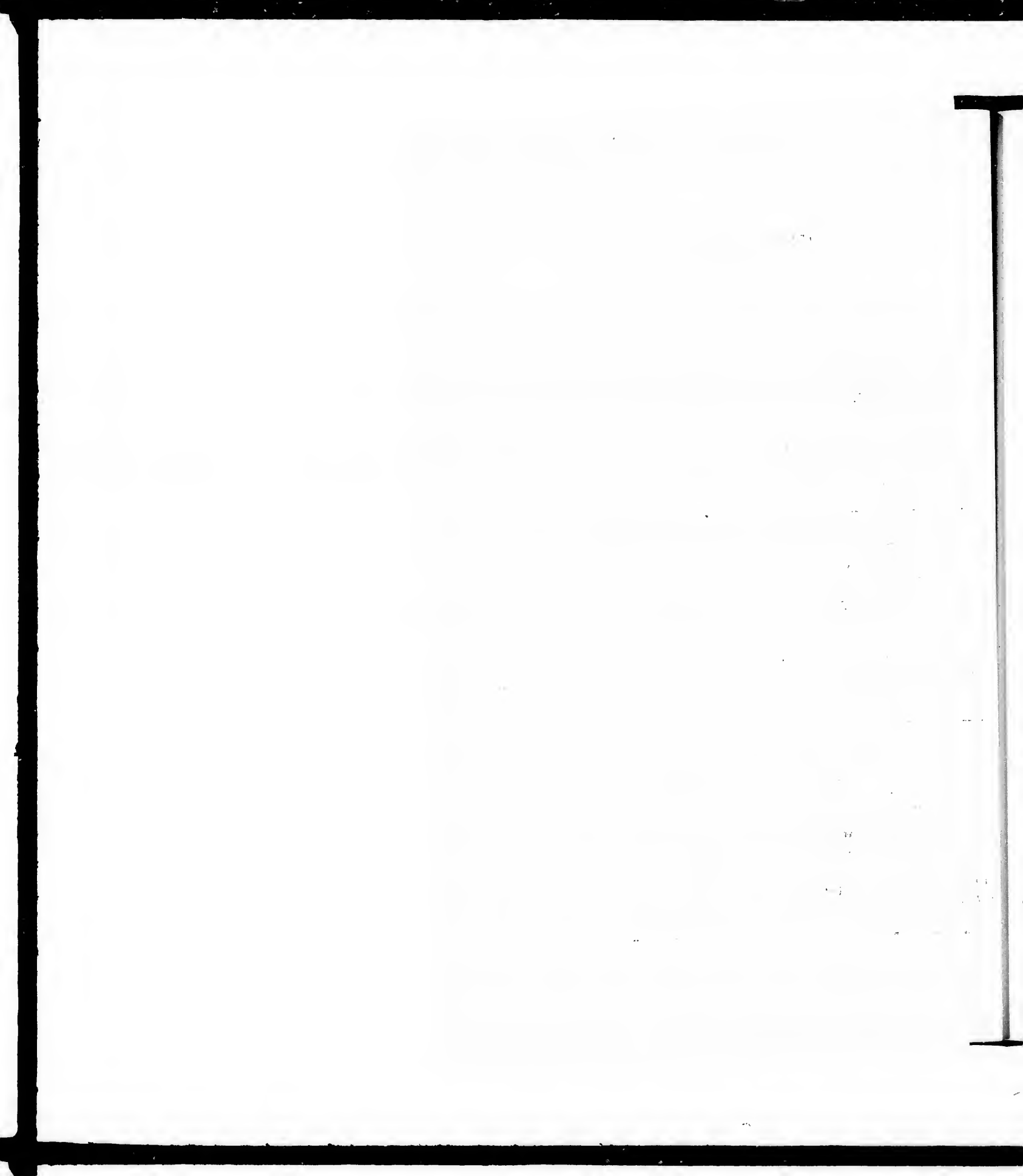
T. 11.



TELL ME.  
TALK TO ME.

*The open right hand is placed  
palm up out in front of mouth,  
then draw toward the lips with  
a quiet jerk.*

*Bring the word to me.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents*

T. 12.

T. 12.



*Rest the ball of the hand on any level surface and imitate the clicking of the telegraph machine.*

TELEGRAPH.  
TELEGRAM.

*Also refers to the telegraph as a machine.*

T. 13.

T. 13.



*Form a circle with thumb and index and talk into that opening.*

TELEPHONE,  
TRUMPET,  
A HORN.

T. 14.

T. 14.



*Extend the right index and draw it from left to right six inches out from the forehead.*

TEXAN,  
TEXAS.

*A broad-rimmed hat. The same gesture as for white man, but made well out in front.*





INDIAN SIGN TALK.

*Gestures*

*Equivalents.*

T. 15.

T 15.



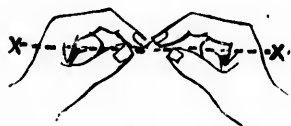
TIME.

*Elevate the right index, other fingers closed, palm out in front of forehead, and thrust up and down several times.*

*Time in the abstract. There are so many plain signs for time that this, to me, seems superfluous. I give it as I learnt it. See NOW.*

T. 16.

T. 16.



A SHORT TIME.  
MOMENTS.  
HOURS.  
DAYS.

*Close thumb and index fingers of both hands, place them end to end and draw them apart a short distance.*

T. 17.

T. 17.



A LONG TIME.

*Close thumb and index fingers of both hands, place them end to end and draw them wide apart*

*Movement is somewhat like stretching a rubber string. Can add BEHIND or AHEAD for time past or future.*

I

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

T. 18.

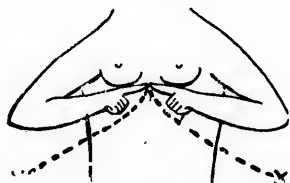


*Grasp the arm or leg and shrink toward the part.*

T. 18.

T I R E D .  
W E A R Y .  
P H Y S I C A L W E A R I N E S S .

T. 19



*Point both index fingers to breast and draw them diagonally downward apart from their respective sides.*

T. 19.

T I R E D .  
M E N T A L W E A R I N E S S .

*The heart is tired. I am tired of that matter. Monotony.*

T. 20.



*Hold the open left hand palm up in front, then lay the lower side of the right fist into it and move elbow in and out producing a sort of grinding in the palm of the left hand.*

T. 20.

T O B A C C O .

*Wild Indians smoke, but do not chew, only civilized tribes are sufficiently demoralized to indulge in that habit.*

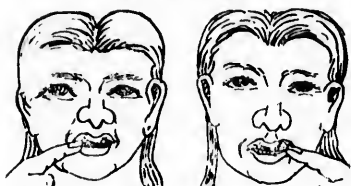
I

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

T. 21 AND 22.



*Touch the tooth or teeth and show it or them.*

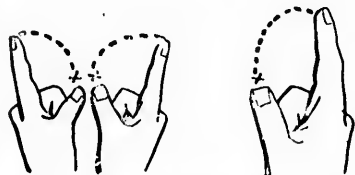
T. 21 AND 22.

THE TEETH.  
A TOOTH.

*See eye. The like signs used in such sentences as "An eye for an eye and a tooth for a tooth."*

T. 23 AND 24.

T. 23 AND 24.



*Widespread thumb and index of both hands, other fingers closed. Bring the hands together at wrists, but tipped well away from each other, then bring the ends of both index fingers down on to the ends of their respective thumbs rather emphatically.*

TRAP.  
TO TRAP.

*24 is the same gesture made with one hand only.*

T. 25.

T. 25.



*Extend both index fingers and cross the wrists, hands palms up.*

TRADE.  
EXCHANGE.  
SWAP.  
BUY.  
SELL.  
BARTER.

*To lay down things in one place and other things in another, then make a X. I will give these things (on this side) for those things (on the opposite side of the cross).*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

T. 25 AND 27.

T. 26 AND 27.



*Thrust the right index straight outward from the lips.*

TRUTH-FUL.  
TRULY.  
CANDIDLY.  
SERIOUSLY ETC.

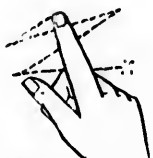
*One tongue. Straight talk, etc.*

---

T. 28.

---

T. 28.



*The right index pointed nearly straight upward is pushed zigzag right and left, advancing at the same time.*

TURKEY,  
GAME.

*This gesture is very like that for a deer, but a turkey moves his head from side to side as it runs.*

---

T. 29.

---

T 29.



*The right hand back up is sort of humped at the knuckles and moved from side to side by wrist action.*

TURTLE.  
TORTOISE.





INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

T. 30.

S. 34.



*With the thumb and index make as if jerking the beard out by the roots.*

TWEEZERS.  
 PLYERS.  
 NIPPERS.  
 PINCHERS ETC

*Some Indians are constantly pulling out any beard that starts, except small tufts at the corners of the mouth.*

U. 1.

U. 1.



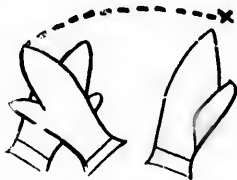
*Fork the first two fingers of the right hand, point them toward the heart and rock. Twist the wrist several times.*

UNCERTAIN.  
 UNDECIDED.  
 PERHAPS.  
 MAY BE SO.

*Always add this sign when any matter is subject to doubt or uncertainty. See IF. (The heart is not sure).*

U. 2.

U. 2.



*First lay the right hand over the left, then raise and carry the right toward the right and turn it palm up.*

UNCOVER.  
 OPEN.  
 LIGHT.  
 DAY.

I

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

U. 3.

U. 3.

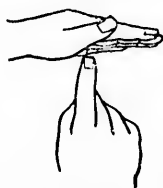


*Hold the open left hand back up in front, then thrust the open right back up entirely under, letting it show beyond the left.*

UNDER.  
UNDERNEATH.  
TO GO UNDER.  
TO GO IN.  
TO ENTER.

U. 4.

U. 4.

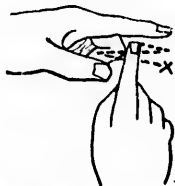


*Hold the open left hand back up in front, then hold the right index vertically under it.*

UNDER COVER.  
PROTECTION.  
SHELTER -ED.

U. 5.

U. 5.



*Hold the open left hand in front, then having the right hand index vertically under the left, move it to right and left.*

UNREADY.

*I give this as received, Never had occasion to use it. Indians would say PRETTY SOON or WAIT.*

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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

V. 1.

V. 1.



*Hold the hand before the eyes and look into it, assume an appearance of extreme satisfaction, as by a smile, etc.*

VAIN.  
HANDSOME.  
MIRROR.

V. 2.

V. 2.



*Extend the left index, hold it bent upward near the ground as **SPROUT**, then draw a spiral line near the ground with the right.*

VINE.

*If it extends upward, sign for **TREE** and continue the spiral line around the left hand which is gestured as **TREE**. See appendix under **TREES**.*

V. 3.

V. 3.



*Hold the open and bent right hand before the mouth, make as if ready to gag and thrust the hand from the mouth downward*

VOMIT.  
AN EMETIC.

I

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 1.

W. 1.



WAGON.  
WHEELS.

*The spread thumb and index  
lock up and progressed forward  
in a vertical circular manner.*

W. 2.

W. 2.



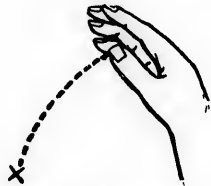
WAGON.  
WHEELS.

*The spread thumb and index  
back down progressed forward in  
a vertical circular manner.*

*To intimate a wagon approach-  
ing. The same gesture drawn  
from well out in front.*

W. 3.

W. 3.



WAIT.  
HALT.  
STOP.

*The open right hand is struck  
forward and downward rather  
emphatically.*





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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 4.

W. 4.

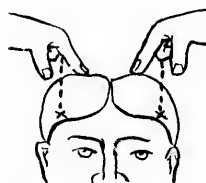


*Both open hands backs up are thrust forward while the other is drawn backward in a sort of pawing manner.*

WALK.  
TO WALK.  
WALKING.

W. 5.

W. 5.



*The loosely-flexed hands are held fingers pointed down and dropped suddenly downward toward the shoulders.*

WARM.  
HEAT.  
HOT.

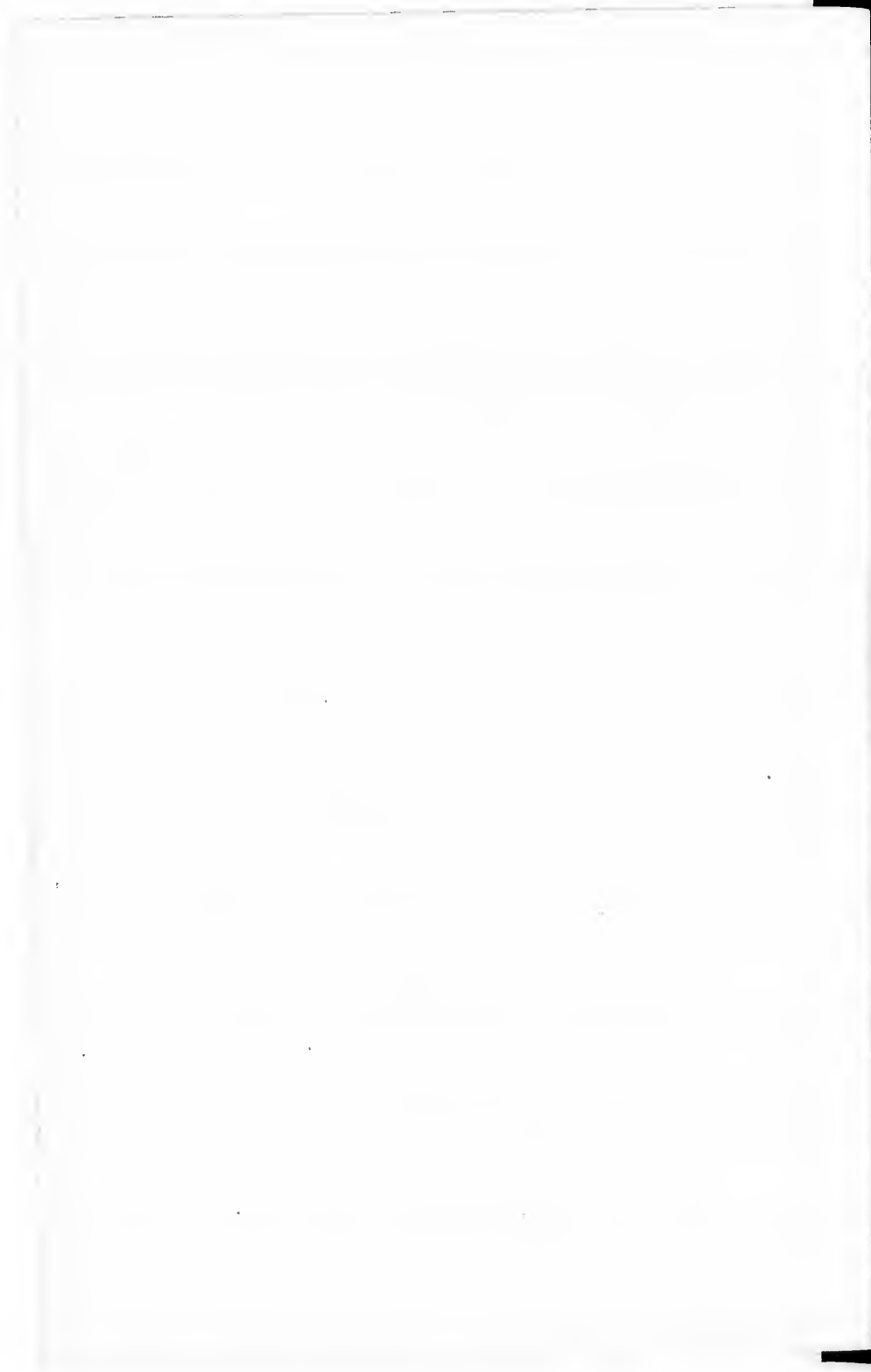
W. 6.

W. 6.



*Hook the right index and draw it downward past the nose to the breast.*

WANT.  
DESIRE



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 7.

W. 7.



WASH.  
WASH BOARD.  
WASHING.

*Stoop and thrust both fists down, drawing them back, and repeat the movement two or three times.*

W. 8.

W. 8.



WATER.  
DRINK.

*Hold the open right hand nearly cup shaped, bring it to the mouth and make as if drinking out of it.*

W. 9.

W. 9.



WENT THERE.  
ARRIVED THERE.  
WENT THERE NOT.  
WENT NEAR.

*Hold the open left hand well out in front and thrust the open right endwise against it.*

*From the end of the last move swing the open right hand back-handed to the right.*

*For went near, draw the right hand back from the left and then sign NOT*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 10.

W 10.



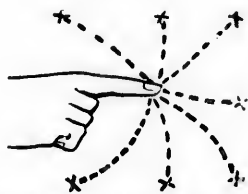
*First sign of MOUNTAIN, then thrust the end of right index against it.*

WENT TO A MOUNTAIN.  
WENT TO THE MOUNTAIN.

*For mountain, raise both fists alternately, then thrust as before.*

W. 11.

W. 11.



*Thrust the right index in several directions and assume an air of inquiry by looking intently at the party.*

WHERE.  
AT WHICH PLACE?

*Which of the places indicated?*

W. 12.

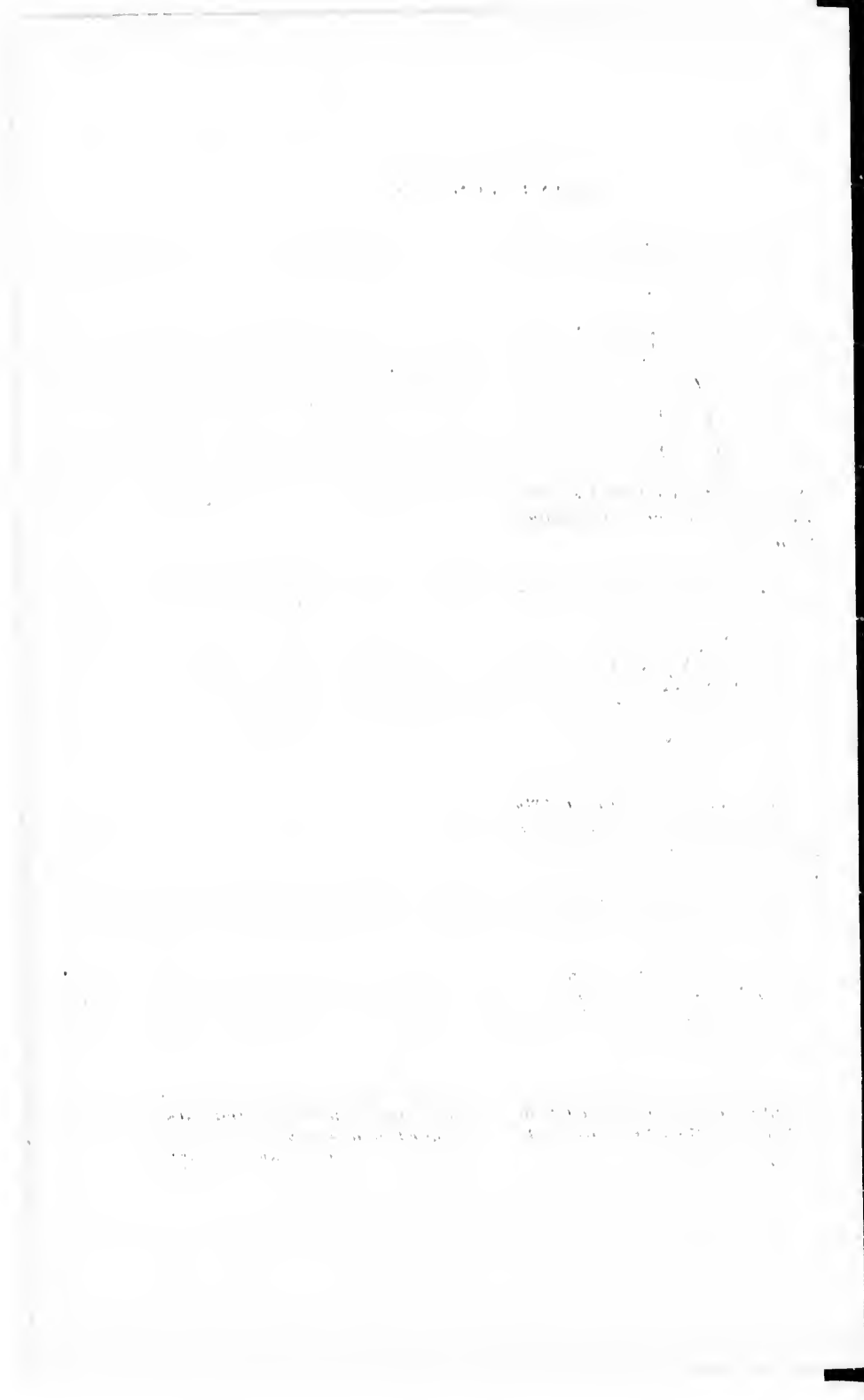
W. 12.



*Thrust the right index towards the party, this means YOU. Then draw the index back to the right shoulder and assume an inquiring look.*

WHERE ARE YOU FROM?

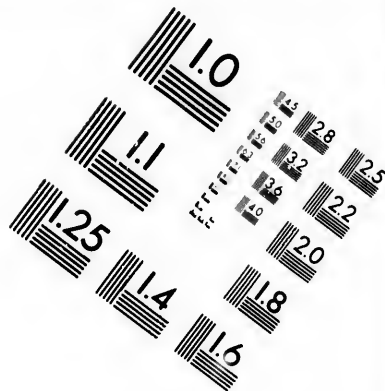
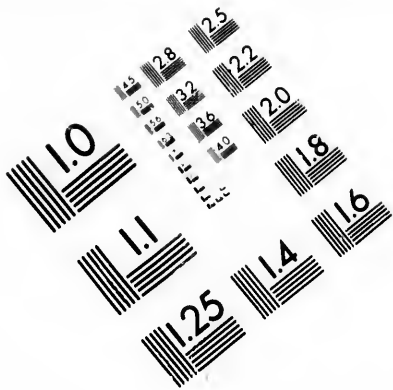
*The thrust means YOU, the drawing back means FROM and the inquiring look means WHERE.*



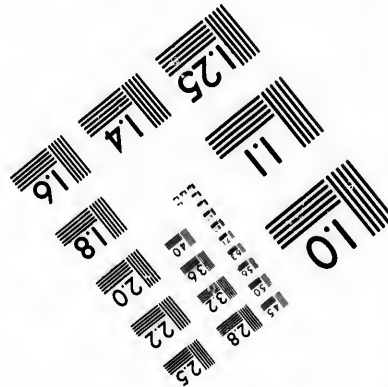
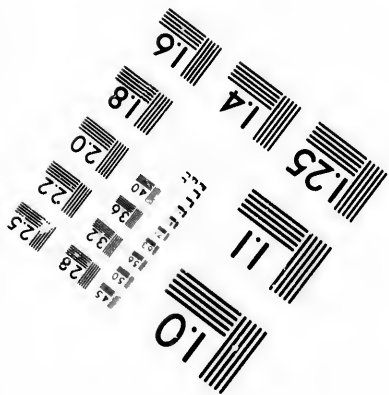
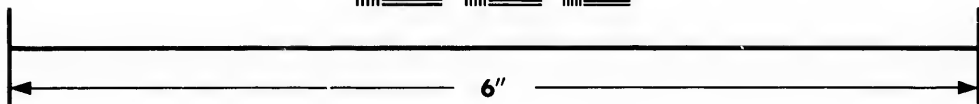
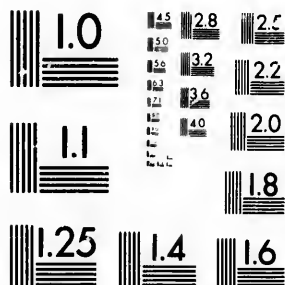
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INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 13.

W. 13.



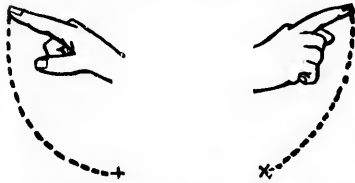
WHETSTONE.

*Extend the left index in front, then extend the right index and push it back and forth over the left.*

*To sharpen any tool by rubbing or grinding on a stone.*

W. 14.

W. 14.



WHIP.  
TO WHIP.  
A QUIRK.

*Strike either index around to the rear as a switch.*

*The gesture comes from the custom of switching the flanks of a horse while riding.*

W. 15.

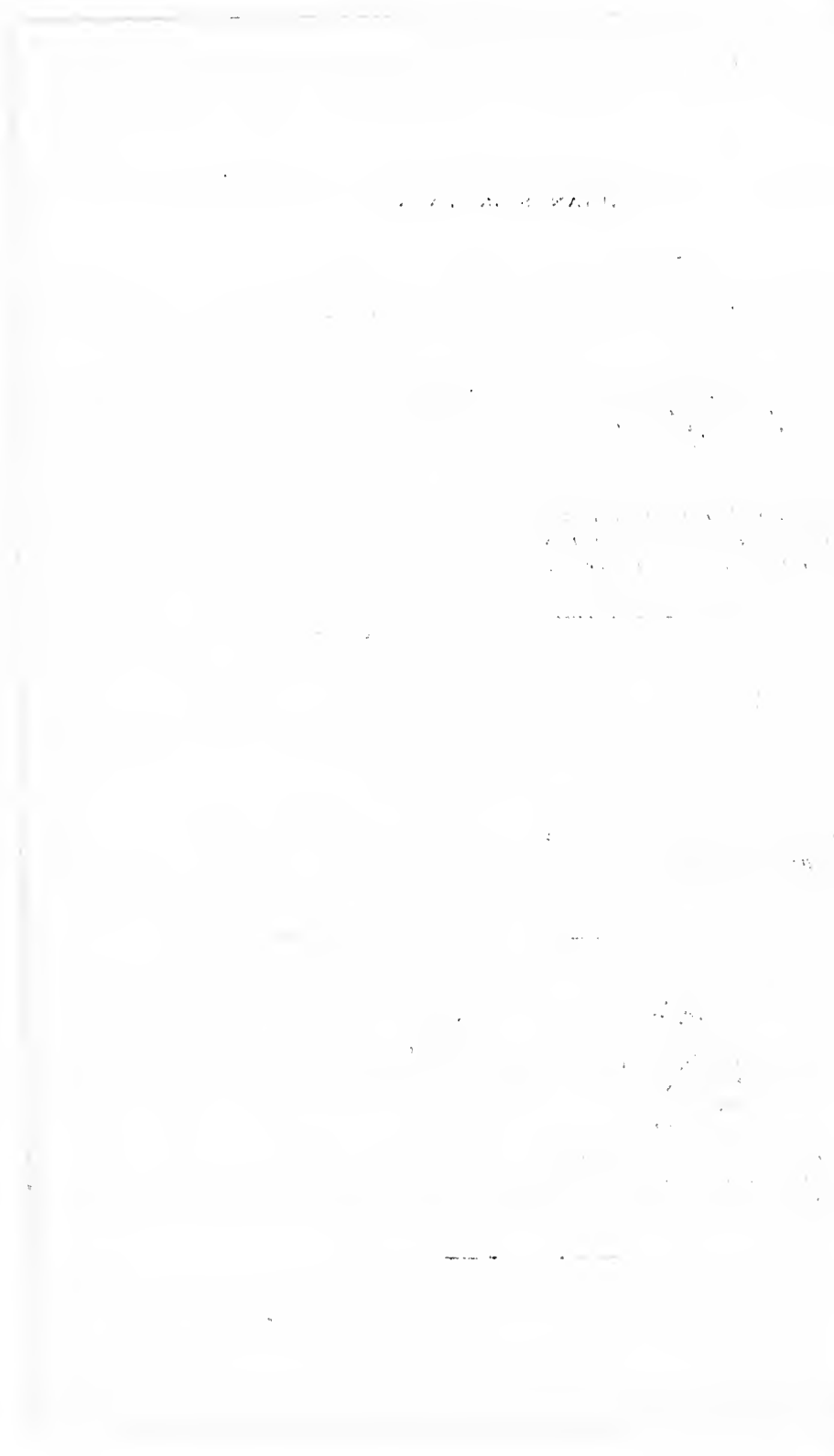
W. 15.



WHIRLWIND.  
CYCLONE  
HURRICANE.  
TORNADO.

*The open right hand is back up, fingers bent partly down, the hand being well out, then make a violent whirling of the hand in a horizontal plane.*

*All irresistible gales.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 16

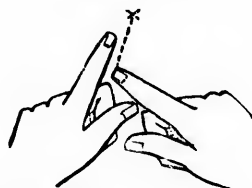


*Extend the right index vertically and dance it up and down, keeping time to a suppressed whistle.*

W. 15.

WHISTLE.

W. 17.



*First sign for TAIL, then extend the left index in front. Then with the end of right index at the middle joint of the left, strike it towards and past the end of the left.*

W. 17.

WHITE.

*The tip of a deer's tail is white.*

W. 18.

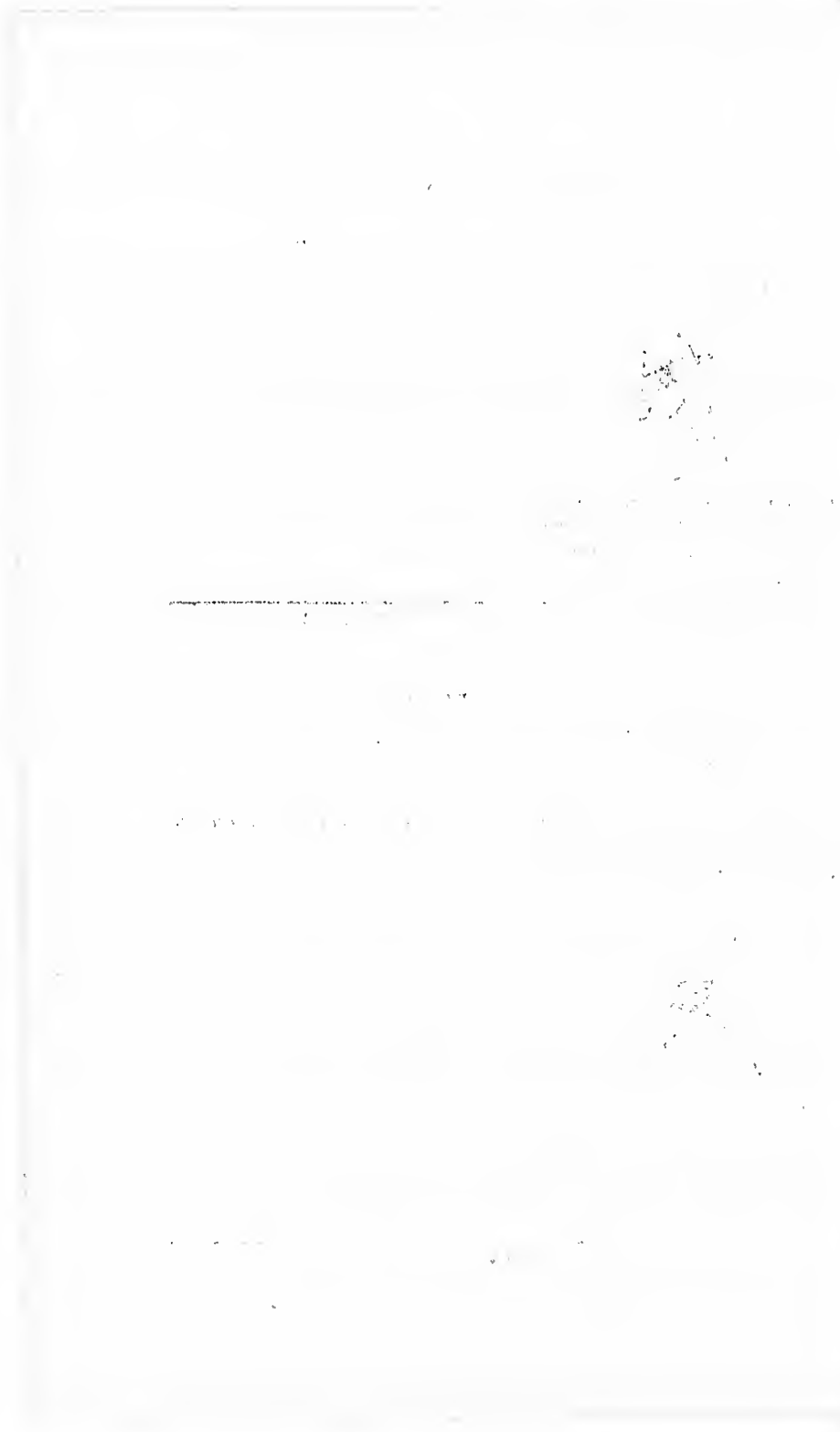


*Draw the index or the whole hand back up across the forehead. See TEXAN.*

W. 18.

WHITES.  
WHITE MAN.

*Whites wear hats and the index indicates the hat rim. A colored man is A WHITE MAN BLACK.*



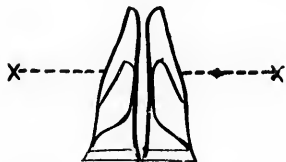
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 19.

W 19.

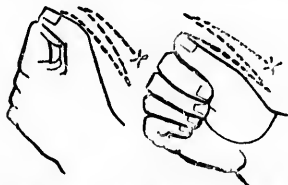


WIDE.  
WIDTH.

*Both open hands placed palm to palm in front are drawn wide apart*

W. 20.

W. 20.



WILL.  
MUST.  
CAN.  
SHALL.  
I WILL ETC.  
MAKE EFFORT.  
TRY ETC.

*Both fists are moved back and forth several times at each side about as high as the breasts, the whole person assuming a determined aspect.*

W. 21.

W. 21.

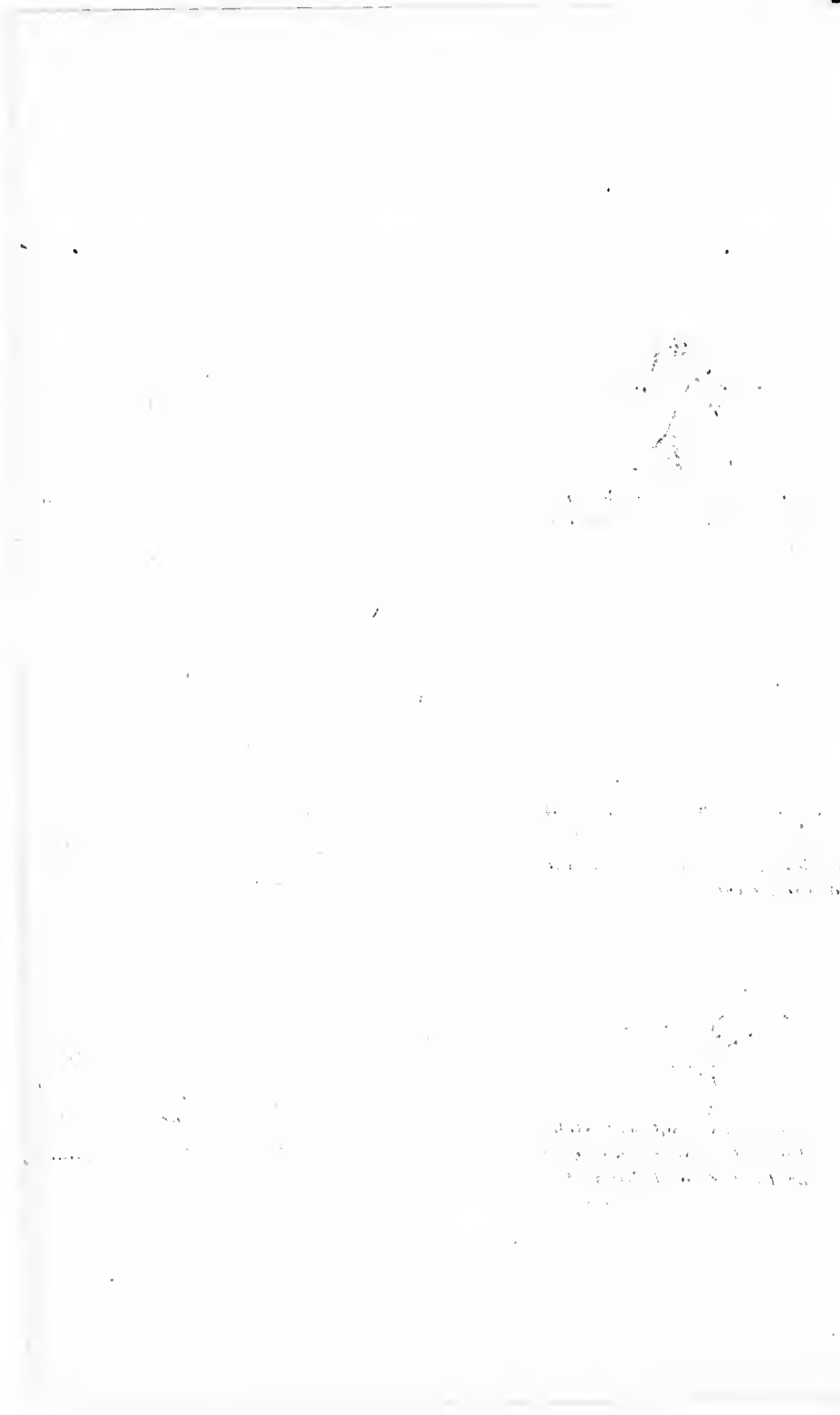


WINGS.  
FLY.  
A BIRD.

*Flop the hands up and down by wrist action in imitation of the wings of the bird you refer to.*

*Flop the hands, lively or slowly, for swift or slow birds. Can distinguish domestic fowls by PECKING and by COLORS, etc.*





19

...

...



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 22.

W. 22.



*Fork the first two fingers of the right hand, hold them over the right ear, then move them forward one stroke only.*

WISE.  
WISDOM.  
CUNNING ETC.

*The sign of a fox or wolf moving forward, these being considered very discreet.*

W. 23.

W. 23.



*Hold the open left hand back up in front, then extend the right index and hold it under the left hand all pointed in one direction.*

WITH.  
TO BE WITH.

*Used passively or with no movements.*

W. 24.

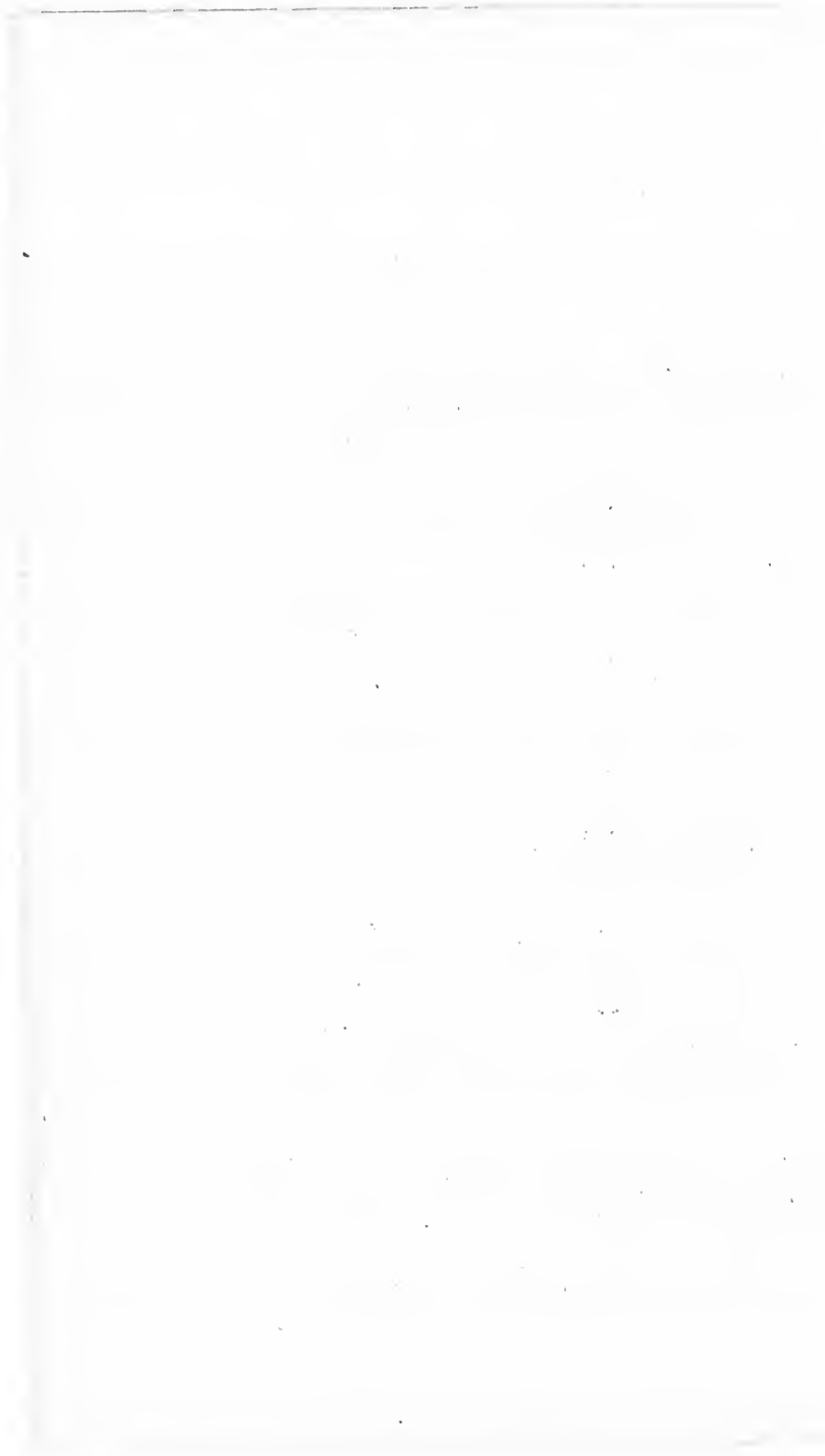
W. 24.



*Hold the open left hand back up in front, then place the first finger of the right hand under it, fingers all pointed one way, and move both together in various directions.*

WITH.  
I LIVE WITH.  
ONE WITH OTHERS.

*One moving about with others.  
See WE WITH.*



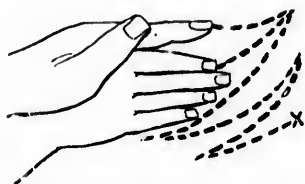
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 25.

W. 25.



WE WITH.  
WE LIVE WITH.

*Hold the open left hand back up in front, then bring the open left thumb up under it, fingers all pointed one way, and all moved together in various directions.*

*Several moving about with several others, as one family living with a different tribe or band.*

W. 26.

W. 26.



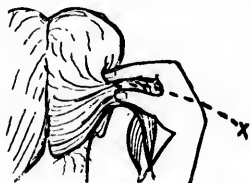
WOMAN.

*Bend the fingers palm to head and draw them downward rather quick.*

*This is one way of indicating LONG HAIR. See W. 27.*

W. 27.

W. 27.



WOMAN.  
LONG HAIR.

*Take hold of the hair and make as if stretching it out to considerable length.*

*This is also another way of indicating LONG HAIR. Women usually wear their hair long.*



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 28.

W. 28.



WORK - ING.  
MAKE - ING.  
PLOW - ING.

*Both hands thumbs up, palms near each other, are held out in front and moved in an upward, outward manner several times.*

*This is taken from holding the plow, also hands must move or work to make things.*

W. 29.

W. 29.



WRITE - ING.  
HISTORY.  
TREATY.

*Hold the open left hand palm towards the face, then make motion of writing in that palm.*

*Any written agreements, note or letter.*

W. 30.

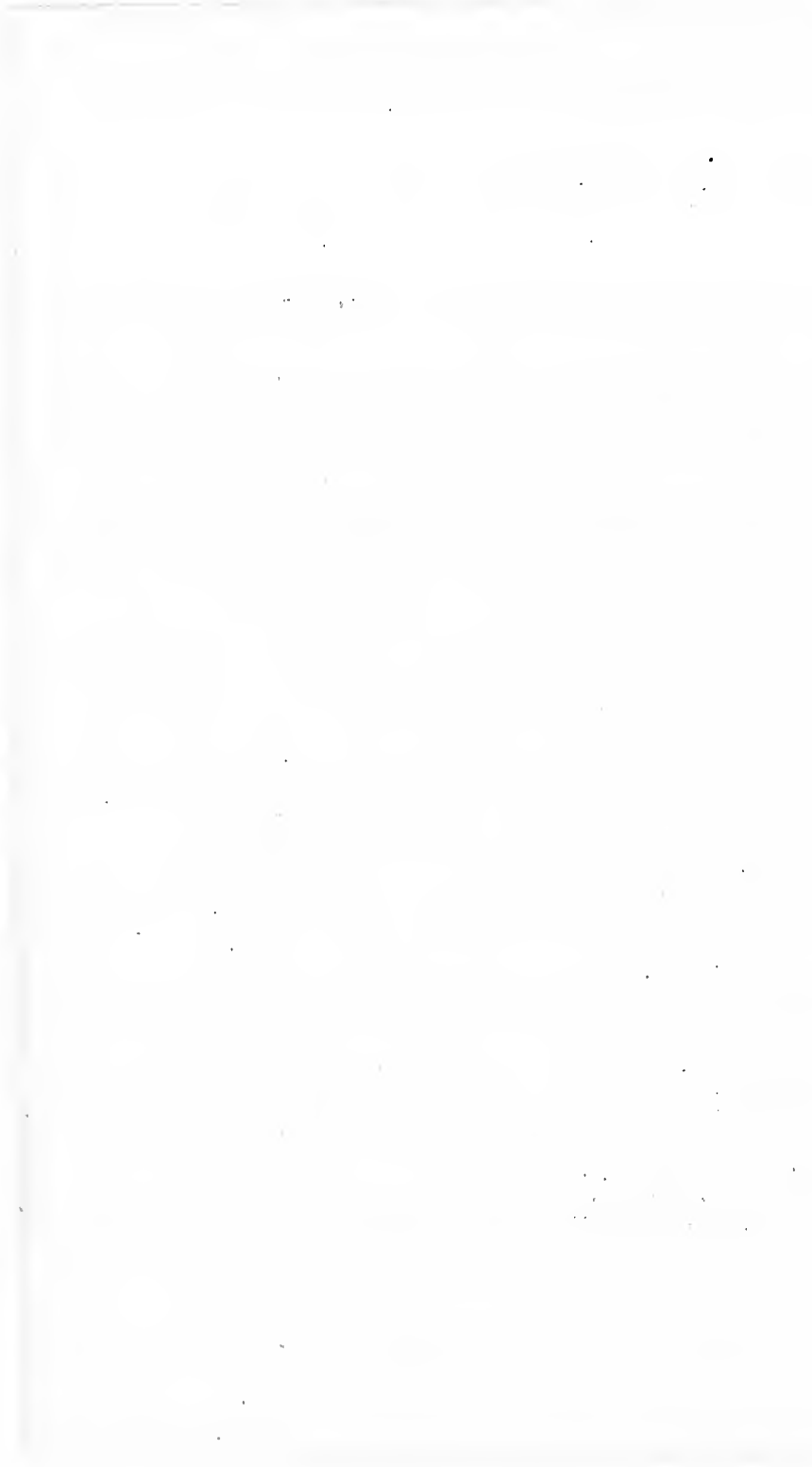
W. 30.



WOLF.  
A FOX.

*Fork the first two fingers of one or both hands, hold above the ear*

*Sharp ears.*



*f*  
*s*  
*t*  
—  
  
*S*  
—

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

W. 31.

W. 31.



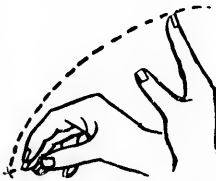
*Motion of rubbing a round spot of paint on the cheek*

WICHITA.  
RED.

*Tribal sign for Wichita Indians.*

Y. 1.

Y. 1.



*Elevate the right index and thumb at right side of head, then strike it forward and down. Close them at end of downward stroke.*

YES  
ASSENT.  
EVEN SO!  
I AGREE WITH YOU.

*This is a sign of a man making a bow. Indians use this gesture a great deal. In the PIC YES or I certainly will, the gesture is made while standing, and with a very large sweep.*

Y. 2.

Y. 2.



*Hold both fists in front, shiver, shaking the fists up and down.*

A YEAR.  
ONE COLD.  
A WINTER.  
AGE ETC.





*d*  
*re*  
—  
*n*  
*ri*  
—  
*pu*  
—

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

Y. 3.

Y. 3



*Elevate both index fingers and dance them up and down on their respective sides of the head.*

YOUNG FOLKS.  
ENJOYMENT.  
DANCING.  
A BALL.

*Remember that these index fingers represent people in some sense all the way through the sign language.*

Y. 4.

Y. 4.



*Make as if taking hold of both nipples and drawing the right to right and the left to left*

A YOUNG WOMAN.

*A nursing woman is shown by placing both fists on the breast and project bust to front, a pregnant woman, by sign of GROS VENTRE.*

Y. 5.

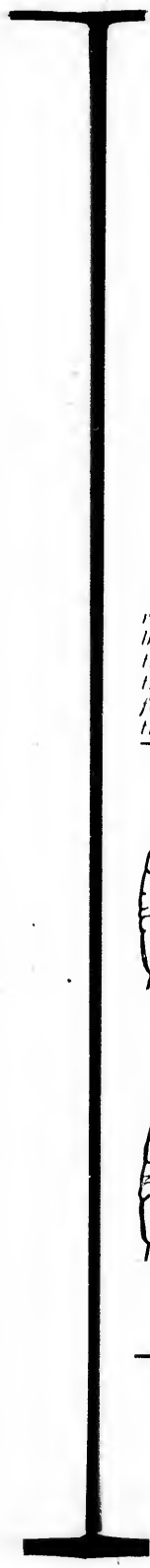
Y. 5.



*Point the right towards the party.*

YOU.  
YOURSELF.

*Sometimes, but not properly, as yours. I tried to avoid this by pointing the whole hand, but Indians would not accept the change. See thine, his, etc.*



re  
be  
the  
the  
for  
the



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

*Numbers.*

*Counting.*

1.



ONE.

*Counting from 1 to 10 begin by raising the little finger (I usually begin with the left hand) for 1, then add the next finger for 2, then the middle for 3, then the forefinger for 4, then add the thumb, making the first 5.*

See ACCOUNT.

*Numbers.*

*Counting.*

2.

3.



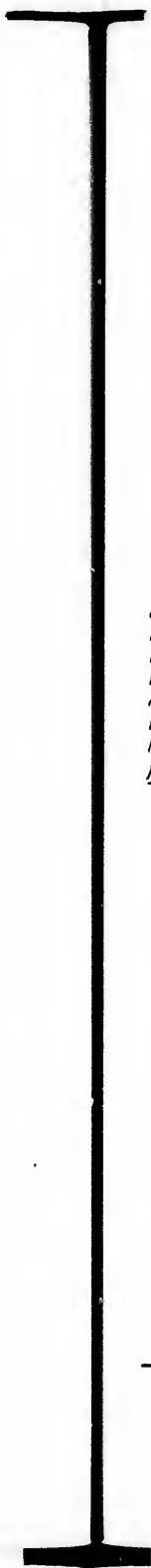
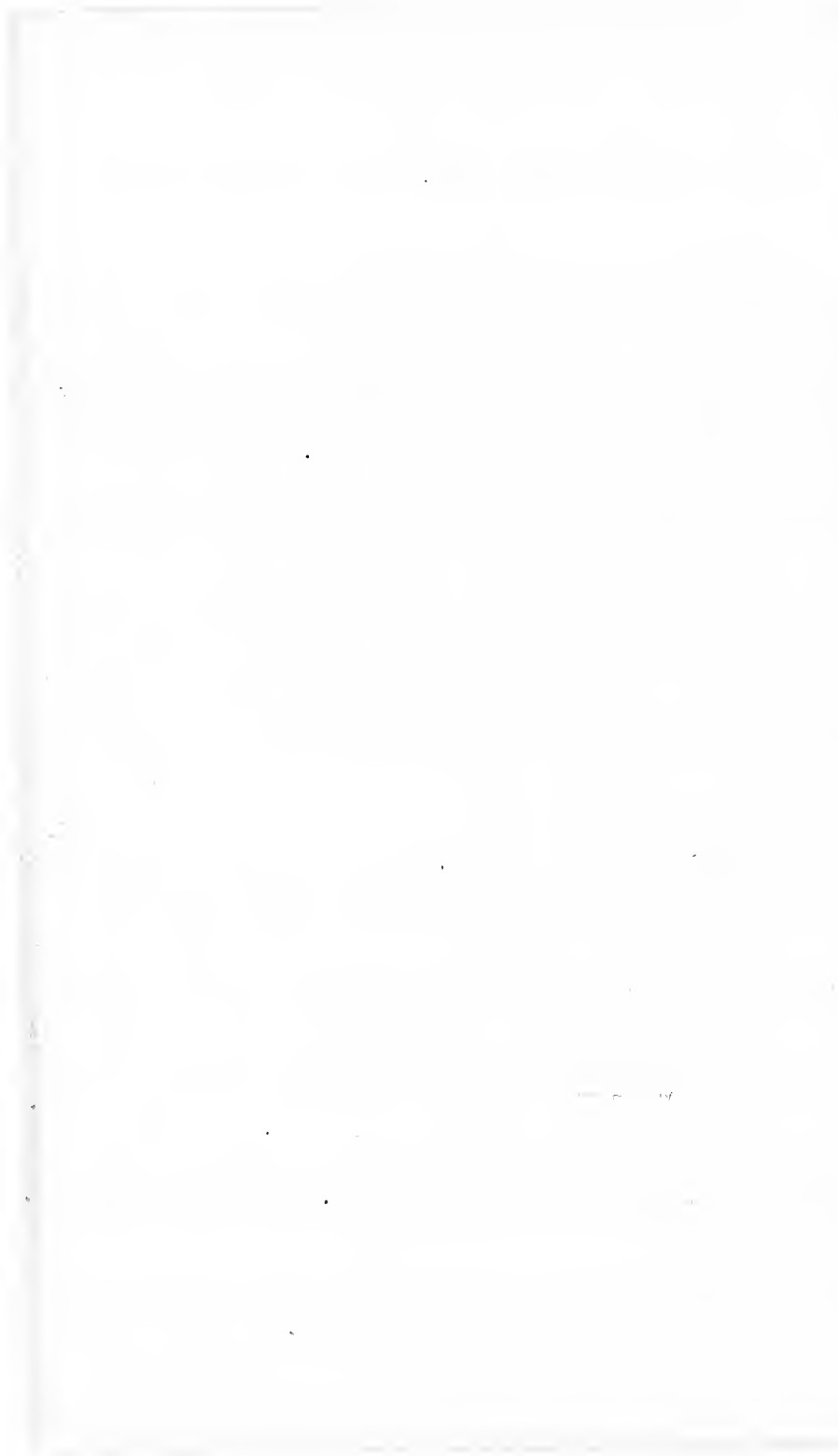
TWO, THREE.

4.

5.



FOUR, FIVE.



*cl  
la  
la  
a  
la  
la  
li*

INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

*Numbers.*

*Counting.*

6



SIX.

*Hold the open left hand vertically back to face, then add the thumb of the right touching the left thumb, the other fingers of the right hand being closed. Now add the forefinger of the right to the thumb and on up to 9, then both spread hands held vertically for 10.*

*Numbers.*

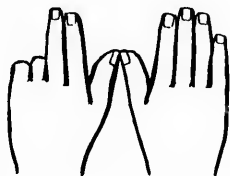
*Counting.*

7.



SEVEN.

8.



EIGHT.



*L*  
*rai*  
*do*  
*or*

INDIAN SIGN TALK.

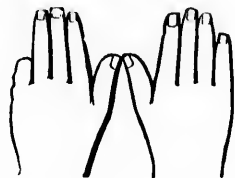
*Gestures.*

*Equivalents.*

*Numbers.*

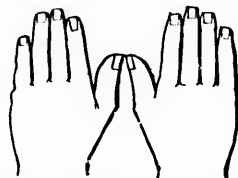
*Counting.*

9.



NINE.

10.



TEN.

*See other ways for 10.*

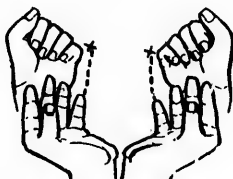
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*Numbers.*

---

*Counting.*

10.



TEN.

*Both hands palms up, push out, raise and clench the fingers shut; do this for every 10 up to 100 or more.*

*This is most used.*





*1/*  
*1/*

*si*  
*u*  
*ci*

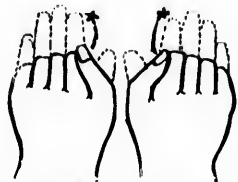
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

*Numbers.*  
10.

*Counting.*



TEN.

*Both hands backs up; raise, push out and clinch to fist once for every 10.*

*See another 10.*

*Numbers.*  
10

*Counting.*



TEN

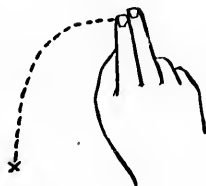
*Elevate the right index to right side of the head and strike it forward and down in a fourth of a circle.*

*This way is best in large numbers.*

*For 20, use two fingers, for 30, 40, 50, 60, 70, 80, 90 and 100, add a finger for every 10.*

*Numbers.*  
20.

*Counting*



TWENTY.



INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

*Numbers.*

*Counting.*

30.



THIRTY.

40.



FORTY.

---

*Numbers.*

---

*Counting.*

50.



FIFTY.

*See 60.*

*(I Wichita showed me several other ways to count up to 10, but they are more curious than practical; therefore, I will not make diagrams, and without them, they could not be clearly explained).*



INDIAN SIGN TALK.

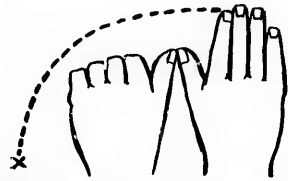
*Gestures.*

*Equivalents.*

*Numbers.*

*Counting.*

60.



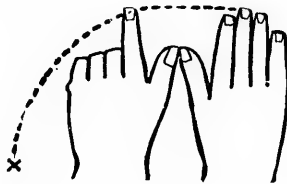
SIXTY.

*Hold the open left hand vertically in front, add the thumb of the right, (the other fingers being closed as in 6). Now strike both over to the left in a large quarter circular movement. Add as many fingers as there are 10s up to 100.*

*Numbers.*

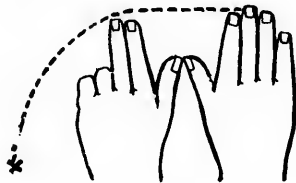
*Counting.*

70.



SEVENTY.

80.



EIGHTY.



—  
*cto*

*in*  
*kn*  
*rig*  
*sp*  
*on*  
*or*  
*be*  
—

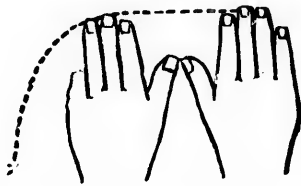
INDIAN SIGN TALK.

*Gestures.*

*Equivalents.*

*Numbers.*  
90.

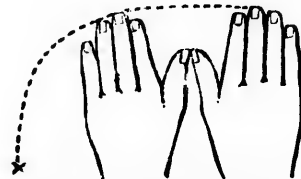
*Counting.*



NINETY.

100.

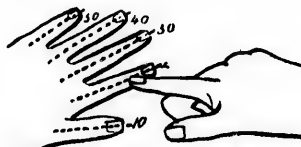
ONE HUNDRED.



*See other ways of counting by  
10s and 100s.*

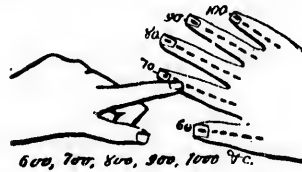
*Counting by 10s, 100s, 1000s,  
etc.*

*Counting by 10s, 100s, 1000s,  
etc.*



*Or, 100, 200, 300, 400, 500,*

*Hold the spread hand back up  
in front, then begin at the  
knuckles and draw the end of the  
right index along the backs of the  
spread fingers of the left hand,  
each stroke counting 1, 10, 100  
or 1000, whatever may have  
been understood.*



*600, 700, 800, 900, 1000 &c.*

*Having counted off up to 50 or  
500, etc., on the left hand, count  
off the other 10s, 100s or 1000s,  
on the right.*

*Other methods prevail as by  
counting sticks, seeds, pebbles, etc.*



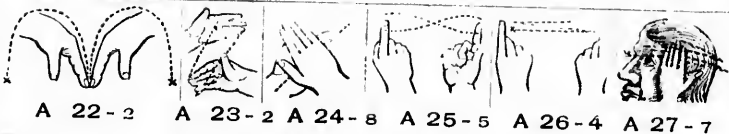
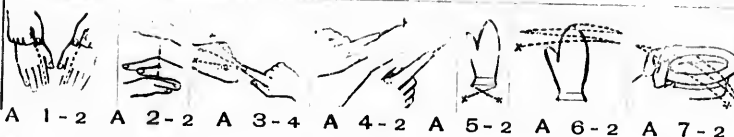
U  
A  
T  
A

## INDIAN SIGN TALK.

*Two useful points are attainable by this arrangement, one is the opportunity to test ones memory of the diagrams in the body of this work; the other is important to translator who need to know just how much length of base each sign will occupy on the lines, so as to be guided as to how much matter can be gotten into a page, or line; also, it will be the readiest reference for the compositor who may be entirely ignorant of signs, and compelled to set by number alone, giving the result intended by the translator*

*The small figures show how many of that sort in the font*

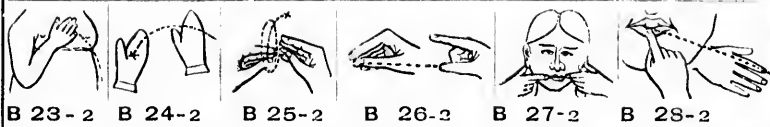
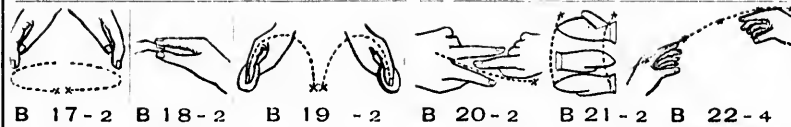
### MEASURES OF SMALL SIGN-TYPE. A.





INDIAN SIGN TALK.

MEASURES OF SMALL SIGN-TYPE. B.



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C

INDIAN SIGN TALK.

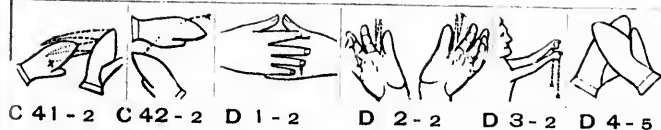
MEASURES OF SMALL SIGN-TYPE. B.



MEASURES IN C.



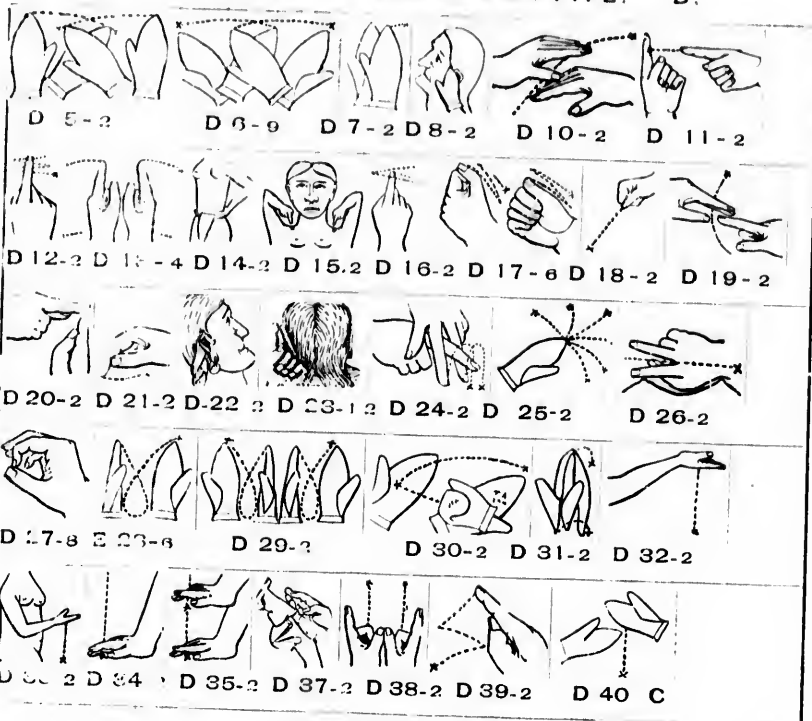
MEASURES IN D.





INDIAN SIGN TALK.

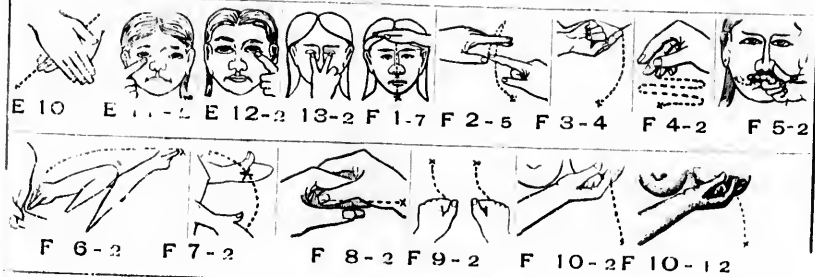
MEASURES OF SMALL SIGN-TYPE. D.



MEASURES IN E.



MEASURES IN F







INDIAN SIGN TALK.

MEASURES OF SMALL SIGN-TYPE. F.



F 11-2 F 12-2 F 13-2 F 14-2 F 15-2 F 16-2 V 17-2



F 18-2 F 19-2 F 2-20 F 21-2 F 22-6 F 23 A



F 24-8 F 25-2 F 26-2 F 27-2 F 28-2 F 29-2 F 30-8 F 31-8

MEASURES IN G.



F 32-8 G 1-2 G 2-2 G 3-6 G 4-8 G 5-2

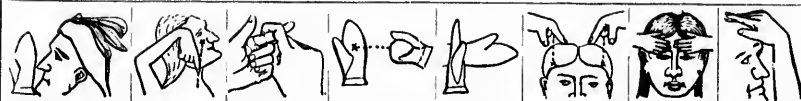


G 6-2 G 7-2 G 8-12 G 9-14 G 10-2 G 11-11 G 12-2

MEASURES IN H.



G 13-2 G 14-6 G 15-2 G 19-2 G 17-6 G 18-2 H 01-2 H 1-2 H 2-2



H 3-2 H 4-2 H 5-2 H 6-2 H 7-2 H 8-2 H 9-2 H 01-2

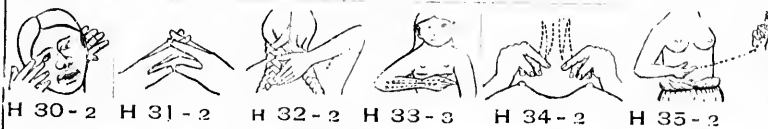


H 11-7 H 12-2 H 13-7 H 14-2 H 15-4 H 16-12 H 17-2

I

INDIAN SIGN TALK.

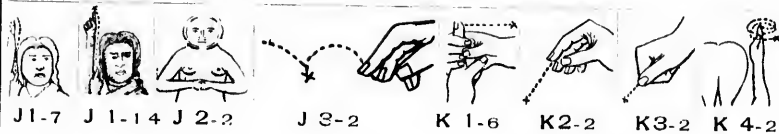
MEASURES OF SMALL SIGN-TYPE. H.



MEASURES IN I



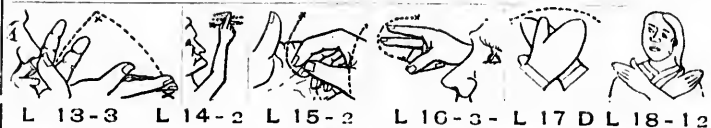
MEASURES IN J AND K.



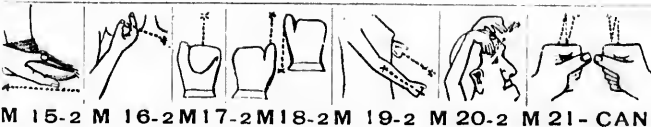
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INDIAN SIGN TALK.

MEASURES OF SMALL SIGN-TYPE. L.



MEASURES IN M.



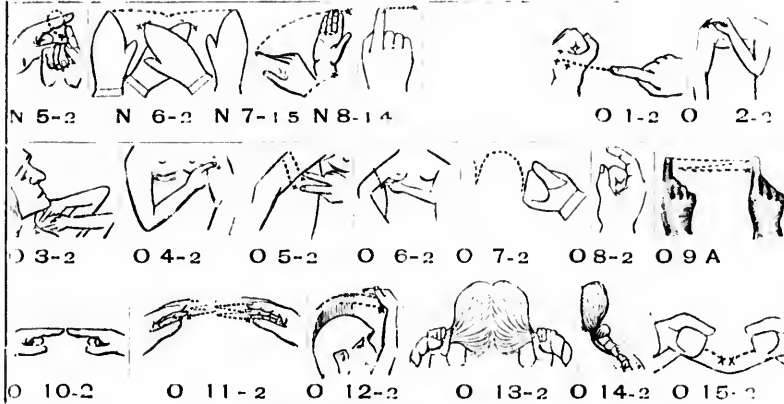
MEASURE IN N.



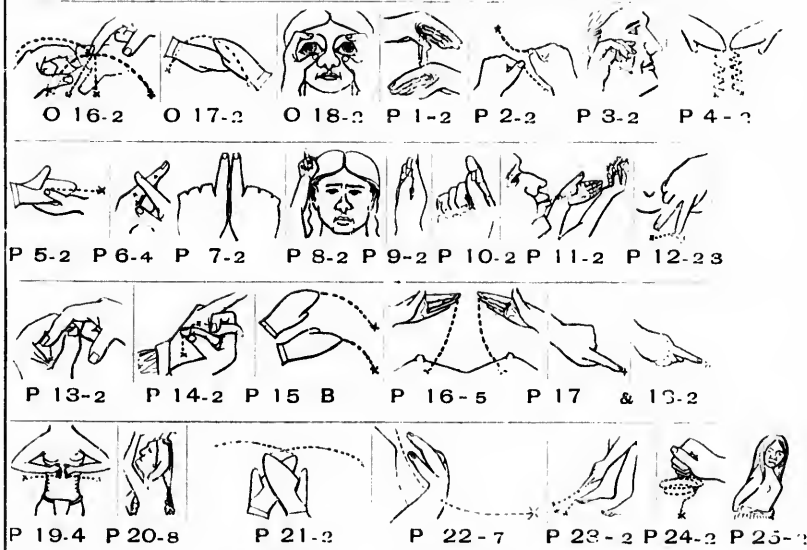


INDIAN SIGN TALK.

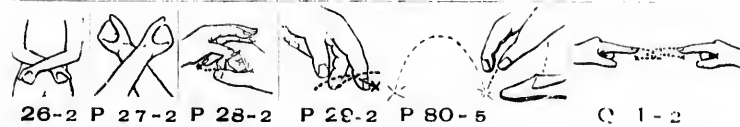
MEASURES OF SMALL SIGN-TYPE. O.



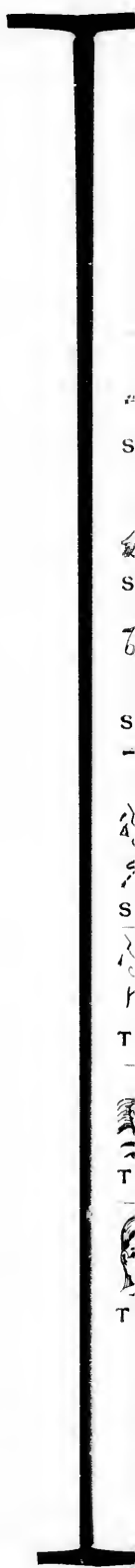
MEASURES IN P



MEASURES IN Q.







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T

INDIAN SIGN TALK.

MEASURES OF SMALL SIGN-TYPE. S.



S 39-2 S 40-6 S 41-2 S 42-10 S 43-23 44-2



S 45-2 S 46-2 S 47-2 S 48-2 S 49-5 S 50-2 S 51-2



S 52-2 S 53-6 S 54-2 S 55-2 S 56-2 S 57-2 S 58-2

MEASURES IN T.



S 59-2 S 60-2 S 61-2 T 1-2 T 2-14 T 8-2 T 4-2



T 5-2 T 6-2 T 7-12 T 8-8 T 9-5 T 10-2 T 11-2



T 15-2 T 16-2 T 17-8 T 18-2 T 19-2 T 20-2

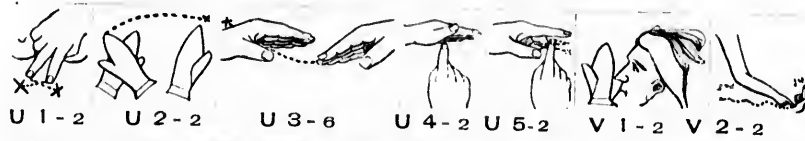


T 21-2 T 22-2 T 23-2 T 24-2 T 25-2 26-4 T 27-2 T 28-2 T 30-2

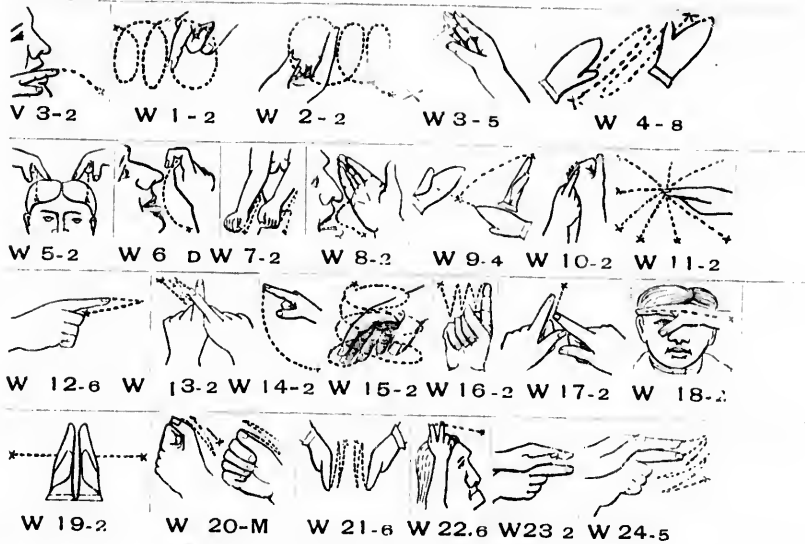


INDIAN SIGN TALK.

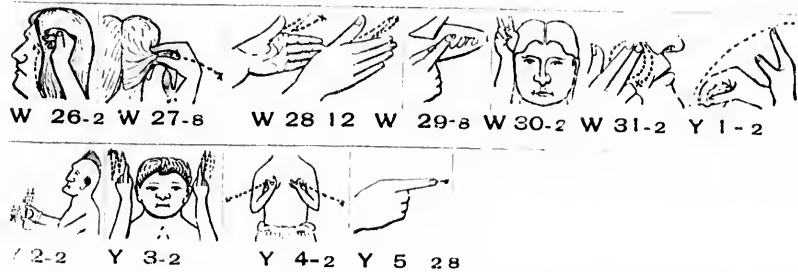
MEASURES IN U AND V.



MEASURES IN W.



MEASURES IN Y.



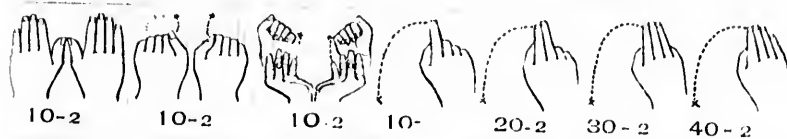


5

C

INDIAN SIGN TALK

MEASURES IN NUMBERS.



END OF MEASURES IN THE  
FONT OF SMALL DIAGRAMS.



## INDIAN SIGN TALK.

### APPENDIX.

*A few words may be useful in understanding the line of movement:*

1. *All lines proceeding over the end from the body (except from profiles, etc.) go upward on the paper. See GOOD, I KNOW, etc.*

2. *Lines that cross each other show a twist of the wrist. See QUANDARY, ACCOST, etc.*

3. *If hands change position, or are turned over, both positions are shown, the first at the commencement, and the last at the end of the movement. See day, night, not, bitter, yes, etc. The X shows the end of movement. A X in a line shows a stop in the movement which may continue in the same direction, or change the direction.*

*See MUST NOT, LEAD, etc. Curves are indicated plain enough in the diagrams.*

*Several gestures have been purposely omitted and some overlooked. A few of these overlooked are here inserted, while some which are not yet electrotyped will be sufficiently plain by description.*

*There are nearly 700 different gestures, while only about 560 odd have been considered useful enough to pay expenses. Of course, it is not to be expected of me to give picture illustrations of the many vulgar gestures.*

*These can be learned without trouble from some young Bucks whose tastes run in that direction.*

#### ATTEMPT, TRY, I MUST, I WILL, I AM DETERMINED BEGIN



*Brace yourself, clench the fists, forearms horizontal and fists to front. Then assume a determined facial expression, and move the fists to and from past the sides with considerable vim.*

*Assume a determined look. The more energy that can be put into this gesture, the more forcible will be the idea. See I MUST and I WILL.*

#### RACON FAT THICK SIDE-MEAT.



*Hold the left hand thumb up in front, then draw the right hand astride the upper edge of the left hand, having the right thumb inside of the left hand.*

#### BIRD BAT WINGS FLY



*Motion of flapping the hands as wings, by wrist action.*

**BUT.** *Point to right oblique; hold it thus a second, then jerk it back.*



*(As a conjunction).*





INDIAN SIGN TALK.

**CANDY.** Hold the left index vertically, then carry the end of the right index against it at the knuckle joint and from there around the left index in a progressive spiral movement to past the end of it.  
Add signs TAST and GOOD



**COUPULATION.**



**COUNT ONE BY ONE, TWO BY TWO.**



etc. (See count coup).

**PRETTY.** See HANDSGME.



**PUSH.** The same gesture as ATTEMPT, TRY, MUST, CAN, WILL etc. they are all related to DETERMINATION, but in print, one form of figure may stand for ATTEMPT, one for BEGIN one for MUST etc.



I do not propose to settle such points without consultation with the authorities, (sign talking Indians).

**PREGNANT.** The same gesture as for GROS VENTRE.



**EARLY, SUNRISE, MORNING.** Sign of sun well down to the left side of the person, (the wide spread thumb and index represents the sun), some use the circular opening of thumb and index for SUN.



**HOTEL, EATING HOUSE, RESTAURANT.** Firts sign of eat by making believe putting something into the mouth, then interlock the ends of fingers of both hands as HOUSE.



**SADDLE.** (No cut). Elbows are closed to their respective sides of body, hands closed to fists, then keep the elbows in place while moving the wrists as far apart as convenient.

**STAR TO STAR.** The widespread thumb and index of left hand as SUN is held up in front, then the right is held in the same manner up to the right. Then the left index is moved from its first position until its end touches the SUN, being shown by the spread thumb and index of the right hand. A star is a LITTLE SUN. A star also TWINKLES. (Sign of fire held towards the sky).




**A QUANDARY.** Hold the right hand in front of the breast and rock it two or three times by wrist action.



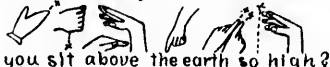
I do not know what I will, shall, or ought to do.

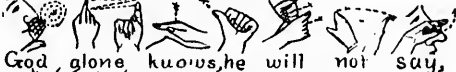


INDIAN SIGN TALK.

winkle twinkle little star, up above the earth so far.


What makes you twinkle? tell me why

you sit above the earth so high?

God alone knows, he will not say,

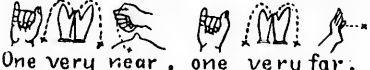
Maybe so I walk one day

The road whites call the milky way.

For as all the Indians know.

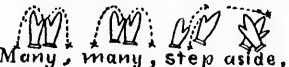
That road to hunting countries go,

Like stepping stones, from star to star,

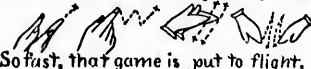
One very near, one very far,


Making indian walk with care,

And many men arrive not there.

Many, many, step aside,

Down, down eternally he glide,

So fast, that game is put to flight,

Heaven and earth pass out of sight.

All! All! is dark; man does not know

The country, where so many go.

THE INDIANS'  
LITTLE STAR

*This is one of the first trial plates, made more to test the size of diagrams than as an article for circulation*

*There are some signs in it which had letter been changed. Notably, for the sign for ETERNALLY, it is better to use that used in the Vocabulary for ALWAYS. Others will need criticism, but, on the whole, it is a good beginning in sign printing. The original was three times larger.*

*Pages of matter may be set up in the type sign, and a clean copy made. This clean copy can have its lines gone over with a pen and black India ink, then a photoplate made of reduced size for extensive work.*

*The above came into my mind, one Christmas Eve:*

*I made the diagrams in the black type, and printed it the next day, but so poorly that it led me to change.*

*Tu-go-nom-pa-shi.*



He said.



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## WOLF AND WHITE MAN

Along time ago walking road comanche country I saw Kiowa soldier  
 coming riding cattle driving. pretty soon we meet. I told  
 Kiowa me tired. We sit down converse. soon we part Kiowa riding  
 me walking I arrive at Red chief's stop. After a little maybe so I go  
 three Kiowa soldier came to that place. he see me sitting there told Indian  
 he saw me walking road very tired. Kiowa said  
 perhaps I (was) like wolf lame. of some confiding white man. T. R. W.  
 He said. A wolf hungry walking road hunting food seeing  
 away back white man coming riding. Wolf begin to walk very lame. he  
 lied to white man, said he (was) lame, go fast not. ride s-l-o-w.  
 White man he ride very s-l-o-w talk good with wolf.  
 After a little white man pitying wolf, dismounted, told wolf horse  
 sit on ride. Wolf riding, white man walking, wolf talking very  
 nice. Pretty soon arrive at a forest, wolf whip horse go fast, white man  
 astonished walking road all alone. Kiowa soldier said, maybe so  
 I the same as wolf, talk very tired, if Indian give  
 a horse, perhaps I walk a little time Indian with all  
 After a little whip horse, go fast Indian see me more not.

### EXPLANATION

The story here called "Wolf and White Man" was told to a crowd of Indians who were waiting to have their tickets for ration made out by the who were sitting at table in the same room.

Of course, there were no spoken words; all was in their own way of doing business, and telling each other things before the very eyes of the white people, who were none the wiser for what they could see.

I determined to preserve the story, and some day I would give it to those same Indians in print.

I told them I would and I seem to be on a fair way to do it.

I consider this example as small as is practical to interline.

In-go-nom-pa-shi.



#### HOW A. INDIAN READS SIGN PRINT.



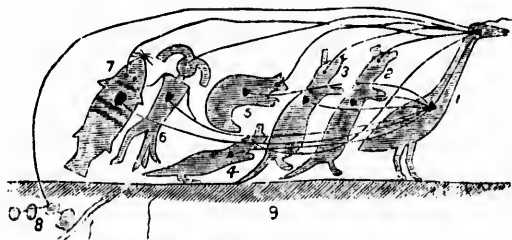
*Walking.*  
he makes an Indian sign, which if he did not recognize at sight he cannot fail to know as he makes the well known gesture.

*The open hands, backs up, in front of the breast, one walks (moves) forward, while the other walks (is drawn) backward toward the body in sort of a sawing movement, back and forth two or three times.*

*To teach the Indian sign reading from paper, he is told that the line is road, and that the hands walk in the road. When he knows this he puts his hands in position indicated in the diagram and makes them walk (move) on the road (line) toward the X, and*

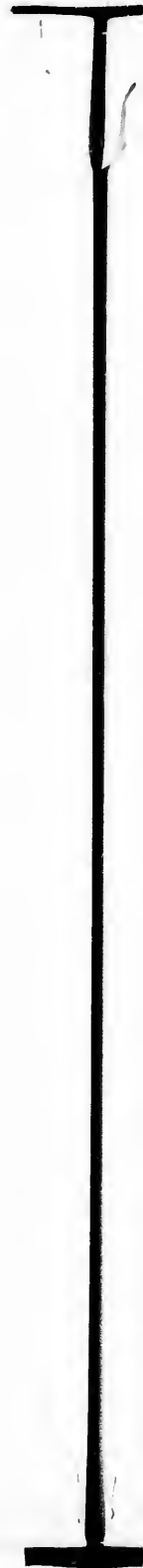
#### OTHER MEANS OF PICTURING IDEAS.

GOPIED FROM HARPERS MAGAINE. FOR MAY. 1870.



*This is a copy of a symbolical petition to the President of the United States in which the heads of several families joined. They were Chippewas, living on the borders of Lake Superior, and petitioned the President on the subject of some small lakes. The head of the party of petitioners (1) was a chief of the Crane clan or tribe, having for its totem the rude picture of a crane. The three immediately following him (2, 3, 4) are of the Marten tribe. The next (5) is of the Bear tribe. He is followed by a chief of the Man-fish tribe, represented by the strange figure in No. 6. The merman is a frequent object among the symbols of tribes living near the lakes, and is the counterpart of the mermaid believed in by Western Europeans for centuries. The last of the petitioners (7) is a chief of the Cat-fish tribe. The totem of all these appear in the drawing, which was made by an Indian. The lines drawn from the eye of the Crane, the leader of the party, to the eyes of all the other totem's symbols denote that they all see alike in the matter; and the lines drawn from the heart of the Crane denote that the petitioners all feel alike. No. 9 is a stream running into Lake Superior. No. 8 are the little lakes, the subject of the petition.*





THE LATEST FIND.

(A Curiously Collected by Lewis F. Hardley 1921.)



This example is a reduced copy of a drawing made by Cusard, A Kiowa. And a reproduction of a letter from Big Head to Big Bear, both Kiowas.

I have tried to discover the principles upon which it is based, but the more I think about it the more I am convinced that it is purely arbitrary.

Its origin is accredited to Mesquit, a plant that is used in Indian Worship as an emblem of the sun.

The button shaped seed head is set in middle of a horse shoe-shaped round, that nearly encircles a small fire which is kept up all night with small dry sticks, and all during the night, the worshipers keep their eyes fixed on this mesquit-button, pray to it, ask it questions, (mentally) and receive answers, so I am told by trust-worthy Indians.

An Indian saw this set of characters while gazing at this emblem of the sun during worship.

The forms used betray a knowledge of penmanship that leads me to believe that it is of recent origin, and wholly arbitrary.

These examples serve to show a desire on the part of Indians for some means of correspondence.



*My study has been to reduce signs to their lowest terms, or to find the Primary Gestures.*

*These have been shown in the body of the Vocabulary.*

*It is natural for a learner to ask, what is the sign for this, or that idea, or object, and the Indian will tell him "Got none," probably there is no single gesture and it has to be shown by two or more gestures, as, for instance: "An negro, has no single sign, but he wears a hat the same as a white man, and he is black." Therefore, first, sign for White-man; second, sign for Black.*

*It is thus in most cases, one must think. Now to cover all cases, if there is no one gesture, then use as many of such signs as will help you out.*

*A list of all the compound signs is impractical, because almost limitless.*

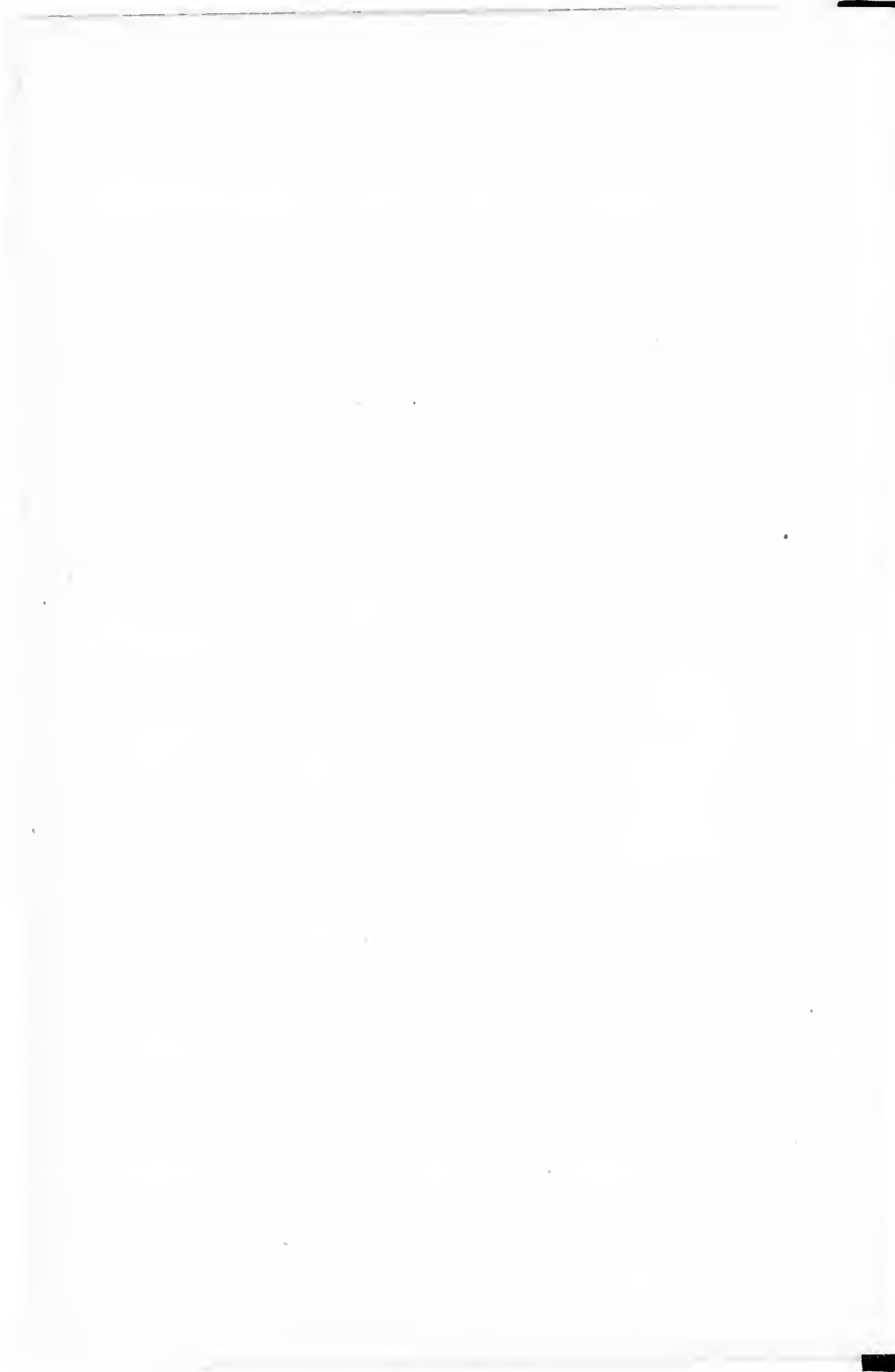
*A few will be given, as illustration, in which, the word in the largest letter is the sign wanted, then Italics follow in proper order. These are separate primary gestures and are gestured one after the other as printed.*

*First master the primary signs in the body of this work and their use as parts of a compound sign will come into your mind as needed.*

**ABOARD** wagon, sit, steamboat, sit.  
**ABSENT** sit, not, see GONE.  
**ABUSE** talk, bad, lies, see SLANDER.  
**ACROSS** river, go-over, prairie, go-over, mountain, go-over, etc.  
**AFRAID OF NOTHING** where?, all, afraid, not.  
**AGENT** (Indian), white-man, chief, distribute, food, clothing, by-itself (free).  
**LOOK-ALIKE**, face, equal.  
**AMBITIOUS**, push, rise-above-others.  
**ARTILLERY-MAN**, white-man, soldier, gun, big stripes red.  
**ATTACK**. See CHARGE.  
**AUTUMN**, tree, full, (as leaves).  
**BACHELOR**, man, woman, got-uour, or man, married, not.  
**BAD-LANDS**, mountains, ravines.  
**BARREN**, born, work, not  
**BUY**, money, trade.  
**BURN**, fire, done-it-to-me, bad.  
**BROOK**, river, little.  
**BRAGGING**, talk, brave, true, not.  
**BORROW**, give-me, soon I-give-you.  
**BLACK-FOOT**, (Indian) Sioux, Moccasin, black.  
**BLANCHE**, face, another, white.  
**BOIL**, pot, water, fire.  
**BONE**, (touch it) white.  
**CANNOT**, work, not, or push-not.  
**CANDID**, truth, day, good.  
**CERTAIN**, know, good.  
**CHEAT**, horse, steal, lie.  
**CHICKEN** peck, fly.  
**CHIPPEWA**, man, tree, sit.  
**CITIZEN**, white-man, free.  
**COAL**, rock, fire, good  
**COOK**, work, pot, fire, eat.

**CONGRESS**, white-man, chief, many, east, sit, circle, converse.  
**COURTING**, man, woman, talk, rash, catch.  
**DELIGHT-JOY**, dance, or, heart, enough, (i. e., the heart rises to one's throat).  
**DREAM**, sleep, see, know, good  
**DROUTH**, a-long-time, rain, not, grass, all-gone, the-same-as, fire.  
**EAGLE**, bird, tips, white.  
**DISPATCH**, a-stage, or, writing, wagon, go-fast.  
**ELOPEMENT**, woman, steal, ride.  
**A-FEAST**, work, kettles, circles, eat, full, up-to-the-chin.  
**GHOST**, die, night, walk.  
**GRANDMOTHER**, mother, his, mother.  
**GUN-POWDER**, shoot, powder, black.  
**HAIL**, rain cold, hard.  
**HOMELY**, face, bad.  
**HOMESICK**, heart, look, heart, sick, country, heart, tired.  
**HONEST**, heart, day, good, open as the day.  
**HONEY**, bird, small, bite, excrement, sweet.  
**HOSPITAL**, home, medicine, sick, sit.  
**INFANTRY**, white-man, soldiers, walk.  
**INTERPRETER**, man, talk, his, talk.  
**IMPOSSIBLE**, works, not.  
**MONKEY**, half, white-man, half, dog.  
**A-MONTH**, one, moon, wiped-out.  
**A-NAVAHO**, work, blanket, striped.  
**PEOPLE**, man, places, (where) sit.  
**PLAN**, work. See ROAD.  
**PRESIDENT**, white, chief, big.  
**SUNDAY**, day, sacred, day, seven.  
**TEA**, leaf, drink, good  
**VIRGIN**, female, marry-not.  
**YOUNGER**, born, after.

End



#### REMARKS ESPECIAL.

IT WILL BE NOTICED THAT IN THESE RELIGIOUS CARDS, IN SOME CASES, INDIAN SYNTAX HAS BEEN FOLLOWED, WHILE IN OTHERS, IT IS DISREGARDED. THIS IS DONE FOR A PURPOSE.

IT MUST BE BORNE IN MIND THIS IS A BOOK OF PROOFS OF MATTER PRINTED ON SEPARATE CARDS AND EACH CARD IS A STUDY BY ITSELF, NOT ONLY FOR INDIANS, BUT WHITES WHO WILL NOTICE THE CRITICISMS OF THE INDIANS AND; THUS RULES THAT CAN BE RELIED UPON WILL BE DEVELOPED.

THEREFORE THESE FIRST EFFORTS, AT SIGN PRINTING MAY WELL BE REGARDED AS TRIAL LINES OF A SURVEYOR WHO WILL CORRECT HIS ERRORS WHEN HE FINIS HOW MUCH HE HAS FALLEN OFF.

NOTICE, THAT IN THE SIGN WHICH REPRESENTS FAITH, OR BELIEVE, THE LINE OF MOVEMENT IS DOWNWARD, THROUGHOUT THE CARDS, THIS IS ONE OF THE LINES PRECEDING STRAIGHT OUTWARD FROM THE BODY, AND WILL HEREAFTER BE SET SO THAT THE LINE IN THE DIAGRAM SHOWING THE MOVEMENT WILL GO UPWARD, ON THE PAPER.

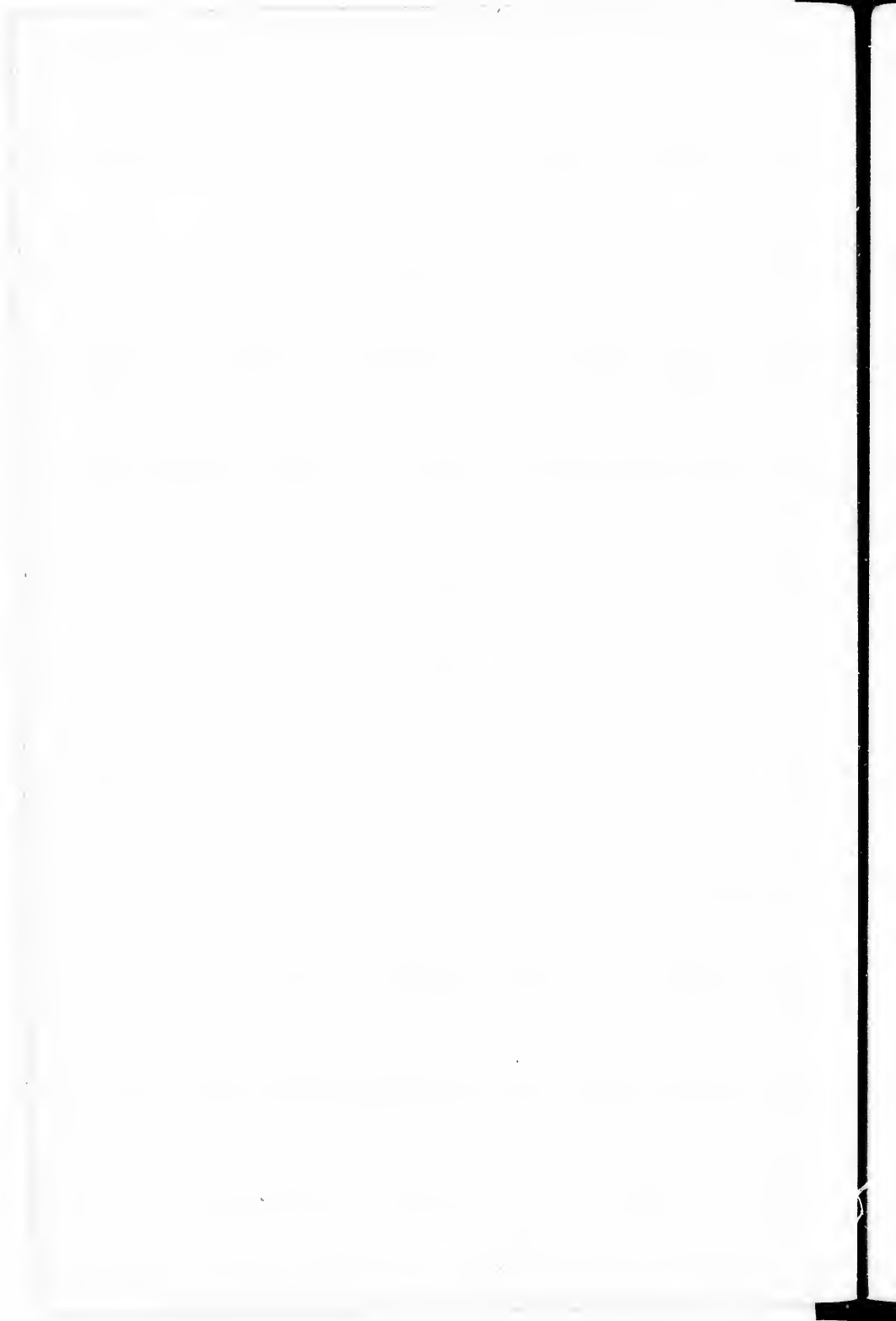
THERE ARE MANY SIMILAR POINTS TO BE DETERMINED BY FURTHER DEVELOPMENTS, SOME ARE ON TRIAL IN THESE CARDS, BUT NOT ALLUDED TO IN TYPE, ALL OF WHICH I HOPE TO SETTLE IN MY OWN-MIND BEFORE SAYING MUCH ABOUT THEM.

I CLOSE WITH THE BELIEF THAT ANY PERSON WHO EXAMINES WILL FIND THAT IT IS AS EASY TO PRINT SIGN PICTURES ONE AFTER ANOTHER IN CONSECUTIVE ORDER, AS TO GESTURE IDEAS IN LIKE ORDER, AND IF, THE PICTURE REPRESENTATION IS CORRECT, THE INDIAN RECOGNIZES IT AS READILY AS PICTURES OF OBJECTS.

#### A TABLE OF ERRATA

IT HAS BEEN SUGGESTED THAT A TABLE OF ERRORS SHOULD BE SUPPLIED. ----- I HAVE LOOKED THE WORK THROUGH AND DECIDED THAT IT IS IMPRACTICAL. SUCH A TABLE WOULD SWELL THIS VOLUME OUT OF ALL PROPORTION.

*In-go-nom-pa-shi.*

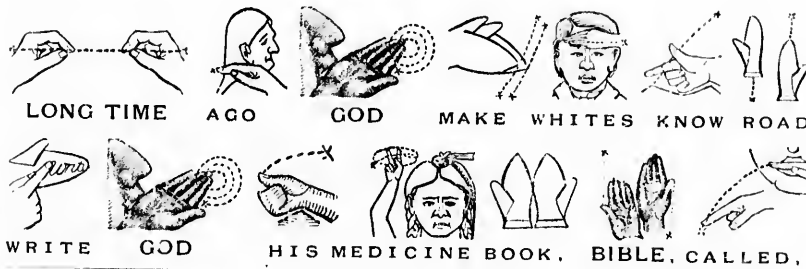


INDIAN SIGN TALK.

S. 1.

THE BOOK.

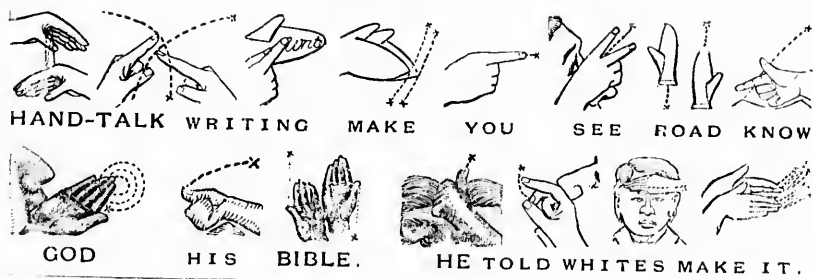
C. 1.



S. 1.

THE BOOK.

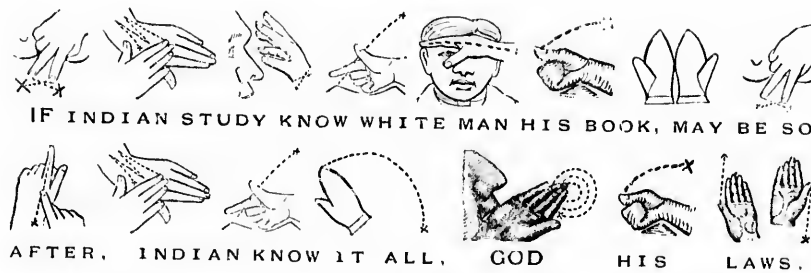
C. 2.



S. 1.

THE BOOK.

C. 3.







INDIAN SIGN TALK.

S. 1.

THE BOOK.

C. 4.



MEN ALL, IF WANT TO KNOW BIBLE, IF STUDY



BRAVE, AFTER A LITTLE, HE CATCH IT TO KNOW WELL.

S. 1.

THE BOOK.

C. 5.



NOW! TO DAY! ROOK DISTRIBUTED, MAN MANY



AHEAD CATCH IT, MAY BE SO SOON, INDIAN CATCH SAME

S. 1.

THE BOOK.

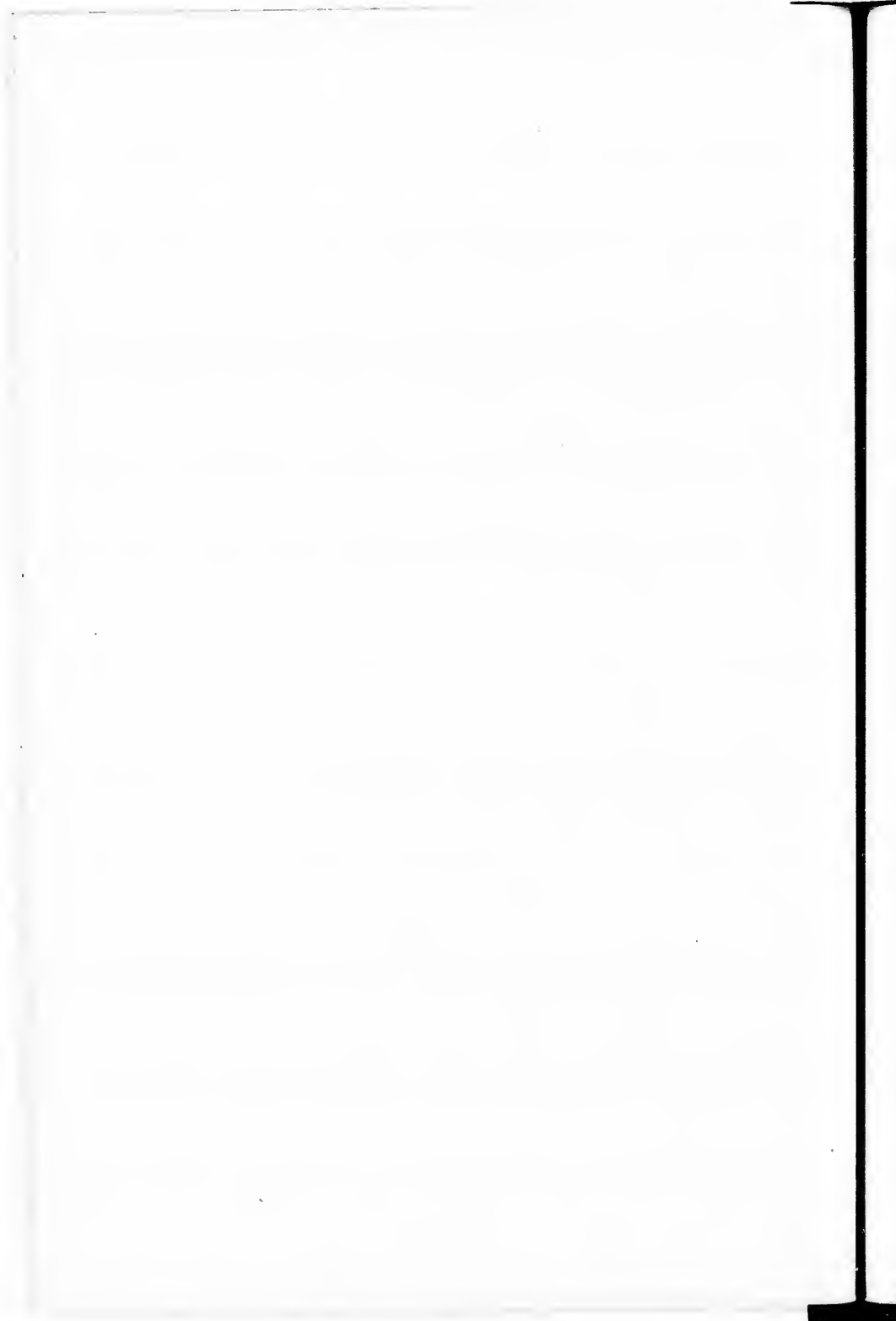
C. 6.



GOD HIS ROAD-BOOK MAKES MEN WISE



DAY BY DAY THE SAME LEAD MAN STRAIGHT.



INDIAN SIGN TALK.

S. 1.

THE BOOK

C. 7.



THE BOOK BRAVE WONDERFUL! TALK HEARTS OUR.

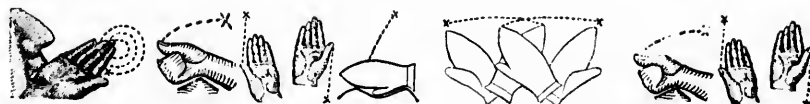


THE SAME SACRED SPIRIT MAKES US KNOW WELL.

S. 1.

THE BOOK

C. 8.



GOD HIS LAW GOOD. DAY HIS LAW



EARTH SIT, DAY SAME, MAN BAD ALL WIPED OUT.

S. 1.

THE BOOK.

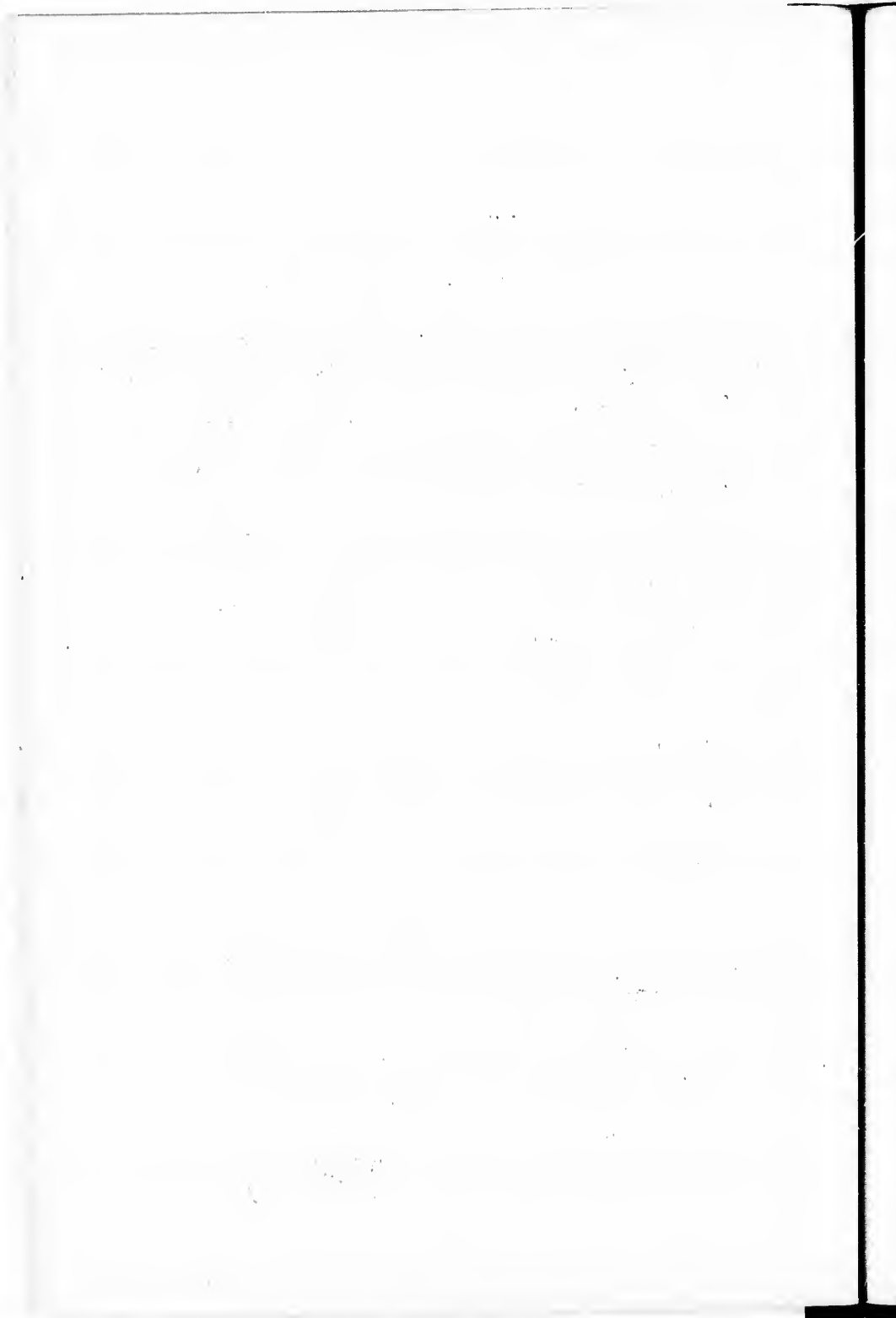
C. 9.



BOOK TELLS YOU JESUS HIS TALK ALL. HIS WORKS



ALL, DAY HE EARTH SIT ON A LONG TIME AGO.

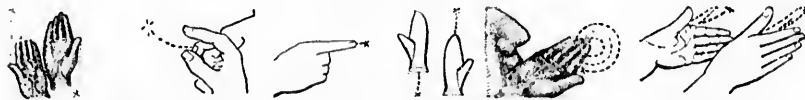


INDIAN SIGN TALK.

S. 1.

THE BOOK.

C. 10.



THE BOOK TELLS YOU HOW GOD MADE



ALL-THE-EARTH, MAN, WOMAN, THINGS ALL.

S. 1.

THE BOOK

C. 11.



THE BOOK TELLS MUCH WONDERFUL TRUTH GOD



HIS PEOPLE THE EARTH SIT ON A-LONG-TIME AGO.

S. 1.

THE BOOK.

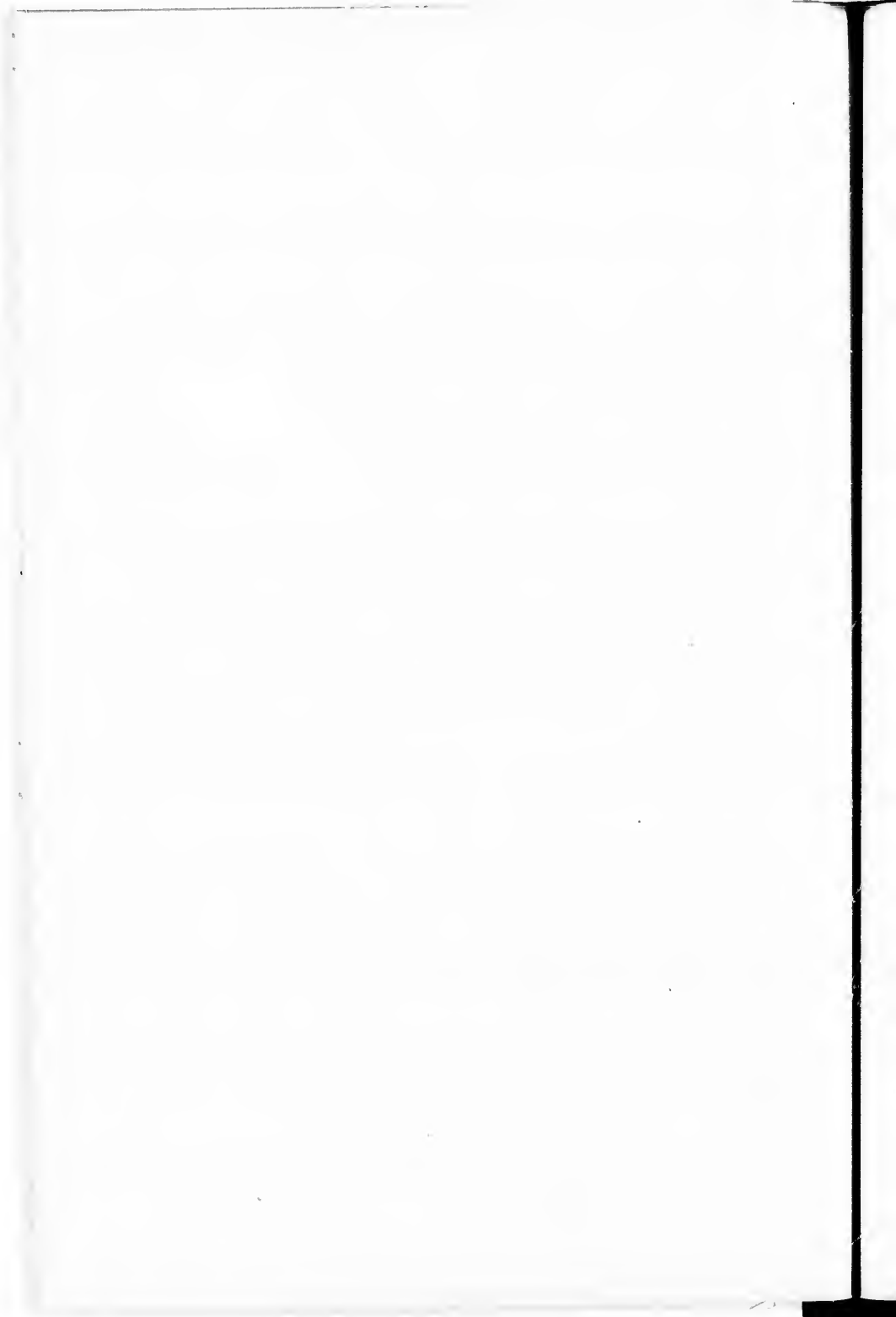
C. 12.



IF YOU STUDY WHITE-MAN HIS SMALL PRINT HERE-SIT,

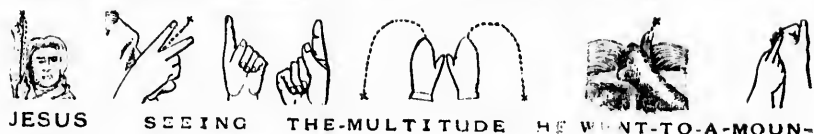


YOU CATCH IT KNOW THE BIBLE ROAD TIME THE-SAME.



INDIAN SIGN TALK.

THE BEATITUDES.



JESUS SEEING THE-MULTITUDE HE WENT-TO-A-MOUN-



TAIN SIT. DISCIPLES HIS CAME THERE. JESUS SAID:



BLESSED HIM POOR IN-SPRIT, BECAUSE



KINGDOM-OF HEAVEN TO-HIM BELONGS.



BLESSED HIM MOURNING THE-SAME SHALL-HAVE COMFORT.



BLESSED HIM HIS HEART MEEK, BECAUSE



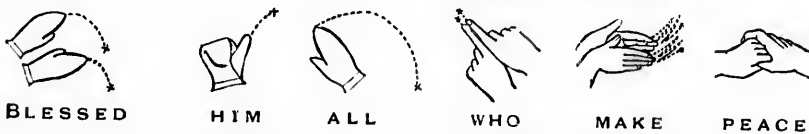
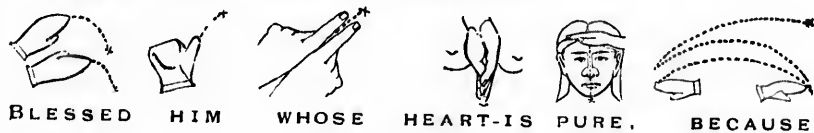
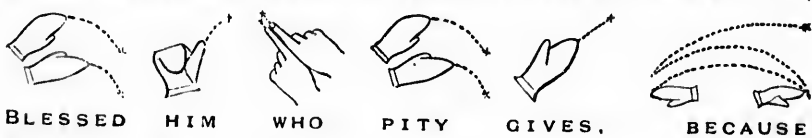
THE-SAME THE-EARTH INHERITS.

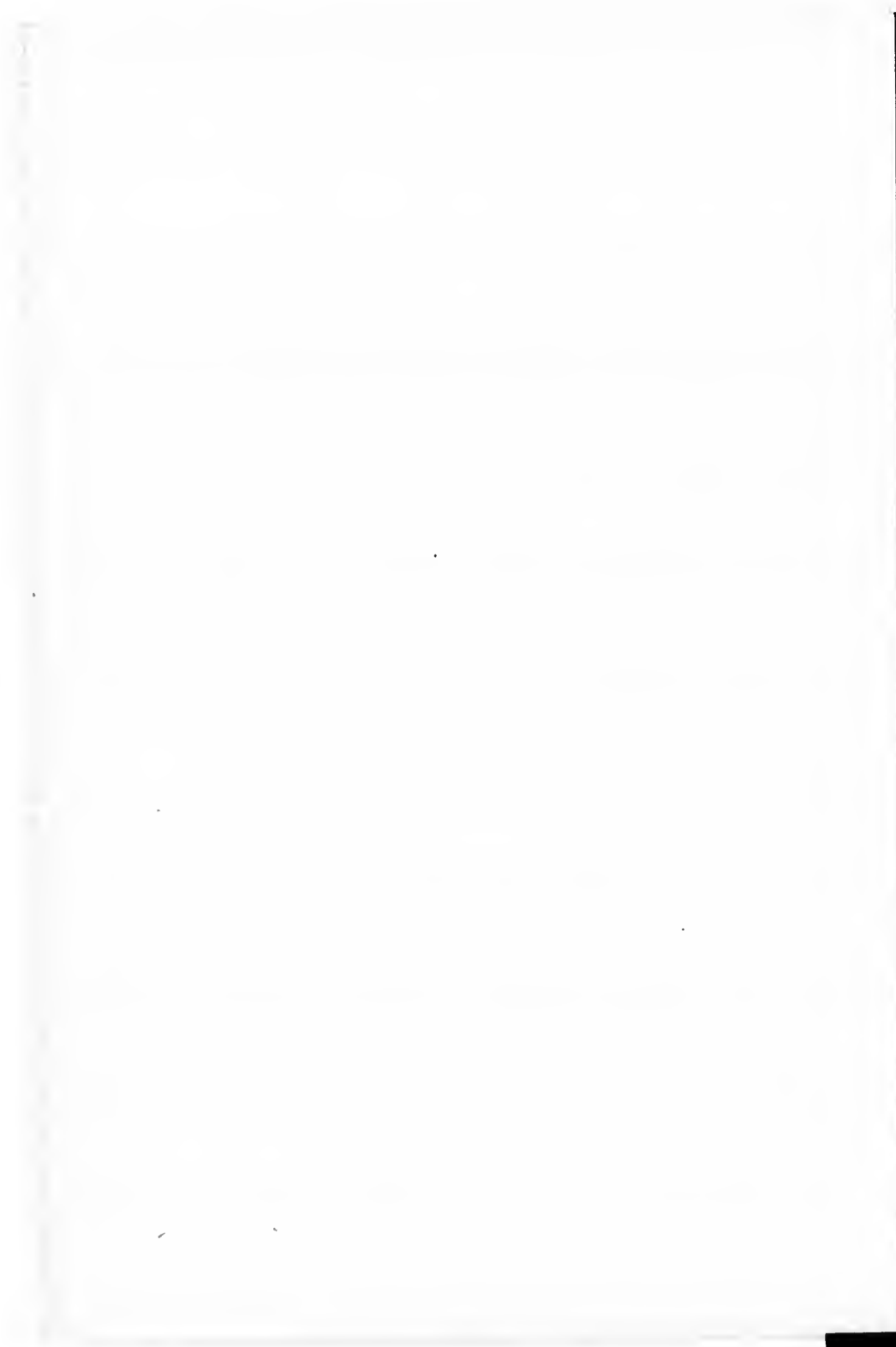


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INDIAN SIGN TALK.

THE BEATITUDES CONTINUED.

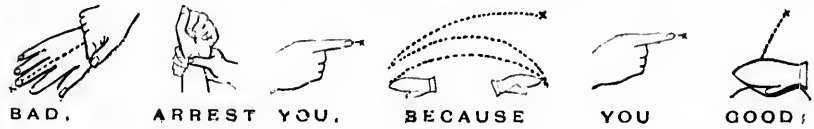




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INDIAN SIGN TALK.

THE BEATITUDES CONCLUDED



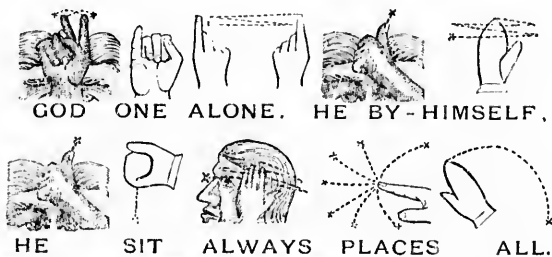


INDIAN SIGN TALK.

S. 2.

TREATY

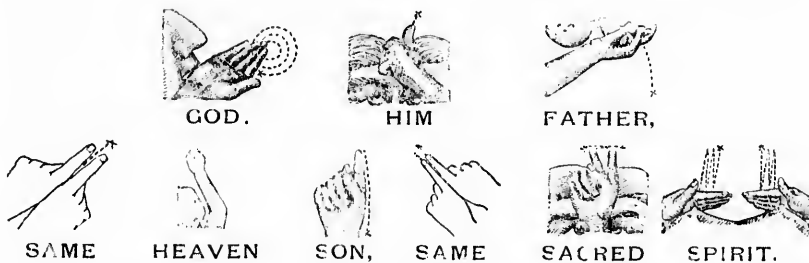
C. 1.



S. 2.

TREATY

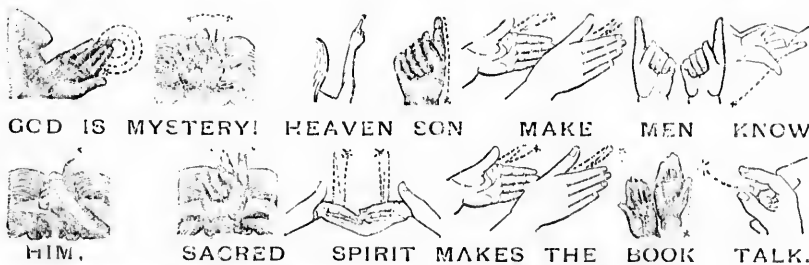
C. 2.



S. 2.

TREATY

C. 3.



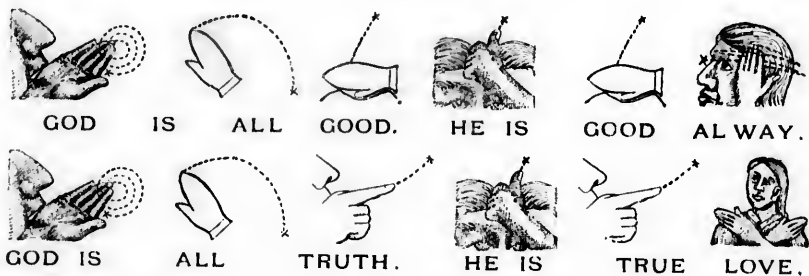


INDIAN SIGN TALK.

S. 2.

THE TREATY.

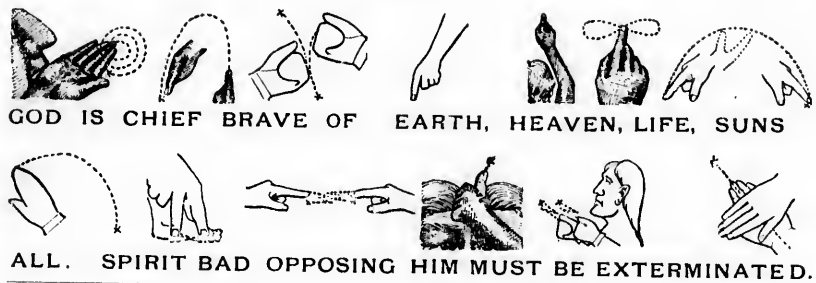
C. 4.



S. 2

THE TREATY

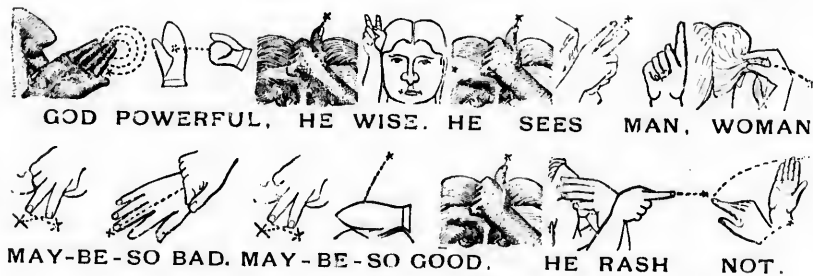
C. 5.



S. 2.

THE TREATY.

C. 6.





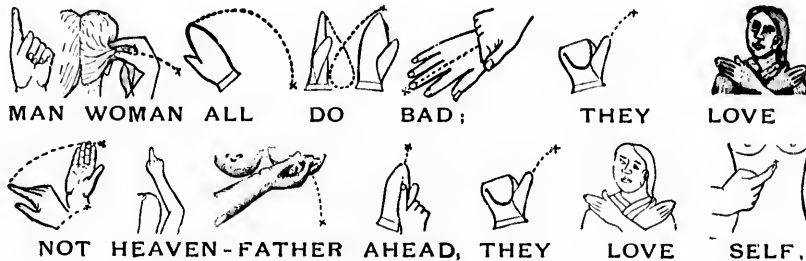


INDIAN SIGN TALK.

S. 2.

THE TREATY

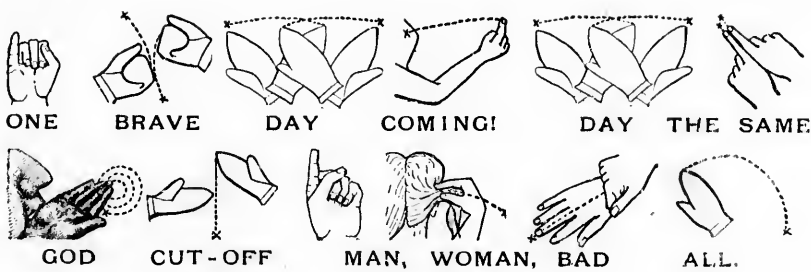
C. 7.



S. 2.

THE TREATY

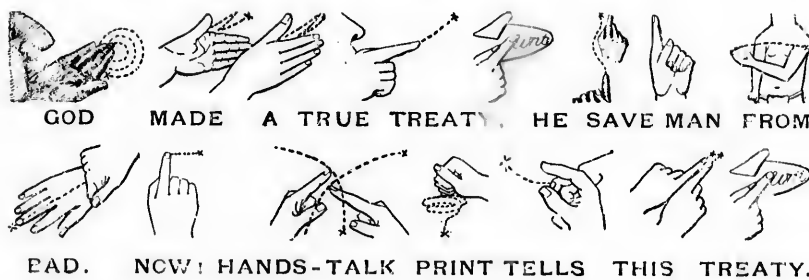
C. 8.



S. 2.

THE TREATY

C. 9





INDIAN SIGN TALK.

S. 2.

THE TREATY

C. 10.



HEAVEN-SON SAID;

I GIVE MYSELF ALL



GOOD, EXCHANGE MAN THE SAME. SPIRIT BAD LEAD WRONG.

S. 2.

THE TREATY

C. 11.



I SIT THE EARTH WITH BODY THE SAME AS MAN

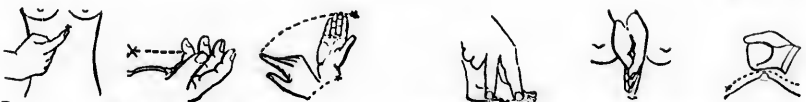


HIS BODY: I WALK ROAD ALL GOOD.

S. 2.

THE TREATY

C. 12.



I RECEIVE NOT SPIRIT BAD HEART MINE.



I MAKE MAN KNOW ROAD HEAVEN LIFE.



INDIAN SIGN TALK.

S. 2.

THE TREATY

C. 13.



SPIRIT - BAD DO ME BAD, MAN BAD KILL ME -



BLOOD TREATY MINE TRUE SAVING MAN FROM EVIL.

S. 2.

THE TREATY

C. 14.



GOD HEAVEN FATHER, HEAVEN SON, SACRED SPIRIT.



HE SAID

S. 2.

THE TREATY

C. 15.



TREATY SAME GOOD. M/AN, W/CMAN, CHILD RECEIVE JEESUS,



DAY THE SAME I GIVE HEART HIS HEAVEN LIFE.

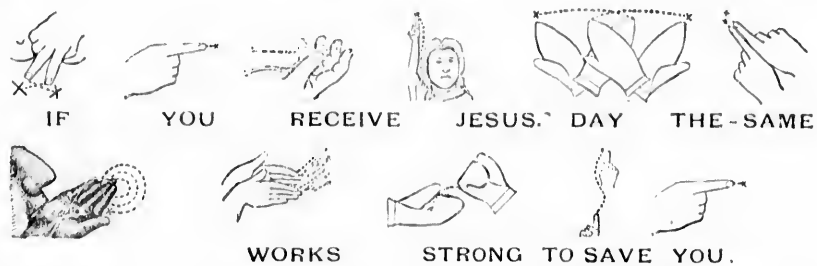


INDIAN SIGN TALK.

S. 2.

THE TREATY.

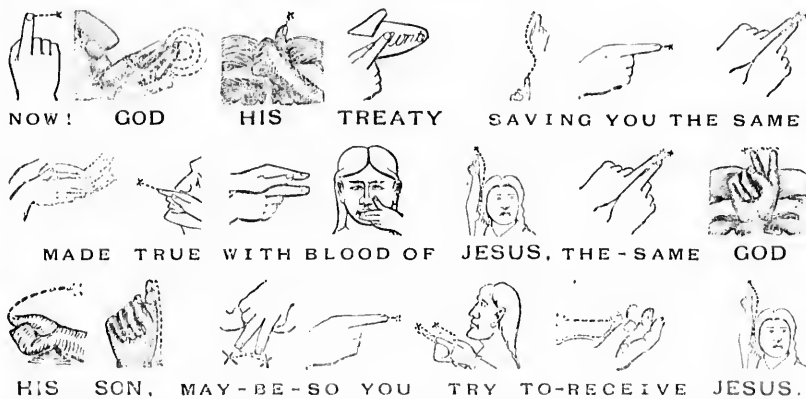
C. 16



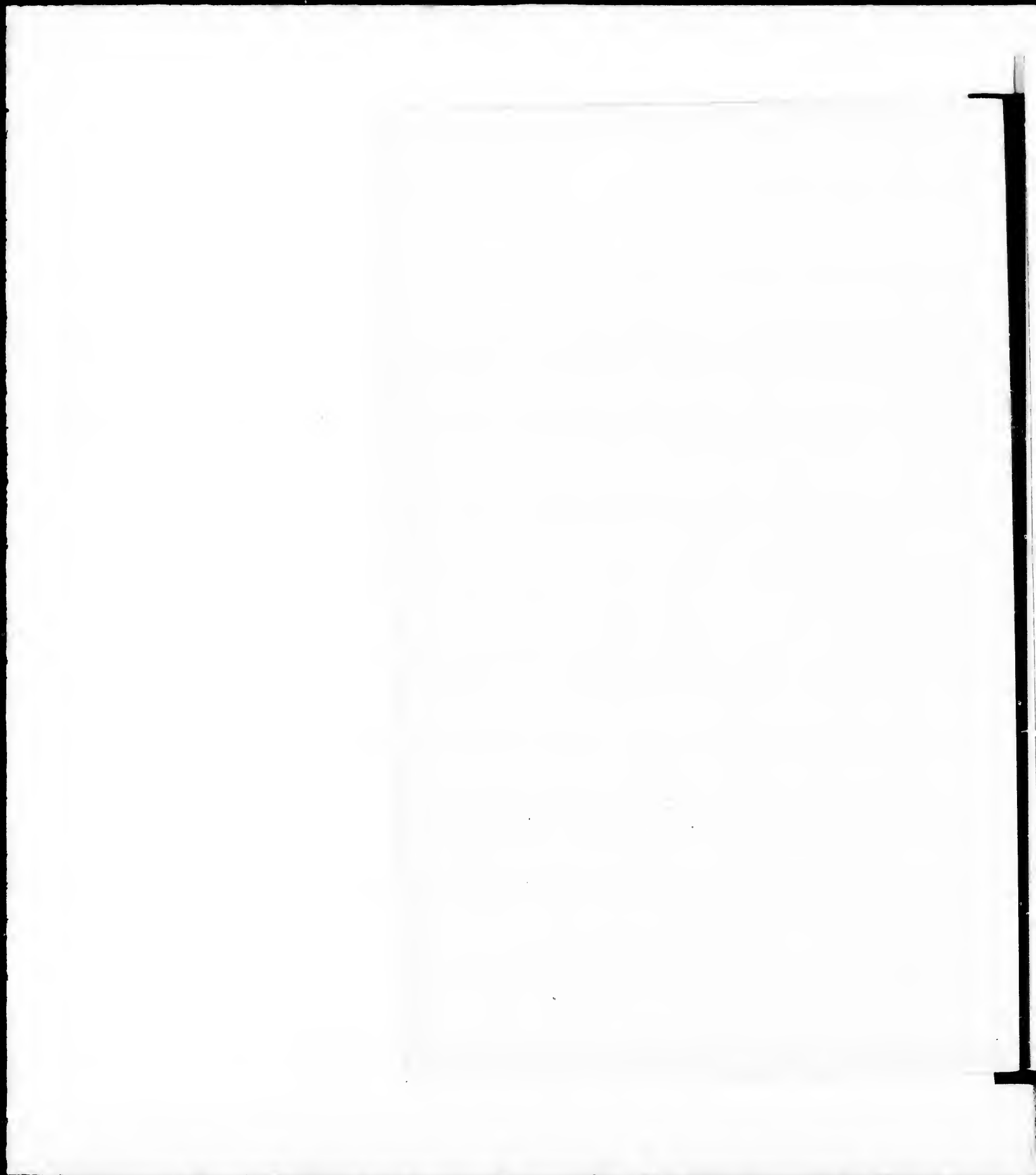
S. 3.

RECEIVE JESUS NOW

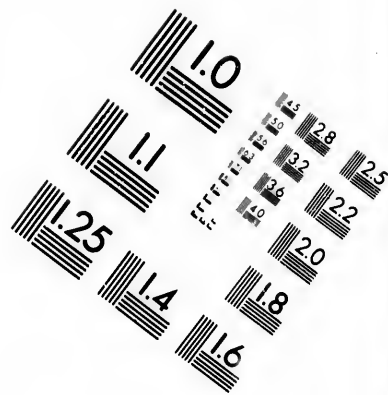
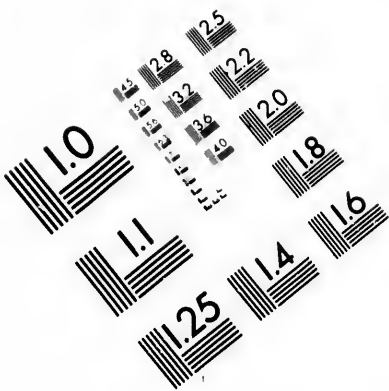
C. 1.



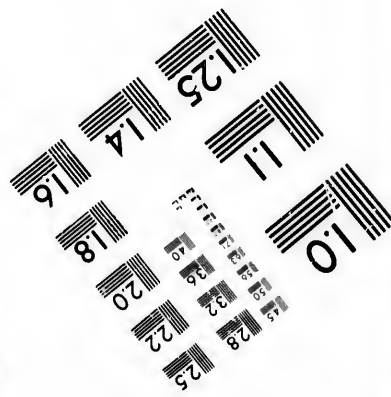
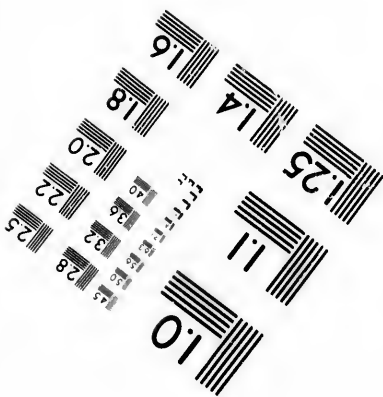
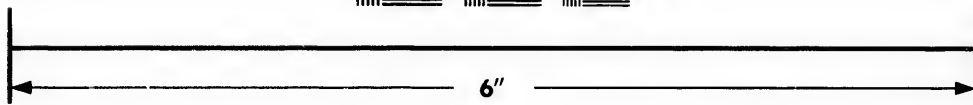
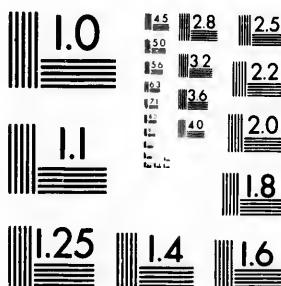








**IMAGE EVALUATION  
TEST TARGET (MT-3)**



**Photographic  
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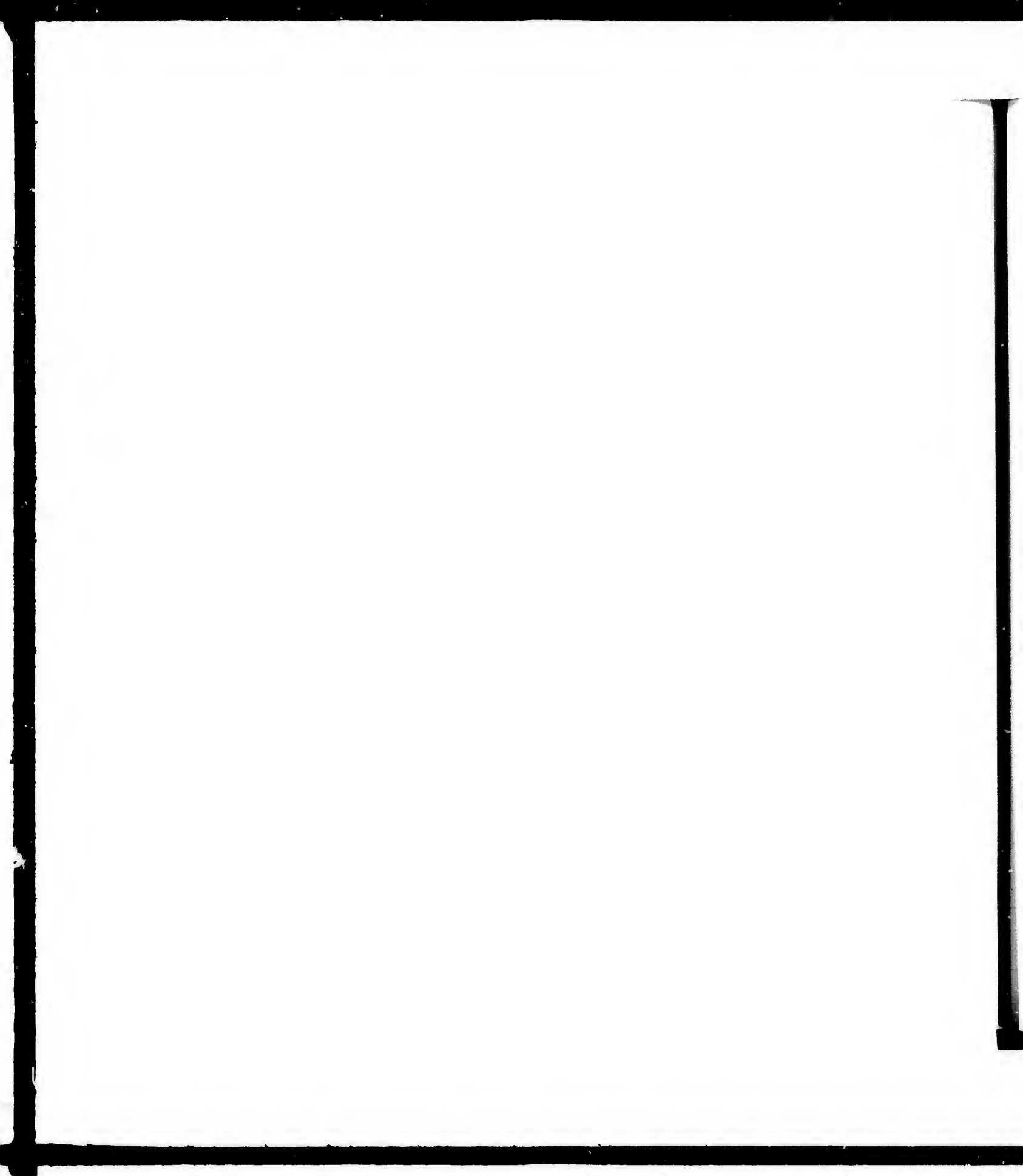
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INDIAN SIGN TALK.

S. 3.

RECEIVE JESUS NOW.

C. 2.



NOW



SACRED



SPIRIT



WAITS



TO-GIVE



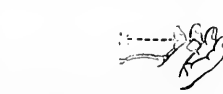
YOU HEAVEN



LIFE.



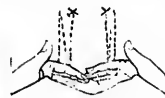
YOU TRY-HARD



TO-RECEIVE-IT



SACRED



SPIRIT



WORKS



TO-SAVE



YOU

S. 3.

RECEIVING JESUS NOW

C. 3.



NOW



JESUS



WAITS



TO-SAVE



YOU



ONE



JESUS



ONLY



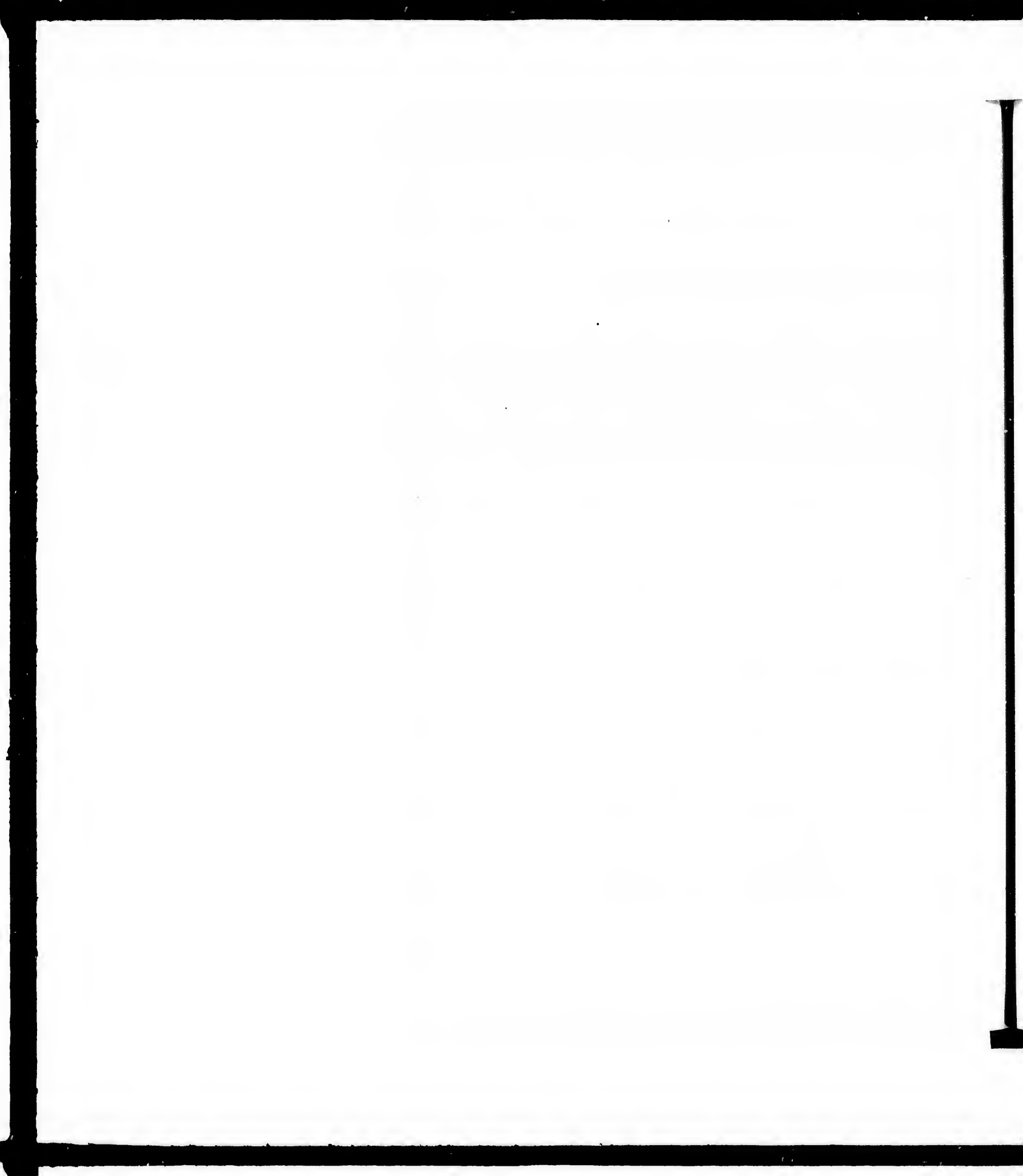
LOVE



HIM



NOW.

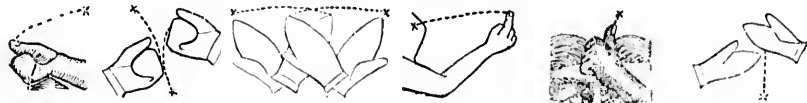


INDIAN SIGN TALK.

S. 3. ,RECEIVING JESUS NOW C. 4.



IF YOU RCEIVE NOT JESUS NOW, TIME GOD



HIS GREAT DAY COMES, HE CUT-OFF

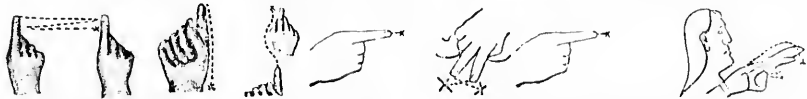


BAD, DAY THE-SAME LIKE NIGHT TO-YOU.

S. 3. RECEIVING JESUS NCW. C. 5.



GOD WANTS TO-SAVE YOU, HE GIVES HIS

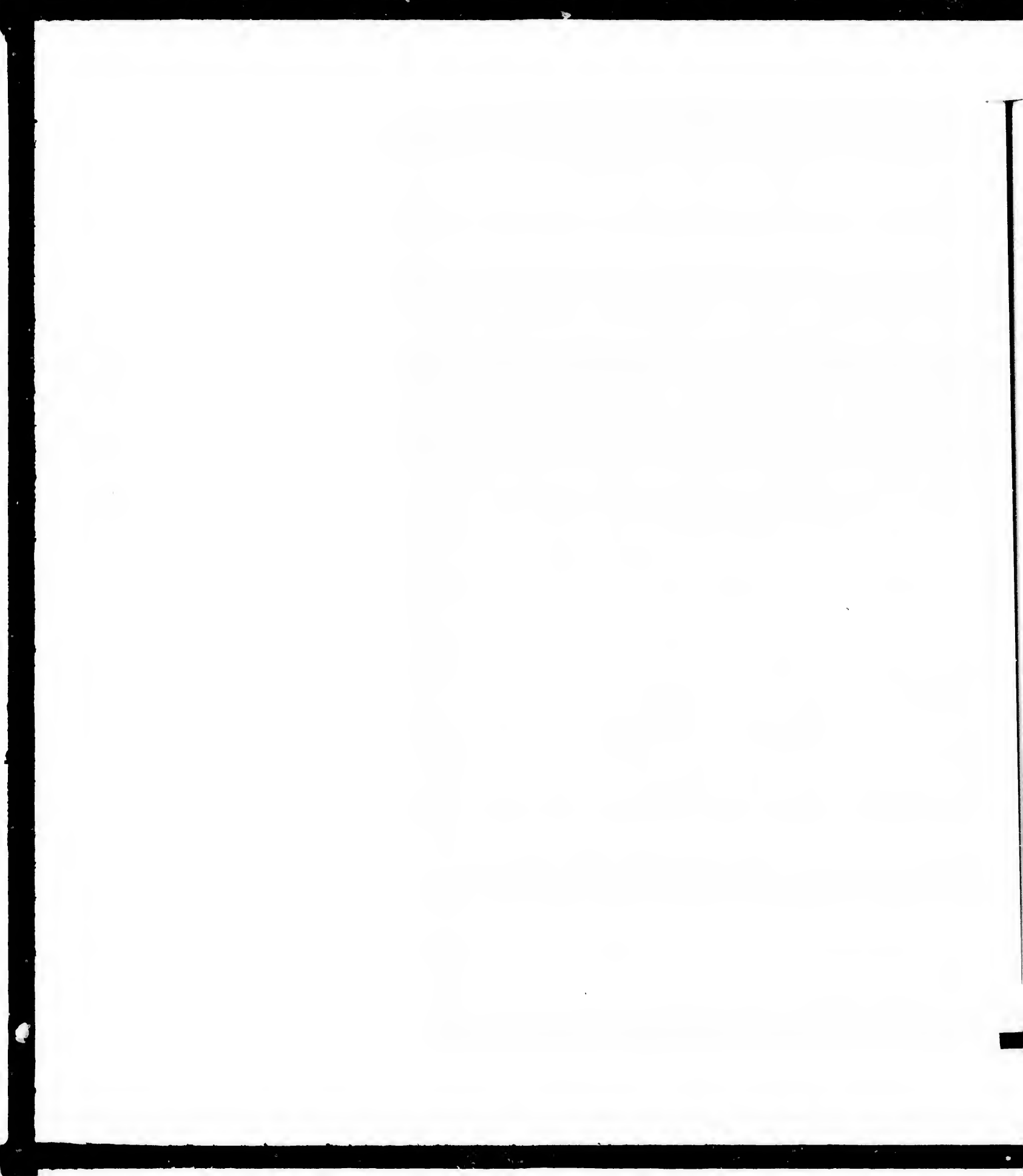


ONLY SON TO-SAVE YOU, IF YOU ARE-STUBBORN.



DAY THE-SAME YOU SCORN GOD HIS LOVE.





INDIAN SIGN TALK.

S. 3.

RECEIVING JESUS NOW

C. 7.



IF YOU SEPARATE FROM GOD HIS LOVE, SAME



DAY YOU RECEIVE SPIRIT-BAD, YOU-ARE LIKE MAN



FIRE DO HIM BAD, HE GO-UNDER THE-SAME.

S. 3.

RECEIVING JESUS NOW

C. 8.



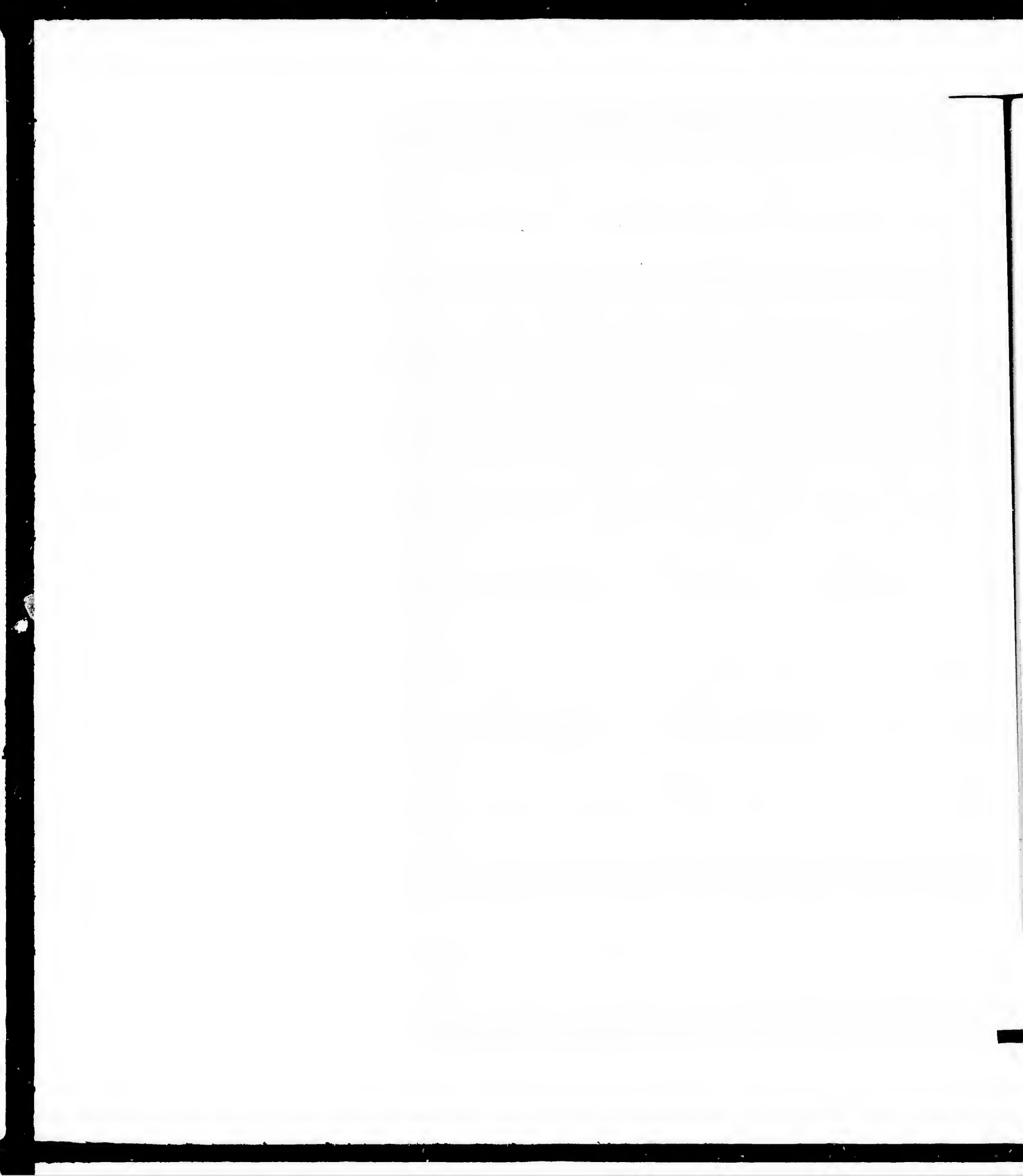
IF YOU RECEIVE NOT GOD HIS LOVE,



IF YOU RECEIVE NOT JESUS, DAY THE-SAME



YOU ARE-CUT-OFF FROM GOD FOREVER.



INDIAN SIGN TALK.

S. 3.

RECEIVING JESUS NOW

C. 10.



IF YOU KNOW NOT GOD THE-SAME MADE YOU.



NOW HE TELLS YOU ROAD TO-KNOW HIM, YOU



WISE NOT IF YOU STUDY NOT HIS BOOK.

S. 3.

RECEIVING JESUS NOW.

C. 11.



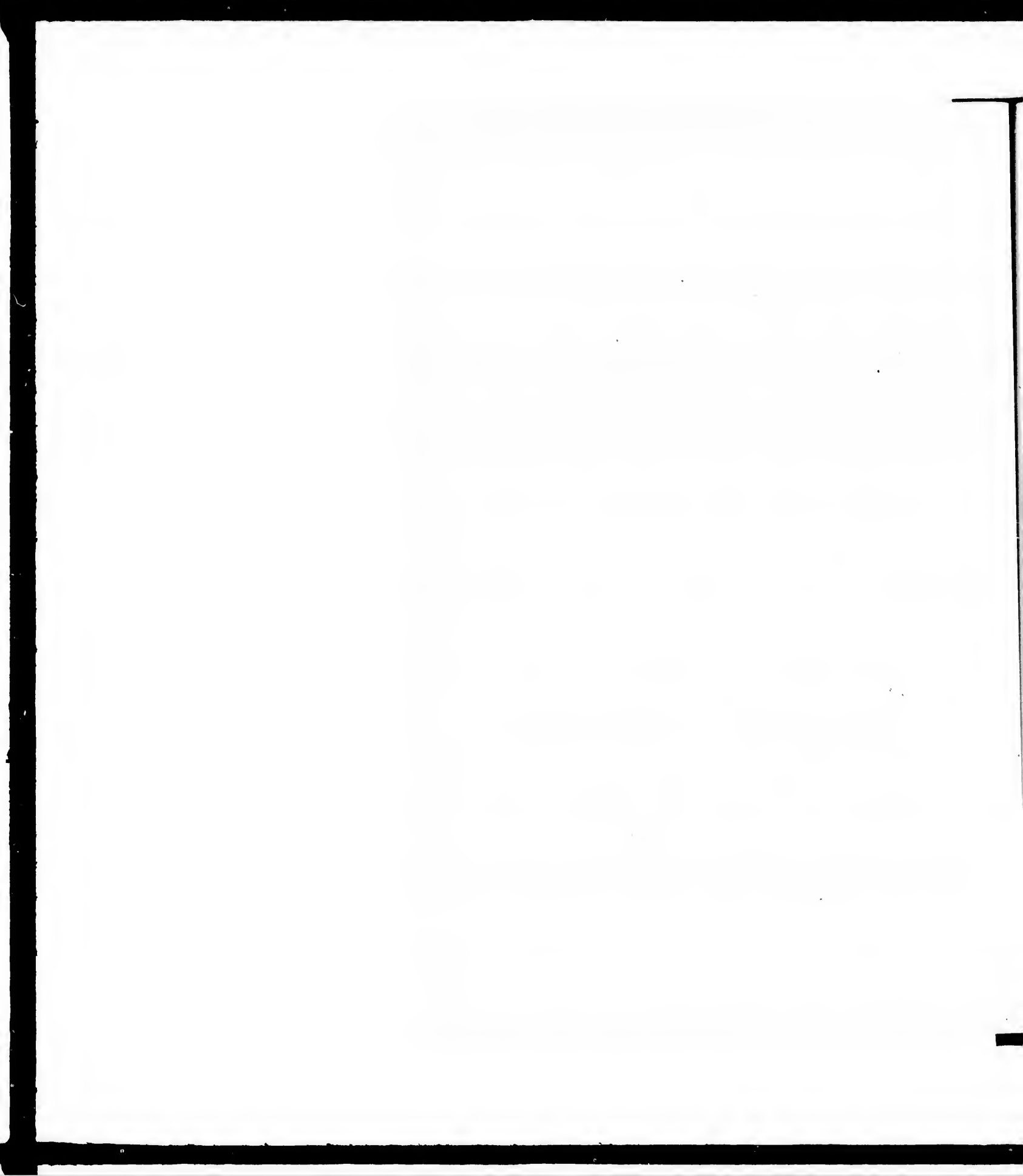
DAY JESUS WAITS TO-SAVE GONE! DAY GOD



DESTROYS BAD COMES! IF YOU LOVE NOT



JESUS NOW. TIME THE-SAME YOU SAVED NOT.



INDIAN SIGN TALK.

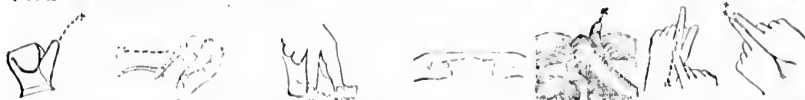
S. 3.

REEEIVE JESUS NOW

C. 12.



THE-BIBLE SAYS. JESUS SAYS: IF MAN ACCEPTS NOT JESUS



HE RECEIVES SPIRIT-BAD OPPOSING HIM SOON SAME



HAVE-SCRRGW. SAME-AS FIRE-BURN HIM BAD FOREVER.

JESUS SAID



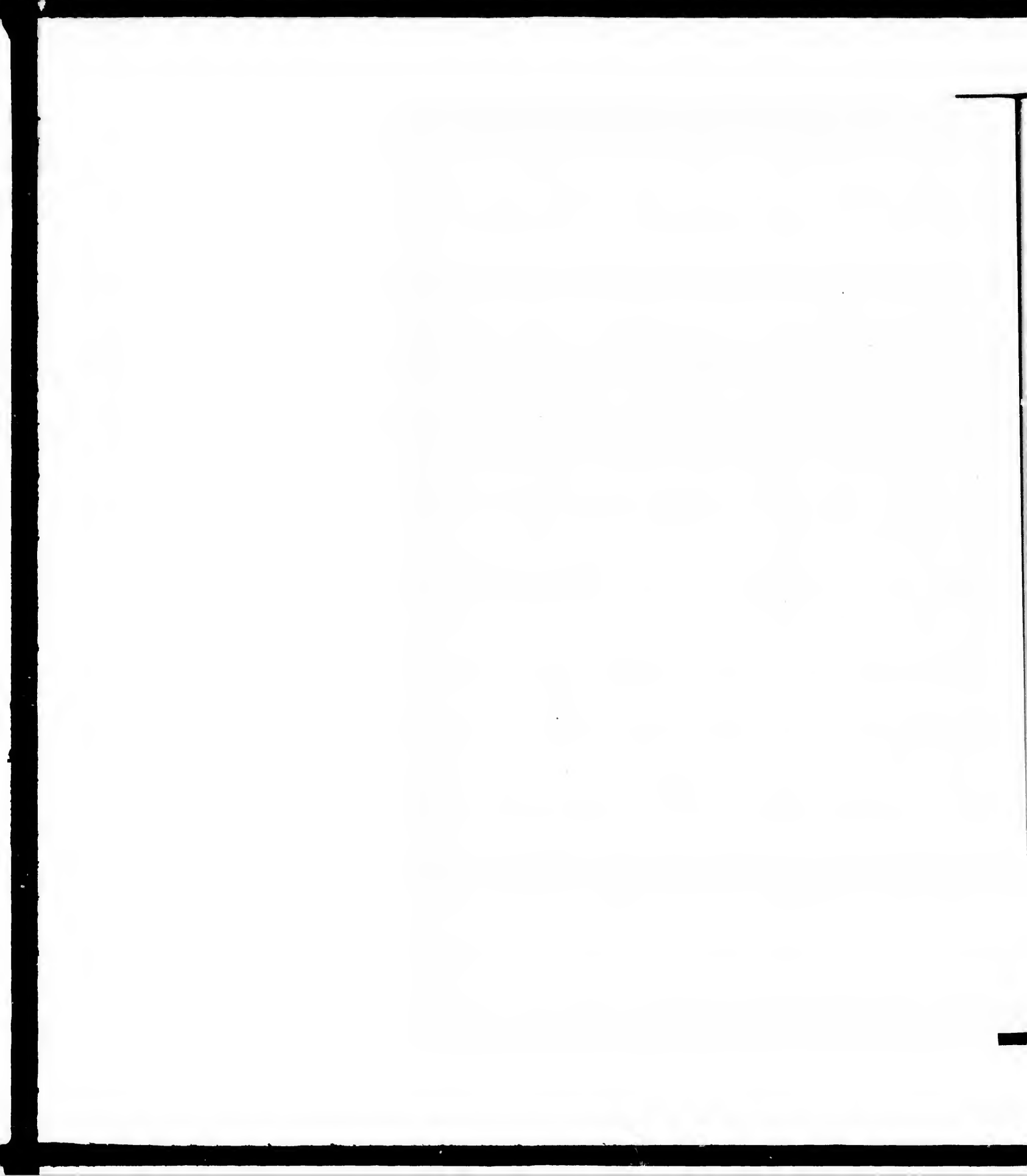
THE-DAY IS-COMING ALL PEOPLE IN-GRAVES MUST



ARISE, FRCM GRAVE; THOSE-WHQ HAVE-DONEGOOD REACH



HEAVEN LIFE; THOSE BAD COME-TO SORROW FOREVER.



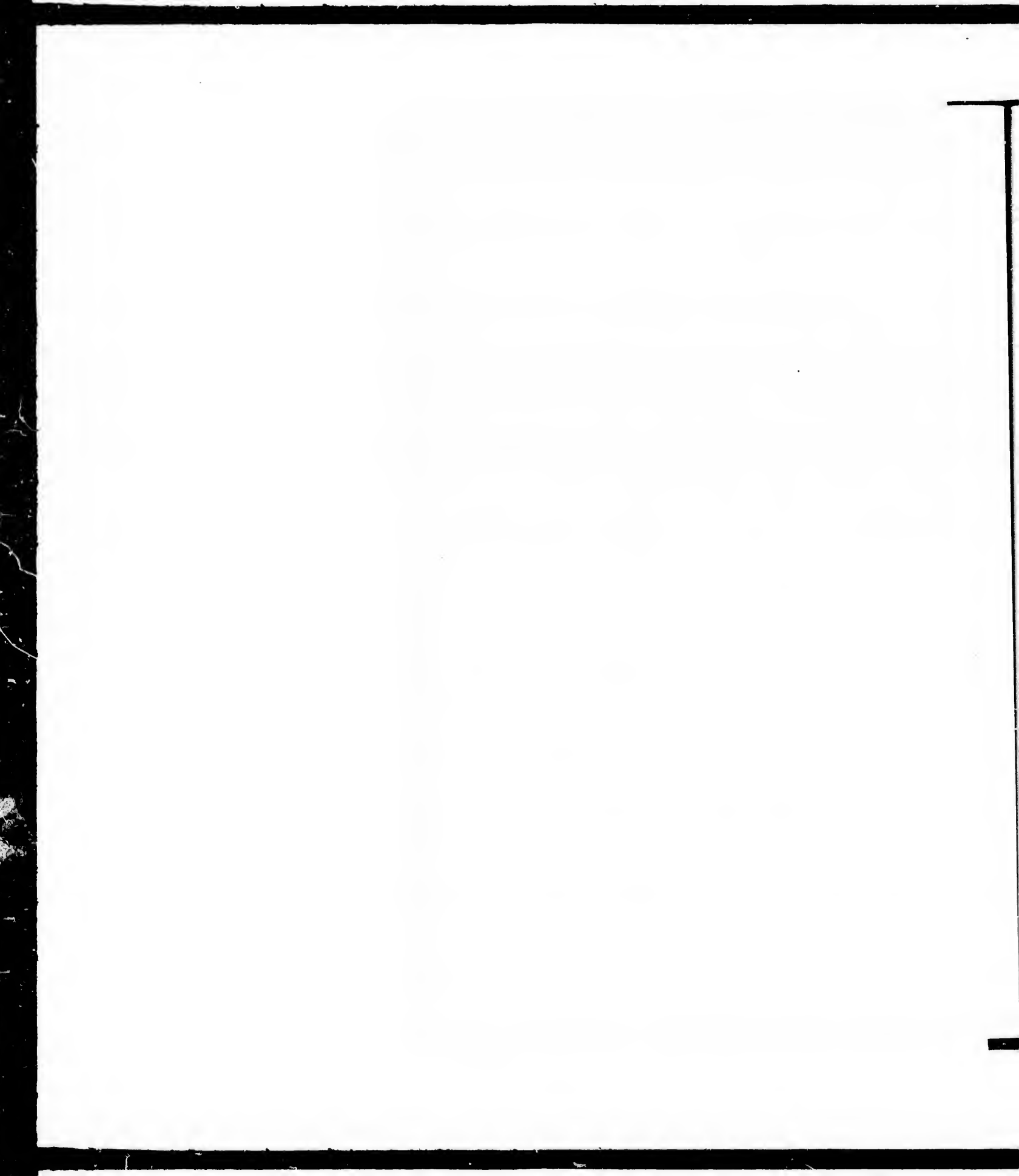
## A DISTANT RELATION

MISSIONARIES TELL US THAT CHINESE WRITTEN OR PRINTED CHARACTERS ARE REALLY PICTURES OF OBJECTS, AND AS SUCH CAN BE READ BY ALL EDUCATED CHINESE, AND SERVE AS A MEDIUM OF COMMUNICATION BETWEEN MEN OF DIFFERENT PROVINCES AND DIALECTS WHO COULD NOT POSSIBLY UNDERSTAND THE SPOKEN LANGUAGE OF EACH OTHER.

FOR INSTANCE, A LAWSUIT IS ALWAYS REPRESENTED BY A PICTURE WHICH TO THE CHINESE MIND REPRESENTS TWO DOGS FIGHTING, AND ALL MEN UNDERSTAND THAT WRITTEN OR PRINTED CHARACTER FROM ONE END OF THE CELESTIAL EMPIRE TO THE OTHER, ALTHOUGH EACH MIGHT HAVE A DIFFERENT WORD OR PHRASE TO EXPRESS IT. THE SCRIPTURES PRINTED IN THE ORDINARY CHINESE COULD IF CIRCULATED BE READ GENERALLY, ALTHOUGH THE MISSIONARY GOING FROM ONE PROVINCE TO ANOTHER COULD NOT PREACH SO AS TO BE UNDERSTOOD.

THIS ILLUSTRATES THE WAY IN WHICH THESE CARDS WILL CONVEY GOSPEL LESSONS TO WIDELY SEPARATED TRIBES OF INDIANS WHO ARE FAMILLIAR WITH THEIR ALMOST UNIVERSAL SIGN LANGUAGE.





INDIAN SIGN TALK.

S. 4.

ROAD TO RECEIVE JESUS

C. 1.



IF YOU RECEIVE JESUS YOU-ARE TRULY SORRY



BECAUSE-OF BAD YOU DO. TRY-HARD



THE-SAME TO-DO NOT AGAIN.

S. 4.

ROAD TO RECEIVE JESUS

C. 2.



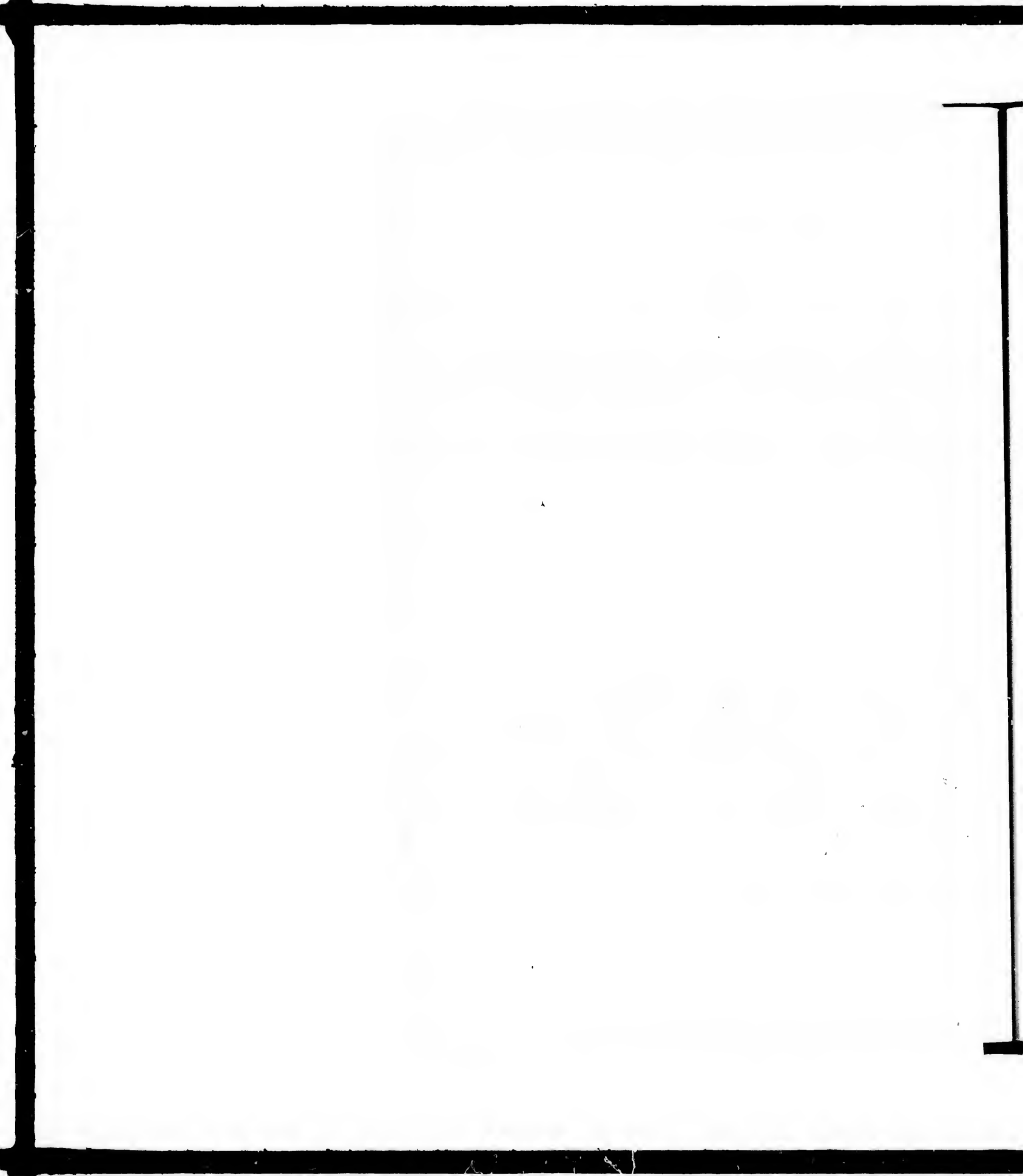
IF YOU RECEIVE JESUS DAY THE-SAME



YOU BELIEVE HE SPEAKS-TO HEAVEN-FATHER.



THE-SAME BLESS YOU MUCH.



INDIAN SIGN TALK.

3. 4.

ROAD TO-RECEIVE JESUS.

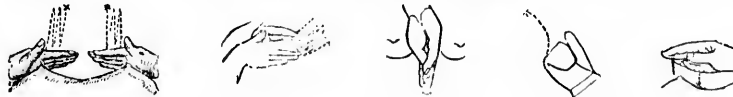
C. 3.



IF YOU RECEIVE JESUS, DAY THE-SAME YOU



SPEAK NAME HIS TO-GOD, BEG SACRED



SPIRIT MAKE HEART YOURS NEW.

S. 4.

ROAD TO RECEIVE JESUS

C. 4.



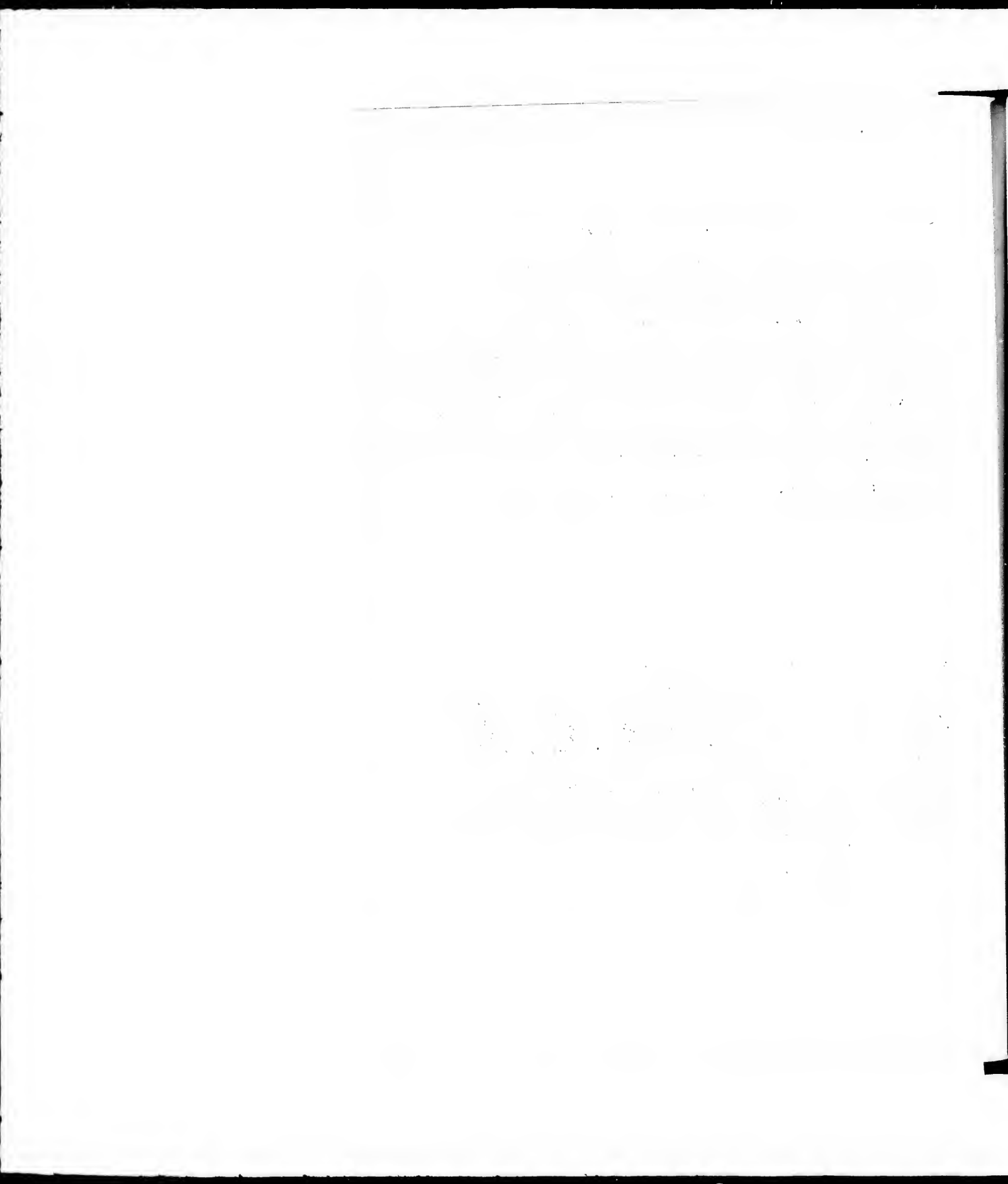
IF YOU RECEIVE JESUS, YOU STUDY BRAVE



GOD HIS BOOK, LISTEN SACRED SPIRIT HIS



TALK FROM THE-SAME, WALK ROAD HIS.



INDIAN SIGN TALK.

S. 4. ROAD TO RECEIVE JESUS C. 5.



IF MAN LOVES JESUS HE-IS FRIENDLY NOT WITH



BAD. THE-SAME MAKE JESUS HIS HEART SORRY.



THE-SAME MAKE JESUS DIE SAVING HIM.

S. 4. ROAD TO RECEIVE JESUS C. 6.



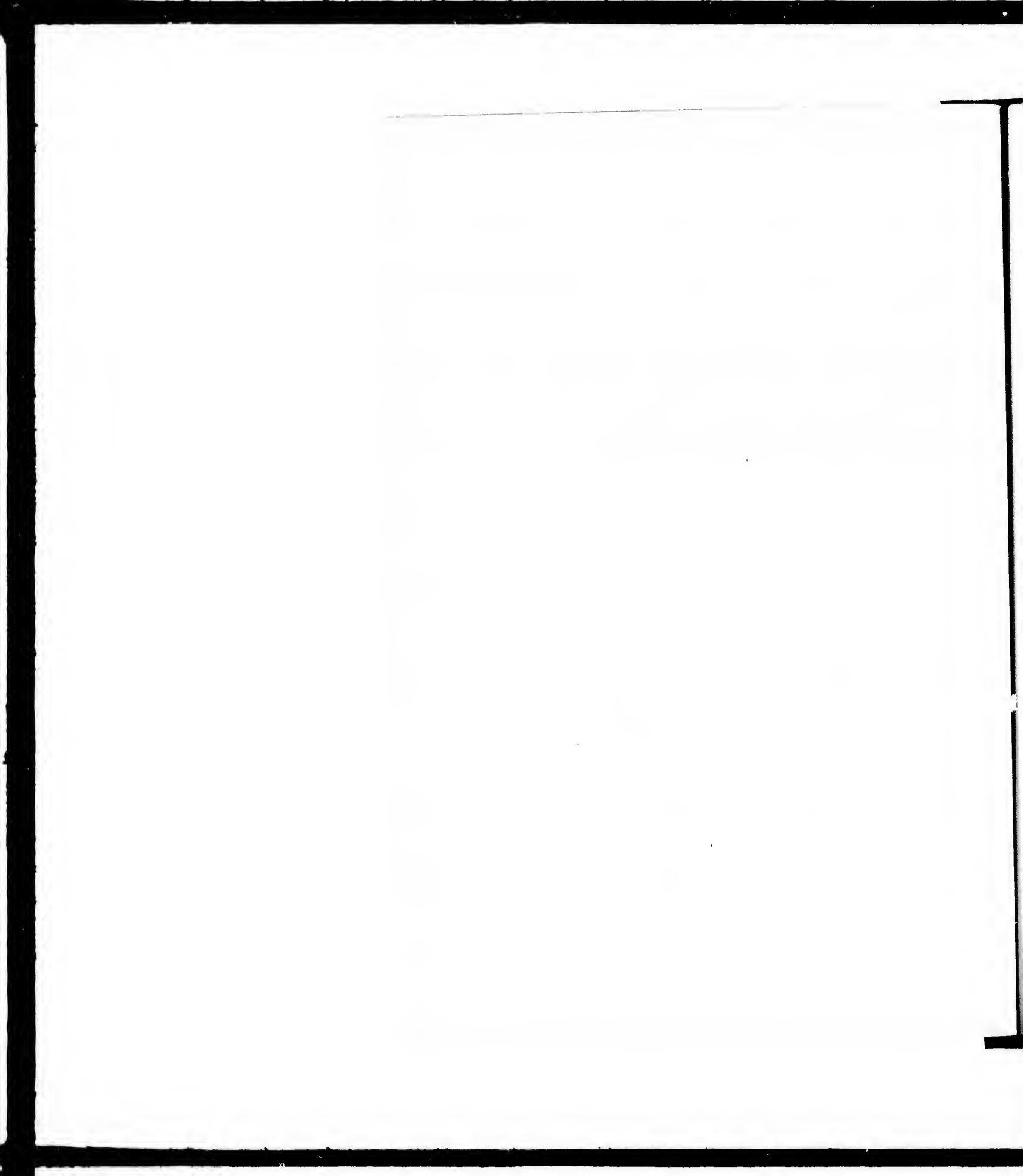
IF MAN RECEIVES JESUS HEART HIS PRAYS



ALWAYS. HE WANTS SACRED SPIRIT TO-SPEAK-TO



HEART HIS. BRAIN HIS.



INDIAN SIGN TALK.

S. 4. ROAD TO RECEIVE JESUS C 7.



IF MAN RECEIVES JESUS DAY THE-SAME HE



STUDIES TO-KNOW-WELL GOD. TO-LOVE HIM BRAVE AHEAD.



LOVE NEIGHBOR HIS THE-SAME-AS HE LOVES SELF.

S. 4. ROAD TO RECEIVE JESUS C. 8.



IF MAN LOVE JESUS HE TRIES-HARD HEART

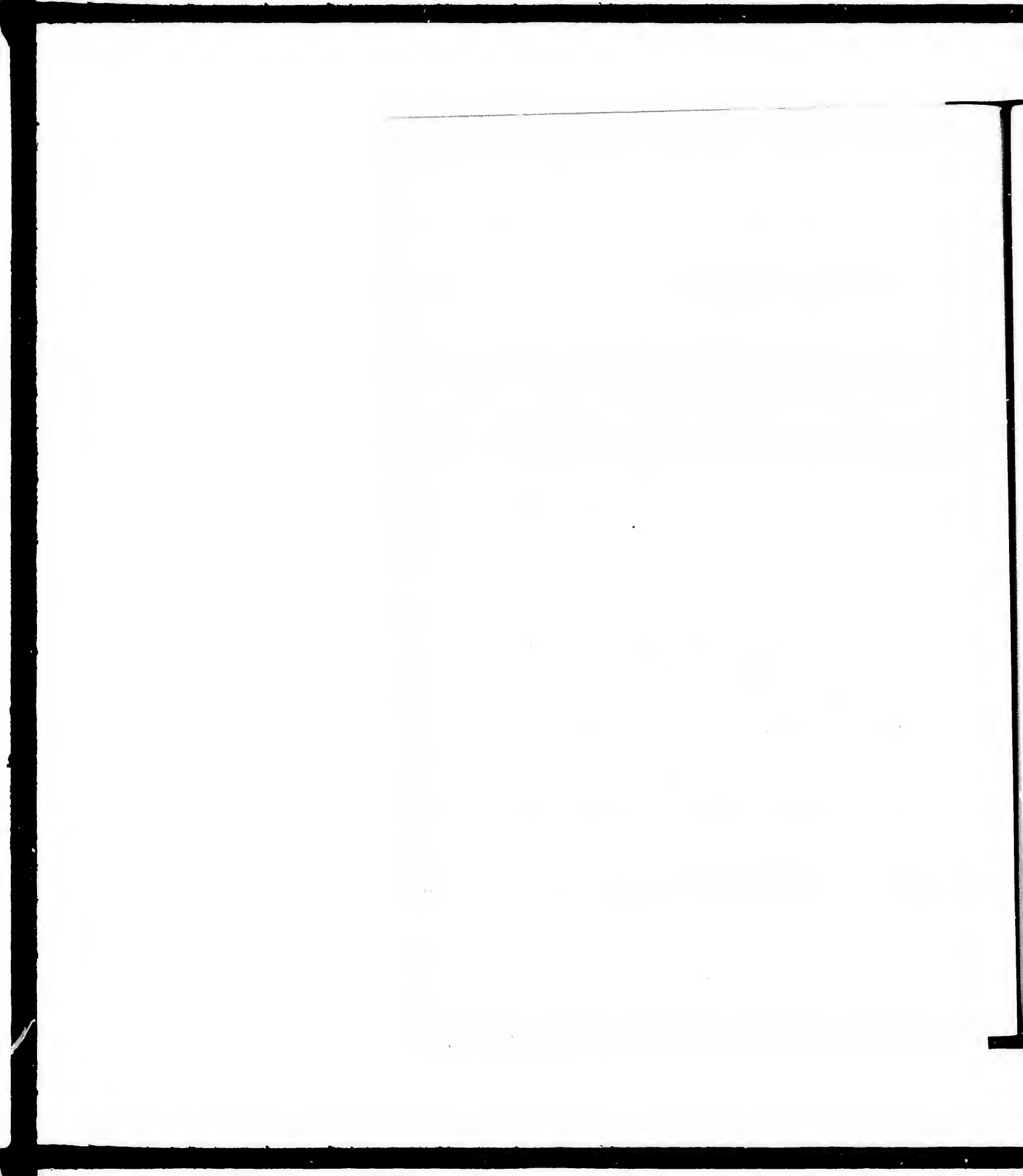


HIS KEEP NOT BAD PEOPLE DO-TO HIM.



HE PRAYS GOD RUB-OUT THE-SAME HIS WORKS BAL





INDIAN SIGN TALK.

S. 4.

ROAD TO RECEIVE JESUS

C. 9.



IF YOU



LOVE JESUS.



DAY



THE-SAME



DISCIPLES HIS DEAREST-FRIENDS YOURS.



YOU



TRY-HARD TO-MAKE PEOPLE



LOVE



HIM.

S. 4.

ROAD TO RECEIVE JESUS

C. 10.



IF



MAN



RECEIVES



JESUS



HE



KEEPS



THOUGHT



HIS



CLEAN.



LIFE



HIS



CLEAN.



THE-SAME-AS



JESUS



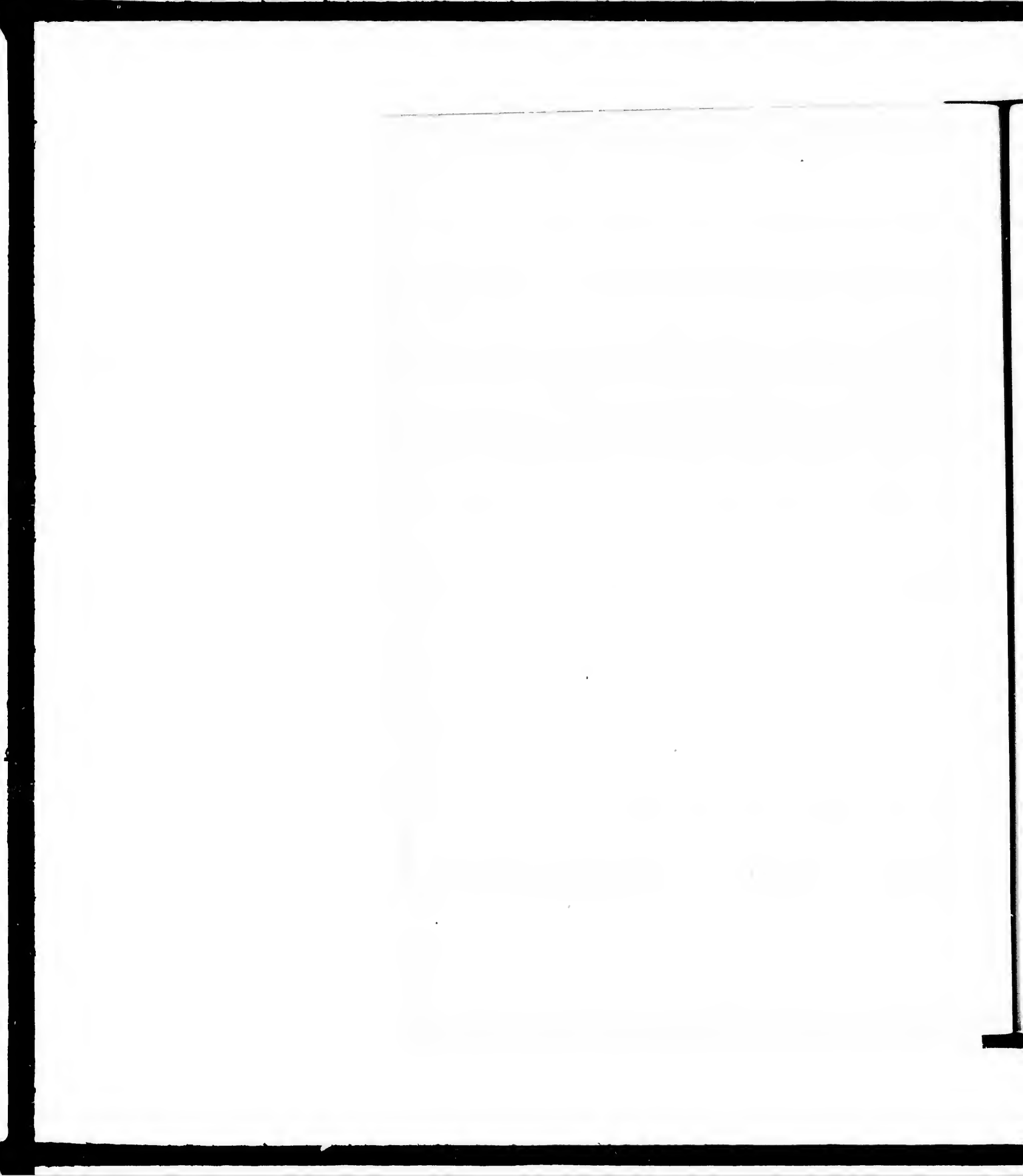
HIS



HEART



CLEAN.

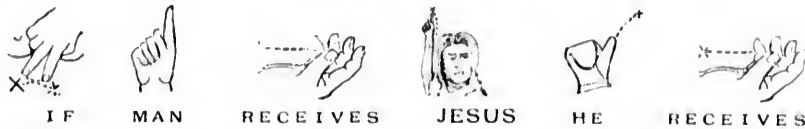


INDIAN SIGN TALK.

S. 4.

ROAD TO RECEIVE JESUS

C. 11.

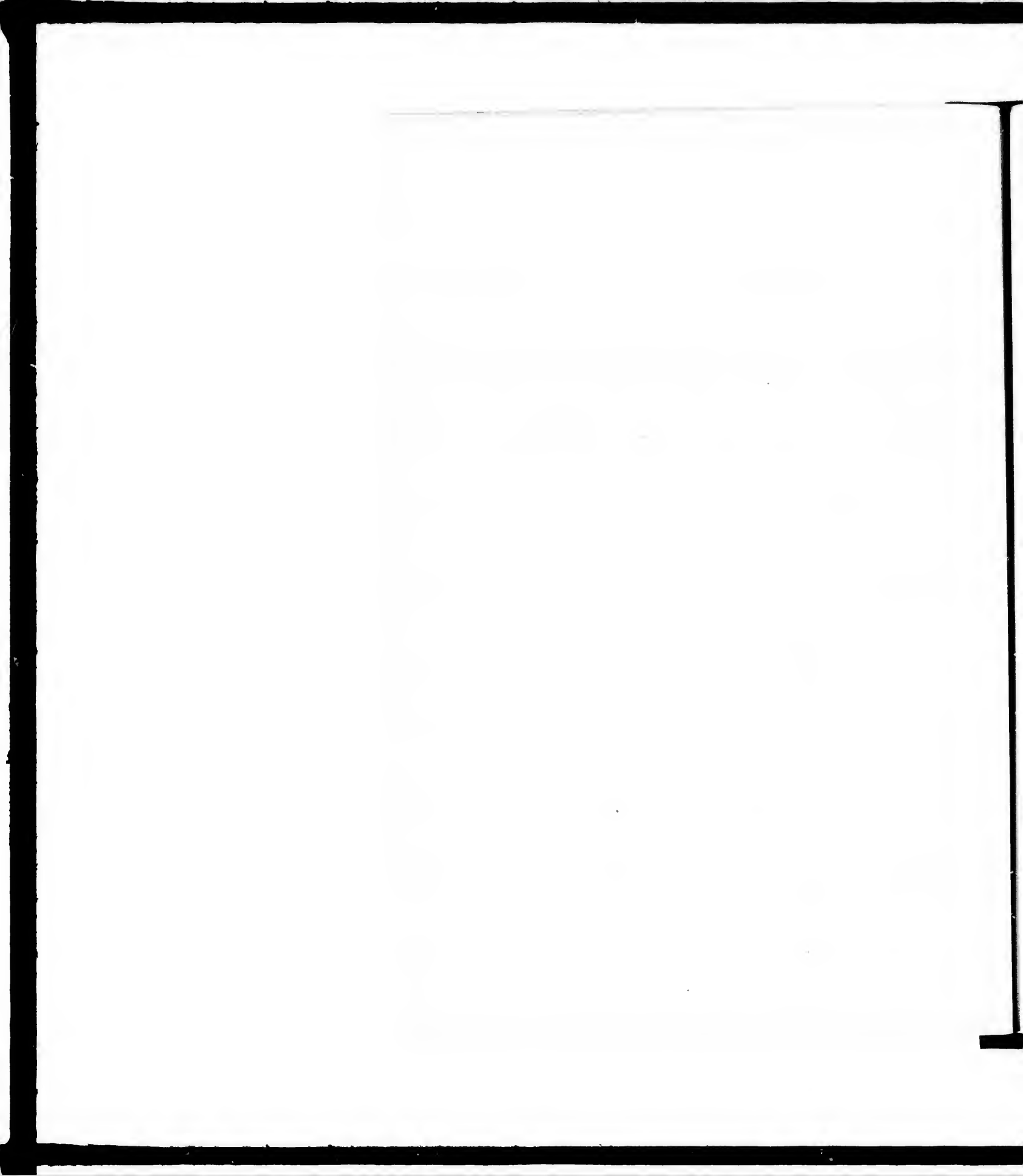


S. 4.

ROAD TO RECEIVE JESUS

C. 12.





INDIAN SIGN TALK.

S. 05.

JESUS SAID.

C. 1.



JESUS SAID TO DISCIPLES HIS; I LOVE YOU



SAME-AS HEAVEN-FATHER LOVES ME. KEEP LOVE MINE.

S 05.

JESUS SAID.

C. 2.



IF YOU LOVE ME YOU SAME AS BROTHERS



LOVE BROTHER YOURS THE SAME AS I LOVE YOU.

S. 05.

JESUS SAID.

C. 3.



JESUSSAIDTODISCIPLES HIS: I DIE TO SAVE YOU



LOVE BRAVE! THE-SAME MAKE MAN DIE TO SAVE ANOTHER.

\_\_\_\_\_

INDIAN SIGN TALK.

S. 05.

JESUS SAID.

C. 4.



JESUS TOLD DISCIPLES HIS: HE WHO OBEYS HEAVEN



FATHER MINE. THE SAME MOTHER MINE. BROTHER MINE.

S. 05.

JESUS SAID.

C 5.



JESUS SAID TO DISCIPLES: HEAVEN FATHER WANTS NOT



TO ABANDON ONE LITTLE CHILD THE SAME BELIEVE ME.

S 05.

JESUS SAID

C. 6'

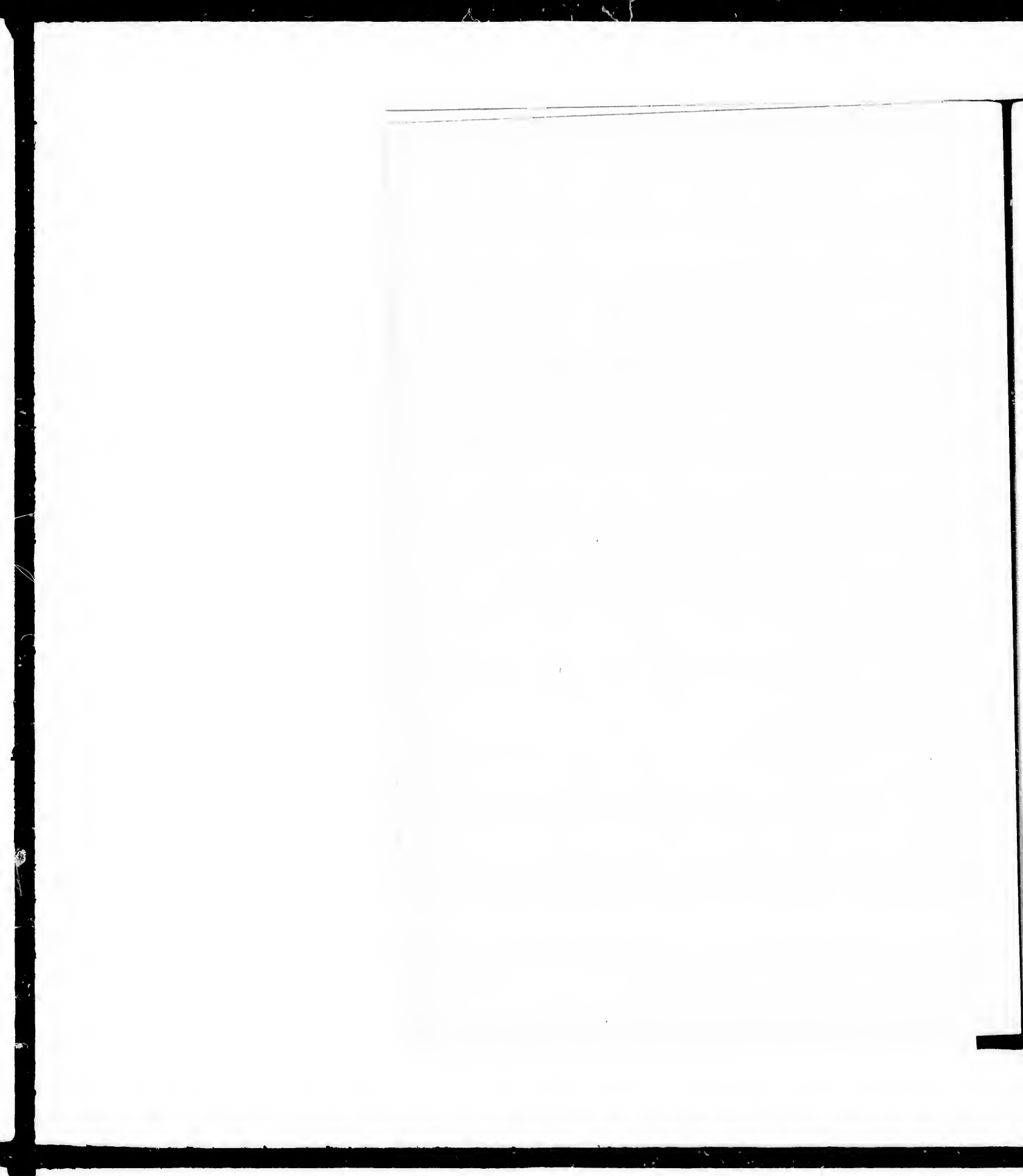


JEUS SAID: IF YOU LOVE FRIENDS MINE



TIME THE SAME, ALL MEN KNOW YOU DISCIPLES MINE.





INDIAN SIGN TALK.

S. 05.

JESUS SAID.

C. 7



JESUS SAID TO DISCIPLES: HIS;

DO

MAN



THE-SAME-AS YOU

WANT

MAN

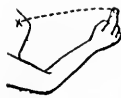
DO

TO-YOU.

S. 05.

JESUS SAID

C. 8



HIM-WHO COMES TO ME.

I

RECEIVE

HIM



KEEP

HIM FOREVER.

I

ABANDON HIM NOT.

S. 0 5

JESUS SAID

C. 9.



HEART MINE QUIET THE SAME TROUBLED NOT WITH SELF

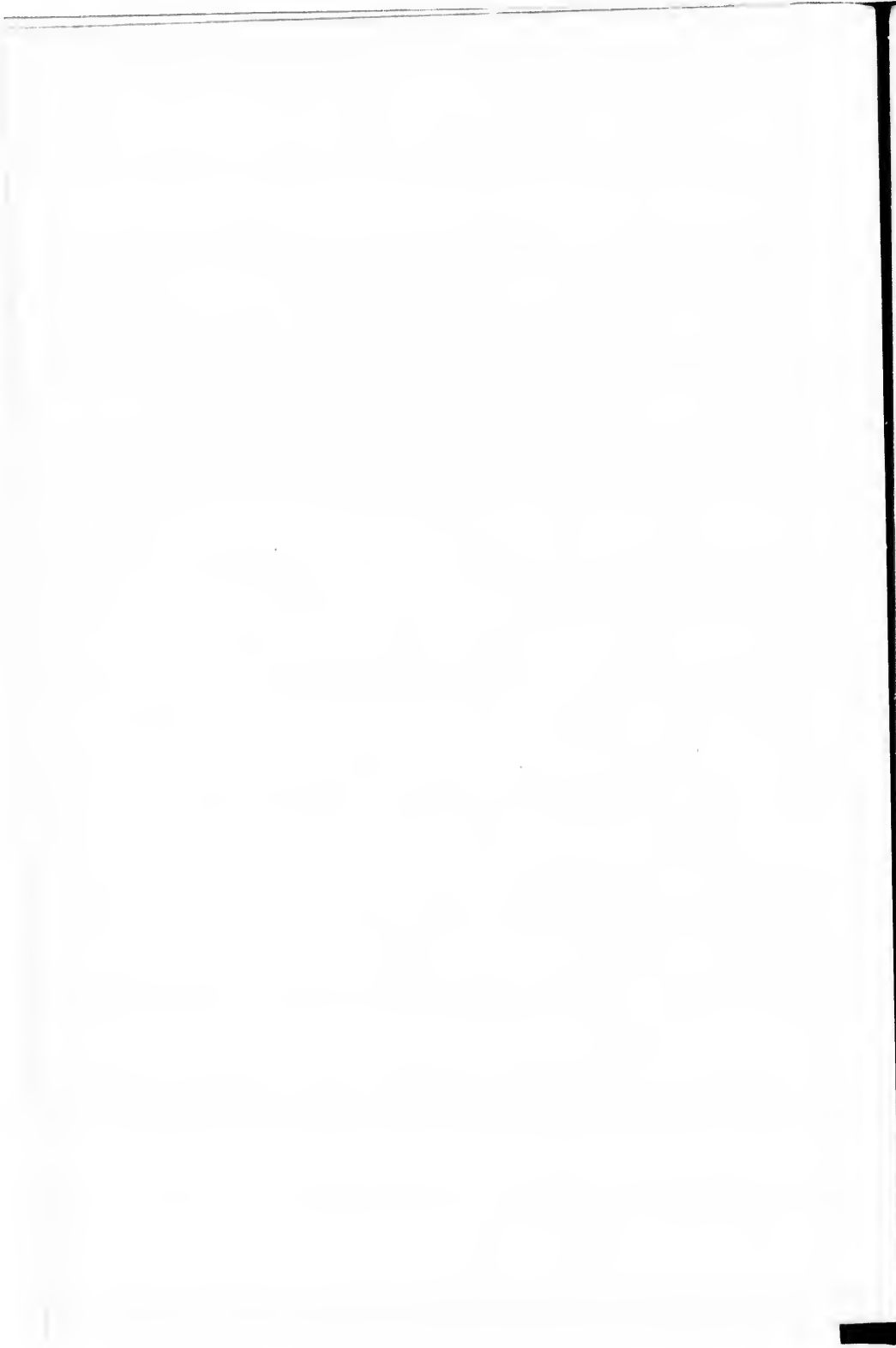


I

TELL YOU

ROAD

HEART YOURS THE SAME.



INDIAN SIGN TALK.

S. 05

JESUS SAID

C. 10.



HEAVEN FATHER YOURS KNOWS YOU WANT DRINK, WANT



FOOD, WANT CLOTHES, KEEP FAITH BRAVE IN-GOD.

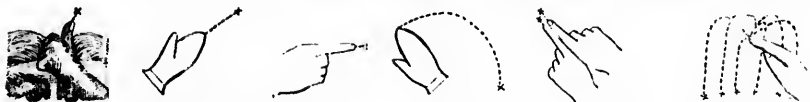
S. 05

JESUS SAID

C. 11.



IF YOU RECEIVE GOD HIS KINGDOM AHEAD



HE WILL-GIVE YOU ALL THESE THINGS.

S. C5.

JESUS SAID

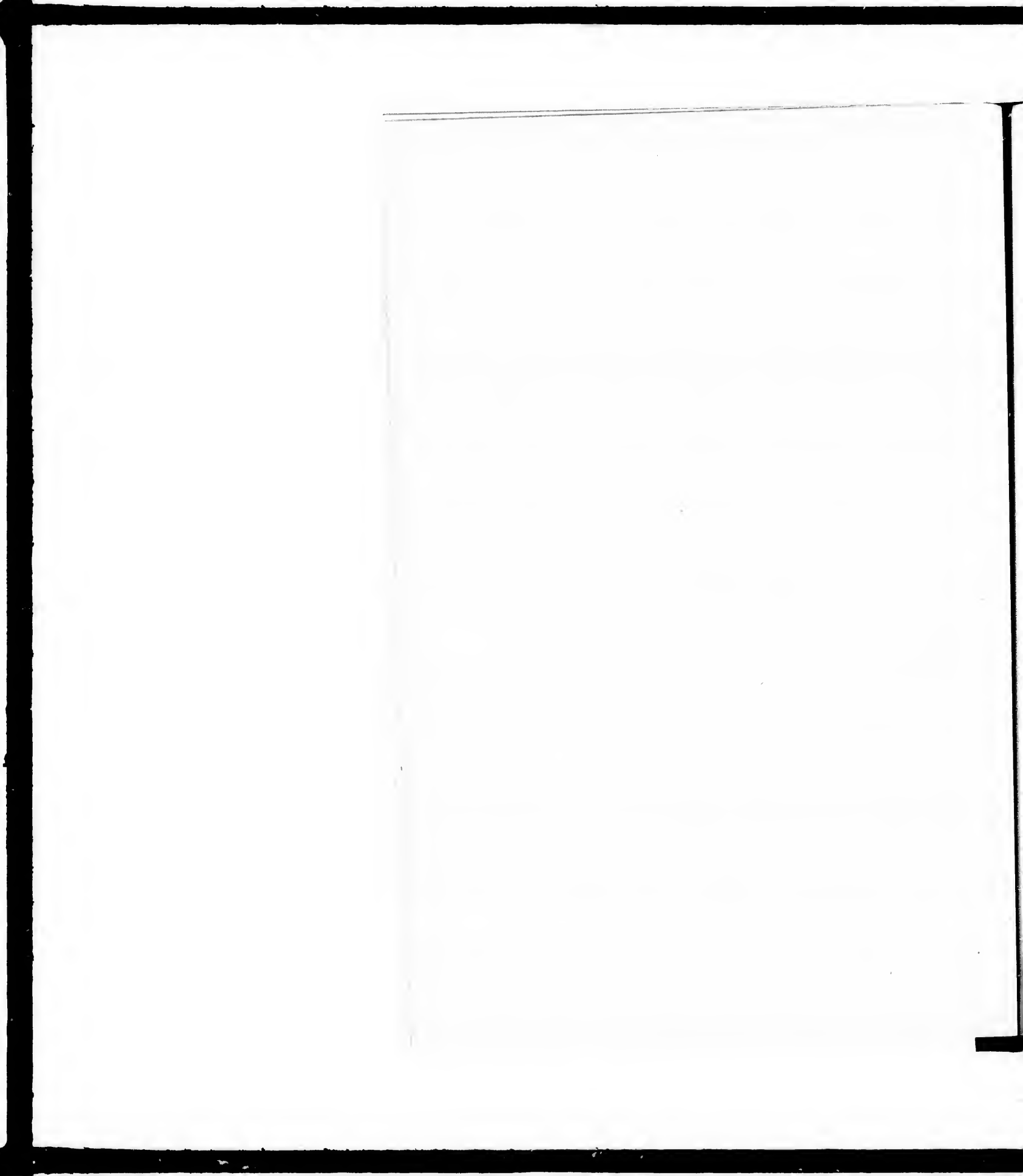
C. 12



JESUS SAID-TO HIS DISCIPLES: PEACE I



GIVE YOU: PLACE MINE I GIVE YOU.



INDIAN SIGN TALK.

S. 05.

JESUS. SAID.

C. 13.



JESUS SAID: I LIFE HIS CHIEF: HIM BELIEVE



ME IF HE DIE HE LIVE AGAIN.

S. 05.

JESUS SAID

C. 14.



JESUS SAID: MAY-BE-SO HEAVEN. EARTH



PASS AWAY. TALK MINE SIT FOREVER.

S. 05.

JESUS SAID

C. 15.



HAVE MERCY- ON NEIGHBOUR YOURS. THE SAME AS



HEAVEN FATHER HAS-MERCY-ON PEOPLE ALL.



INDIAN SIGN TALK.

S. 05.

JESUS SAID

C. 16



JESUS SAID; I GIVE DISCIPLES MINE LIFE ETERNAL.



HIM PERISH NOT. MAN NONE GATCH HIM FROM ME.

S. 05.

JESUS SAID.

C. 17.



IF SACRED SPIRIT MAKES NOT MAN HIS LIFE



NEW NOW, MAN ENTERS NOT GOD HIS KINGDOM.

S. 05.

JESUS SAID.

C. 18.

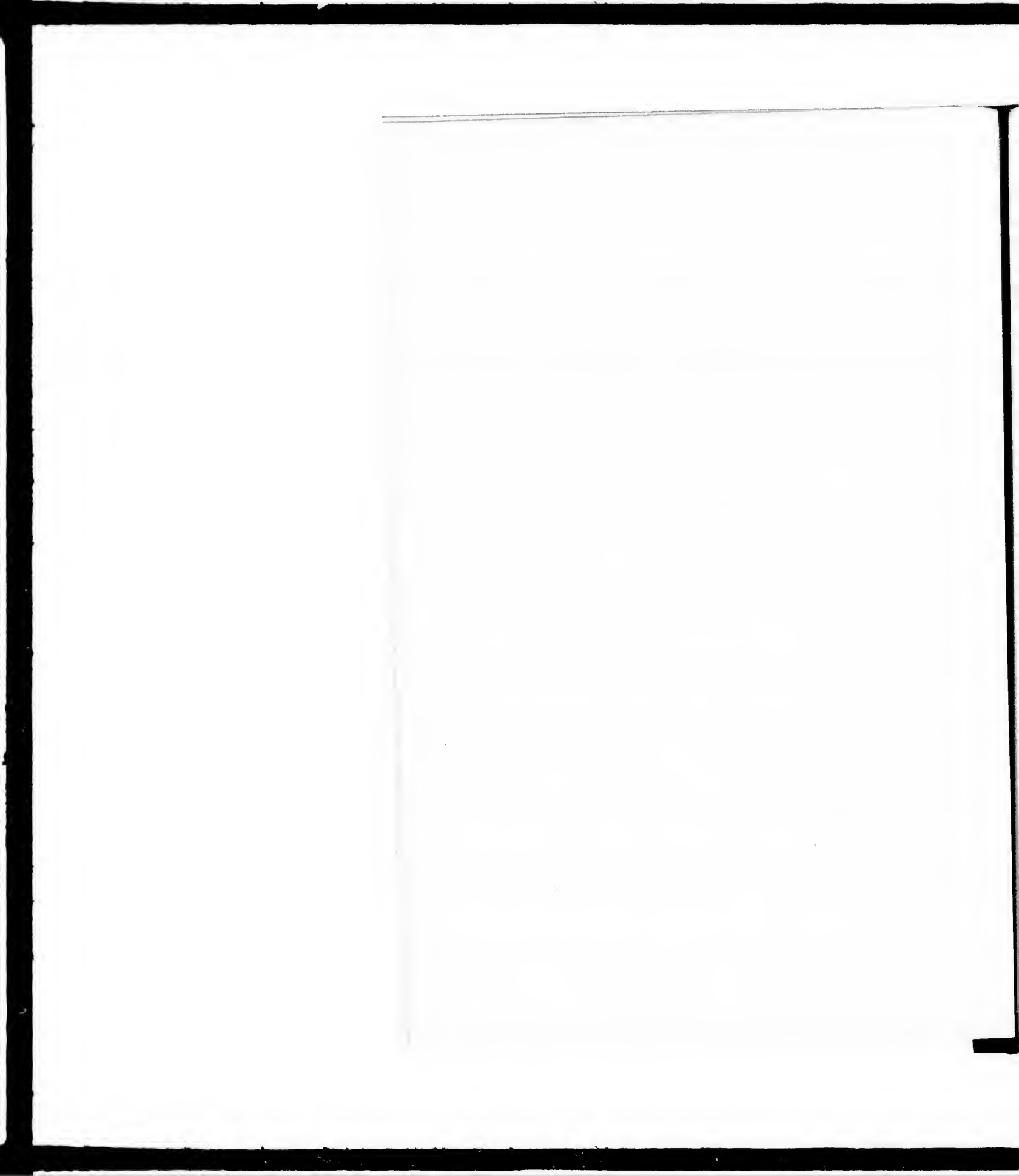


JESUS SAID; I AM THE ROAD, I AM THE TRUTH, I AM THE



LIFE. I ALONE MAKE MAN COME TO HEAVEN FATHER.





INDIAN SIGN TALK.

S. 5.

JESUS SAID

C. 1.



JESUS SAID; LITTLE CHILDREN COME-TO-ME, STOP



THEM NOT, BECAUSE PEOPLE ALL BELONG TO-GOD



HIS KINGDOM, HEARTS THEIRS SAME-AS CHILD HIS HEART.

S. 5.

JESUS SAID

C. 2.



JESUS SAID; IF YOU FORGET NOT BAD



MAN DO YOU, DAY THE-SAME HEAVEN



FATHER YOURS FORGET NOT BAD YOU DO.



INDIAN SIGN TALK.

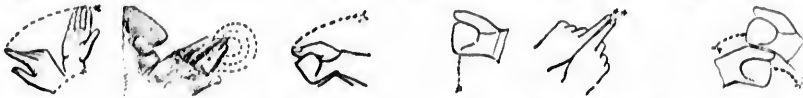
S. 5.

JESUS SAID

C. 3.



JESUS SAID: TRULY I SAY TO YOU. IF MA RECEIVES



NOT GOD HIS KINGDOM THE-SAME-AS A-LITTLE



CHILD ACCEPTS THE-SAME, HE ENTERS-IT NOT.

S. 5.

JESUS SAID

C. 4.



IF A-MAN MUST PART FROM BROTHER, SISTER, FATHER.



MOTHER. WIFE HIS, CHILD HIS. BECAUSE HE LOVES



ME, HE SHALL-RECEIVE GOOD THE-SAME MUCH AHEAD.



INDIAN SIGN TALK.

S. 5.

JESUS SAID

C. 5.



JESUS SAID I-AM THE-LIGHT OF ALL-THE-EARTH, IF MAN



WALK ROAD MINE HE WALKS-IN DARKNESS



NOT. HE HAS HEAVEN-LIGHT, THE-SAME HEAVEN LIFE.

S. 5.

JESUS SAID

C. 6.



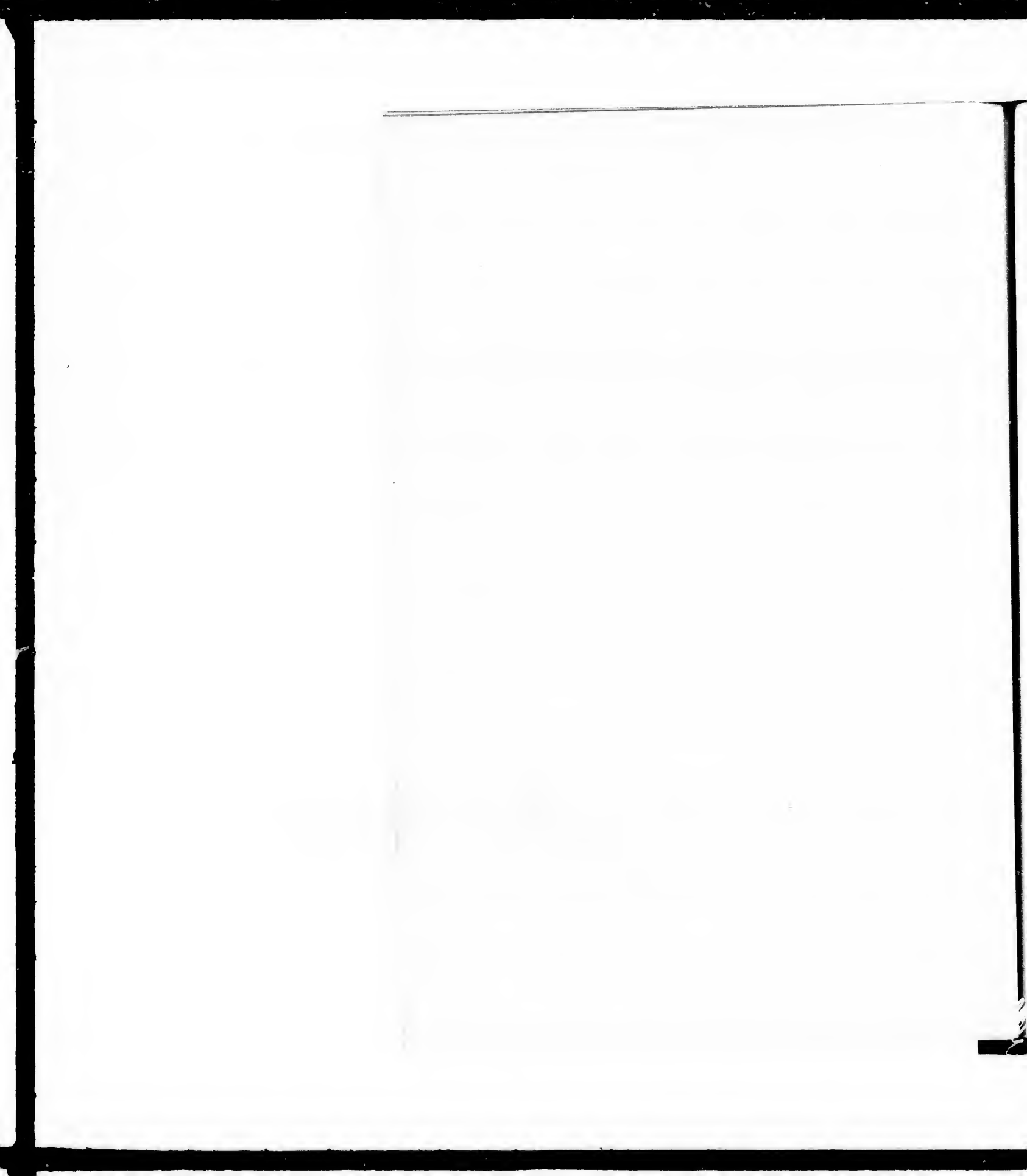
JESUS SAID; NOW A-LITTLE TIME THE-LIGHT-IS WITH YOU



WALK STRAIGHT-ROAD NOW YOU HAVE HEAVEN-LIGHT. IF



DARKNESS COMES YOU SEE STRAIGHT ROAD NOT.



INDIAN SIGN TALK.



JESUS TELLS DISCIPLES HIS HOW TO-PRAY.



JESUS SAID: PRAY ALWAYS. HEART-WEARY-OF SAME NOT.



WATCH YOU! BE-RASH NOT! PRAY GOD



SPIRIT-BAD LEAD YOU WRONG NOT. ASK GOD IN-SECRET



HE GIVE YOU GOOD ALL MEN SEE IT.

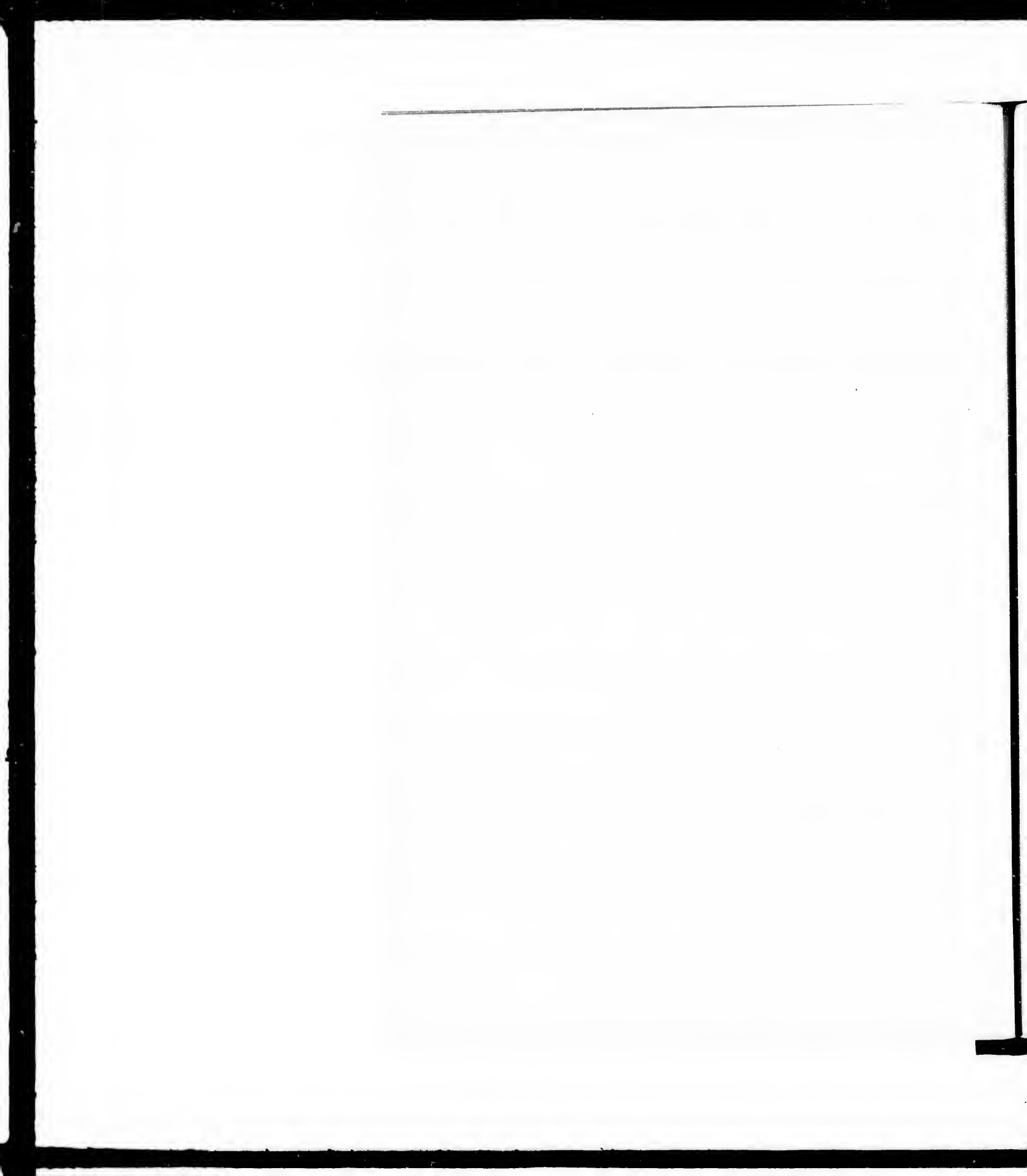


WHEN YOU PRAY. REPEAT NOT SAME TALK.



HEAVEN FATHER YOURS KNOWS-WELL THINGS YOU NEED.





ON PRAYER



DAY YOU PRAY IF HEART YOURS FORGETS BAD



MAN ANOTHER DO-TO YOU. DAY THE SAME



HEAVEN FATHER WIPES-OUT BAD YOURS.



WHEN YOU PRAY IF HEART YOURS BELIEVES YOU



RECEIVE THING YOU ASK. DAY THE SAME.



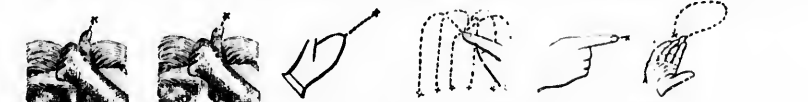
YOU HAVE THINGS YOU WANT



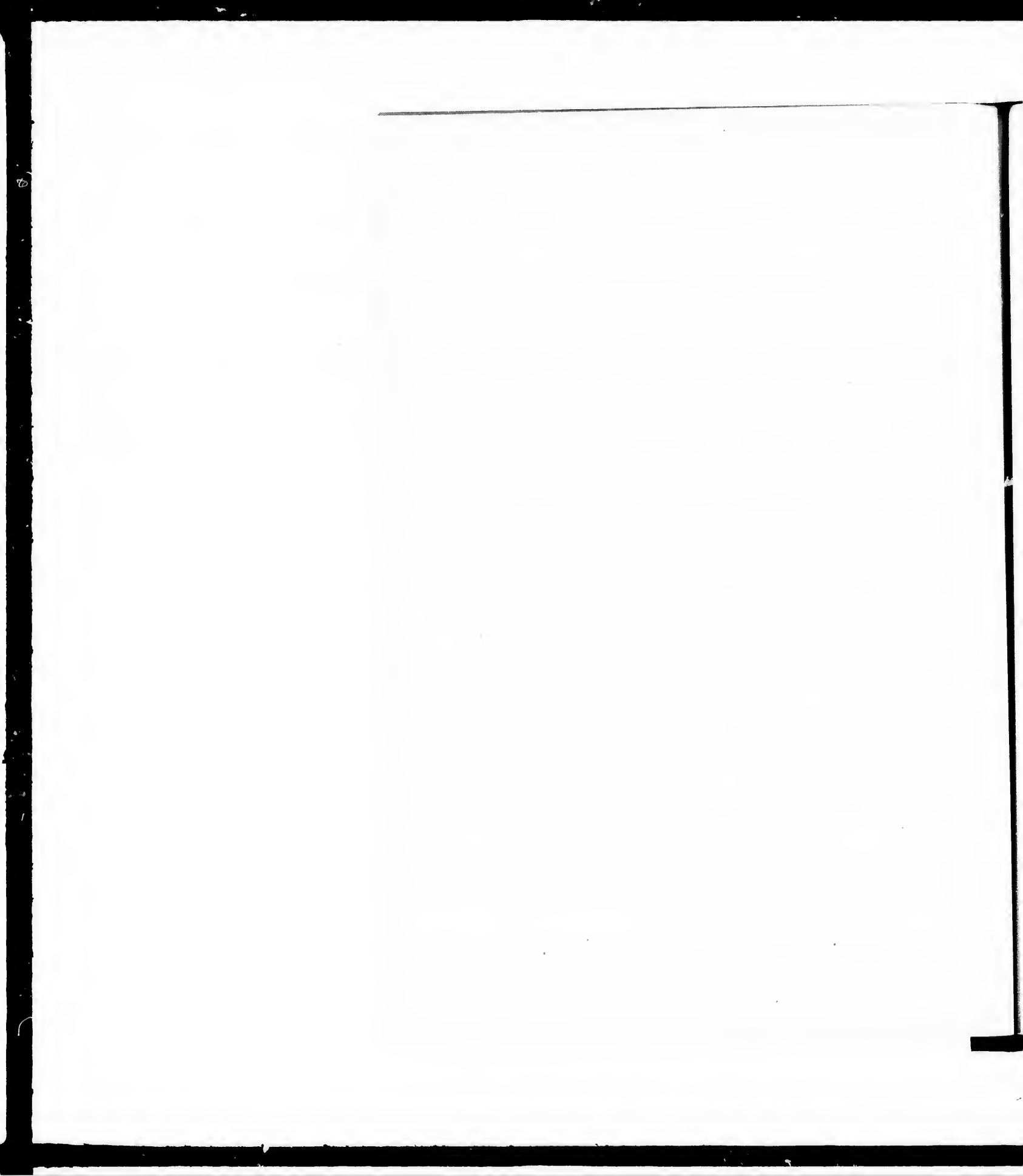
ALL THINGS YOU ASK HEAVEN FATHER TO GIVE YOU.



IF YOU HAVE-FAITH-IN NAME MINE. SPEAK THE-SAME

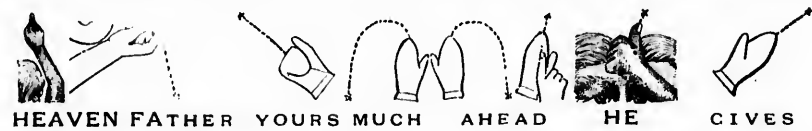


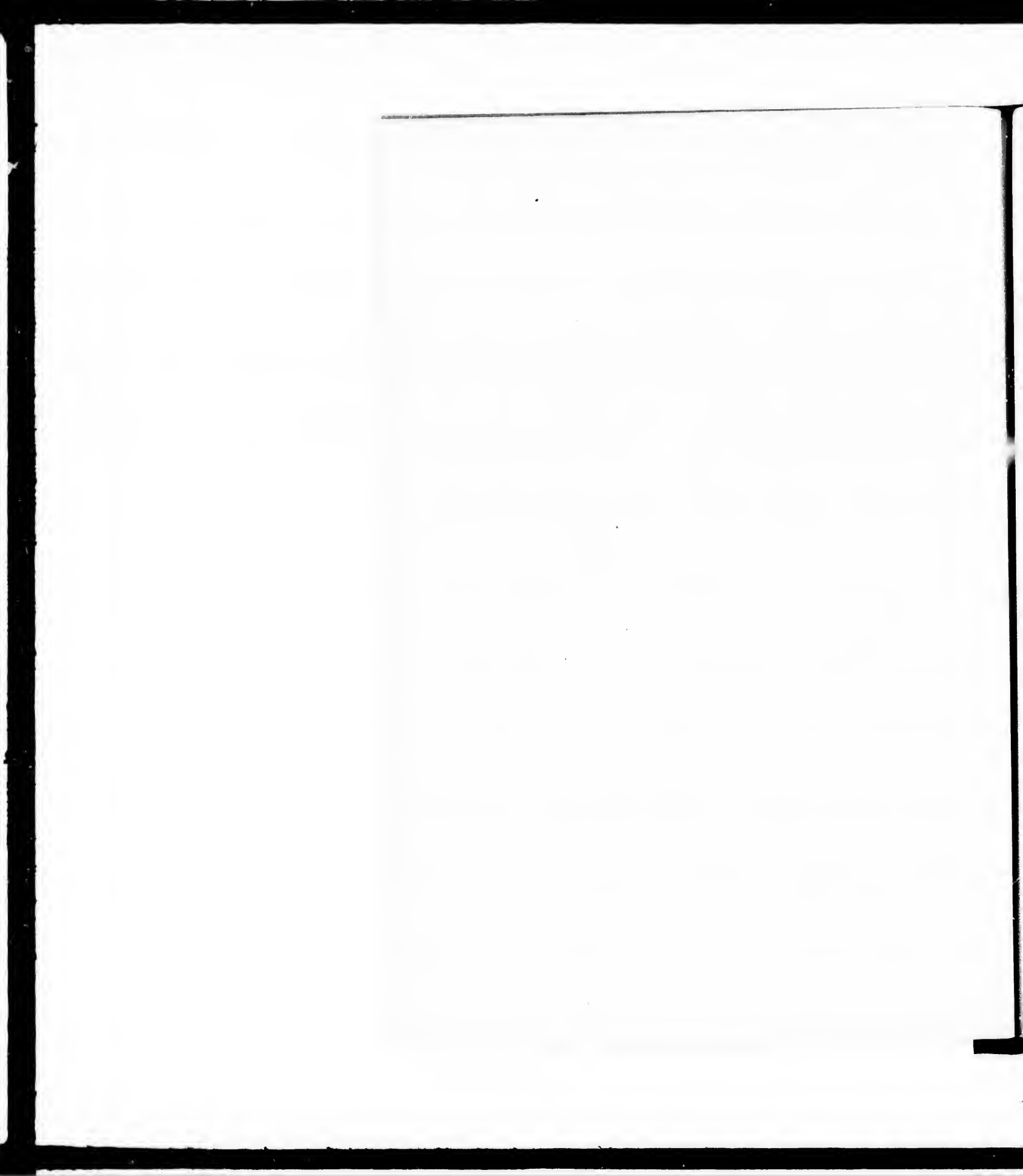
TO-HIM HE WILL-GIVE THINGS YOU ASK.



INDIAN SIGN TALK.

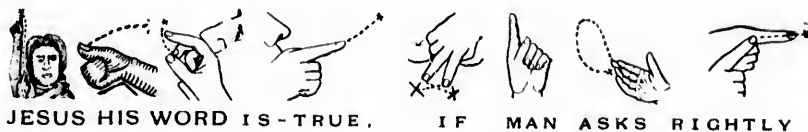
ON PRAYER

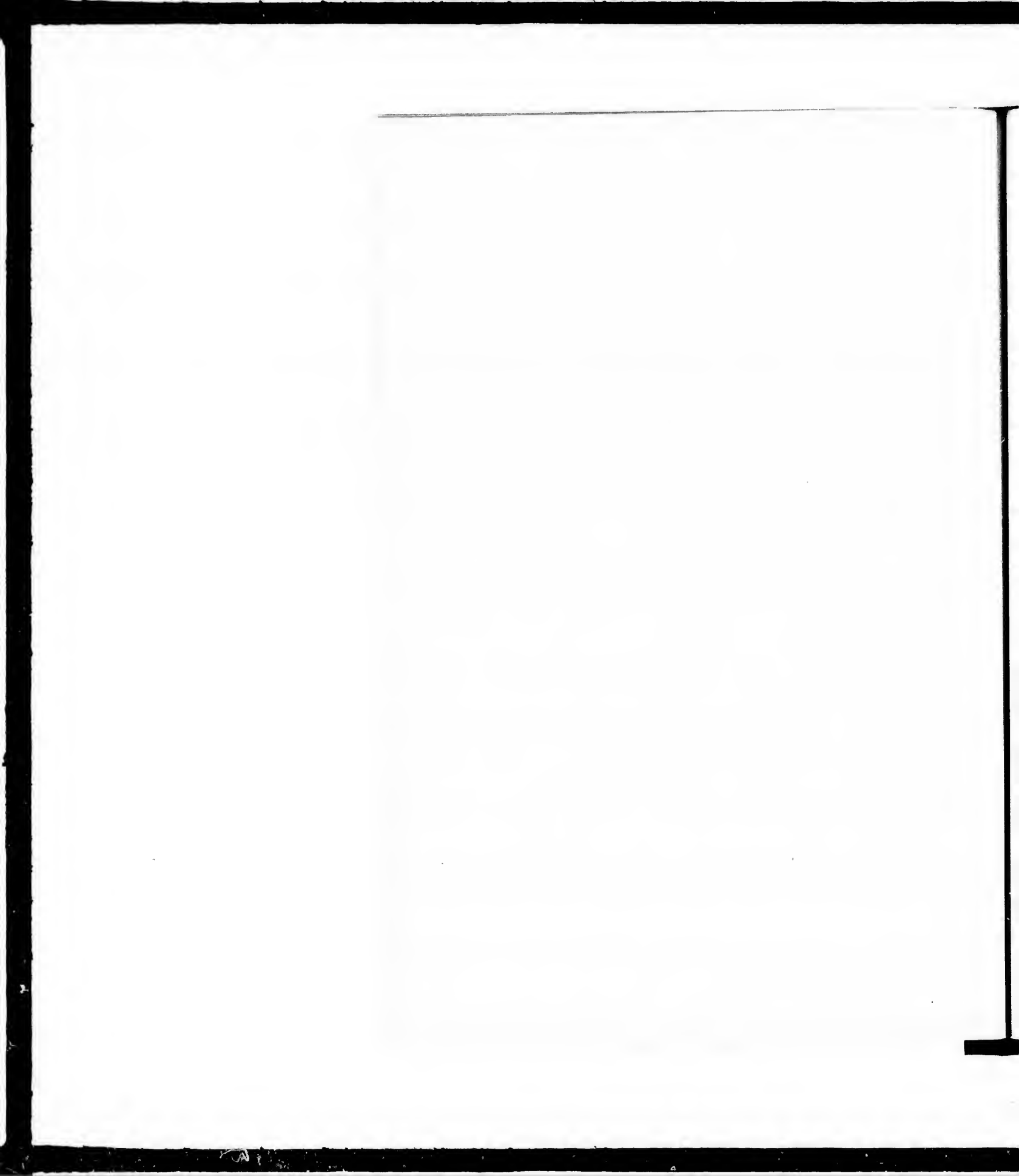




INDIAN SIGN TALK.

ON PRAYER





INDIAN SIGN TALK.

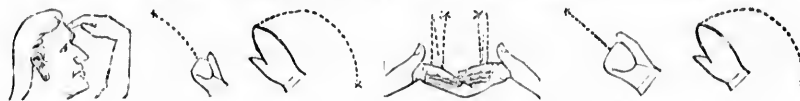
S. 6.

GOD HIS LAW OF LOVE

C. 1.



LOVE GOD AHEAD. LOVE HIM HEART YOURS ALL.



MIND YOURS ALL, SPIRIT YOURS ALL,



STRENGTH YOURS ALL. WORSHIP GOD ALONE.

S. 6.

GOD HIS LAW OF LOVE

C. 2.



WORSHIP GOD, SEEING HIM NOT. THINK STRONG HEART

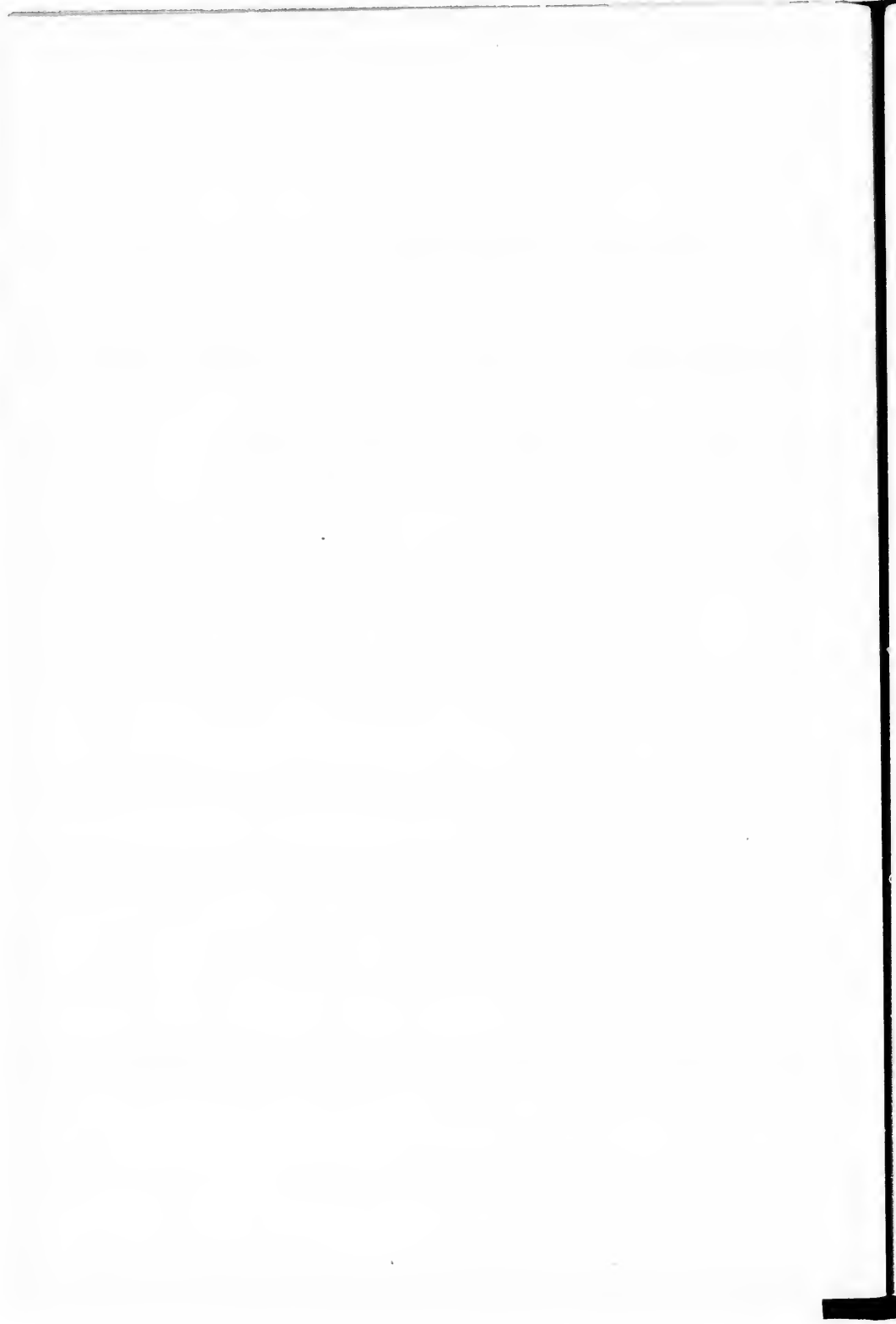


YOURS; HIM GREAT-MYSTERY. NAME HIM NOT IF YOU



WORSHIP NOT. KEEP HIS DAY SEVENTH SACRED.





INDIAN SIGN TALK.

S. 6.

GOD HIS LAW OF LOVE

C. 3.



GOD



SAID:



DAY SEVEN IS MINE: WORK SIX DAYS.



DAY SEVENTH WORK NOT, KEEP IT SACRED.

S. 6.

GOD HIS LAW OF LOVE

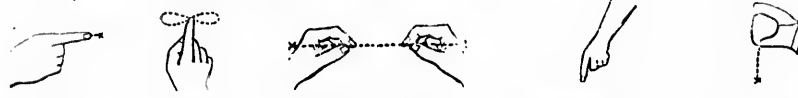
C. 4.



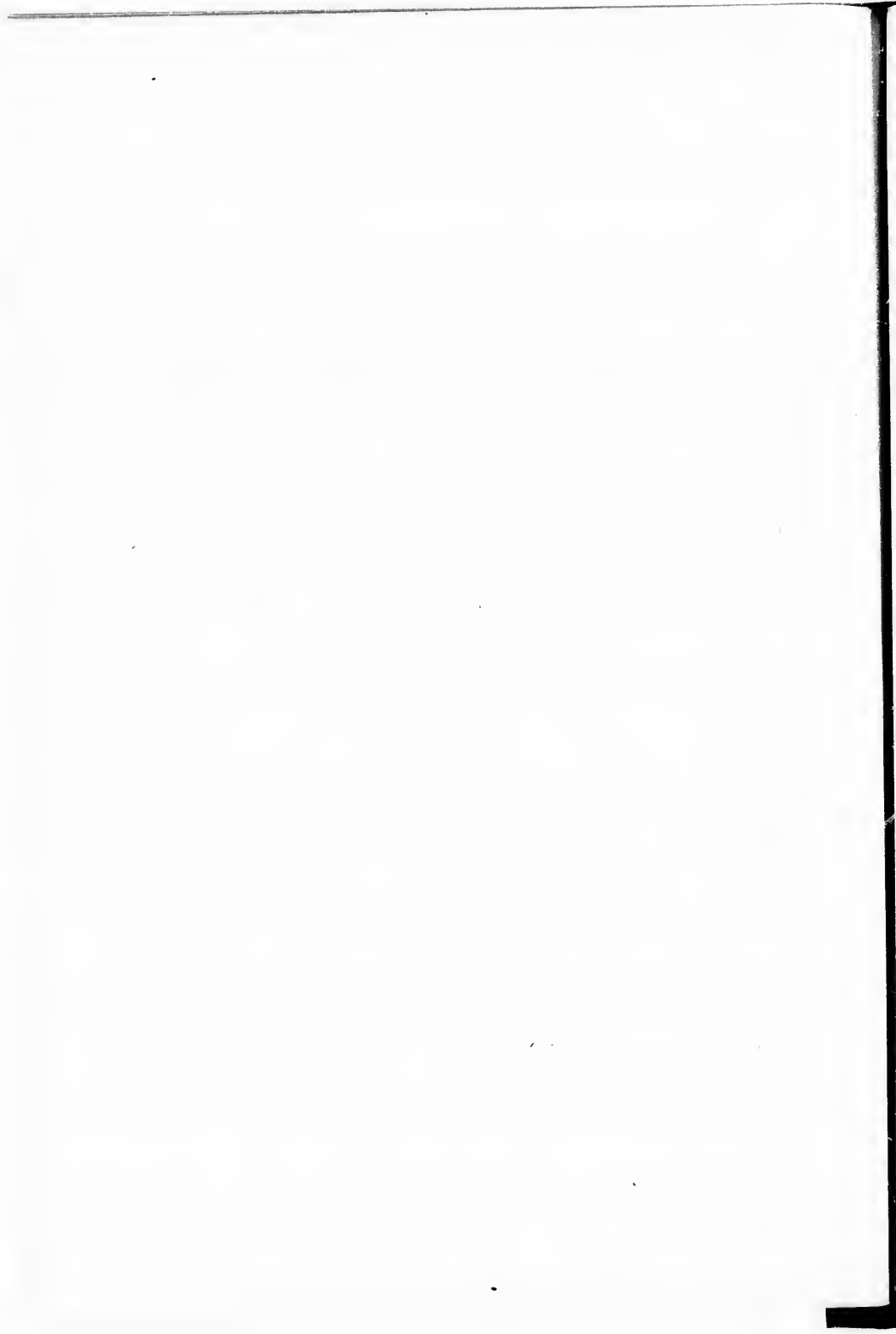
LOVE NEIGHBOR YOURS THE SAME AS YOU LOVE YOURSELF



HONOR FATHER MOTHER YOURS, THIS GIVES



YOU LIFE A-LONG-TIME THE-EARTH TO-SIT.



INDIAN SIGN TALK.

S. 6.

GOD HIS LAW OF LOVE

C. 5.



KILL



NOT



MAN.



WOMAN.



CHILD.



KEEP HEART PURE.



STEAL



NOT.



LIE-NOT



AGAINST NEIGHBOR YOURS.



S. 6.

GOD HIS LAW OF LOVE

C. 6.



YOU



MUST-NOT



KEEP



DESIRE-FOR THINGS



BELONG



TO-NEIGHBOR YOURS.



WANT NOT



HOUSE HIS.



WANT NOT



WIFE HIS.



WANT



NOT

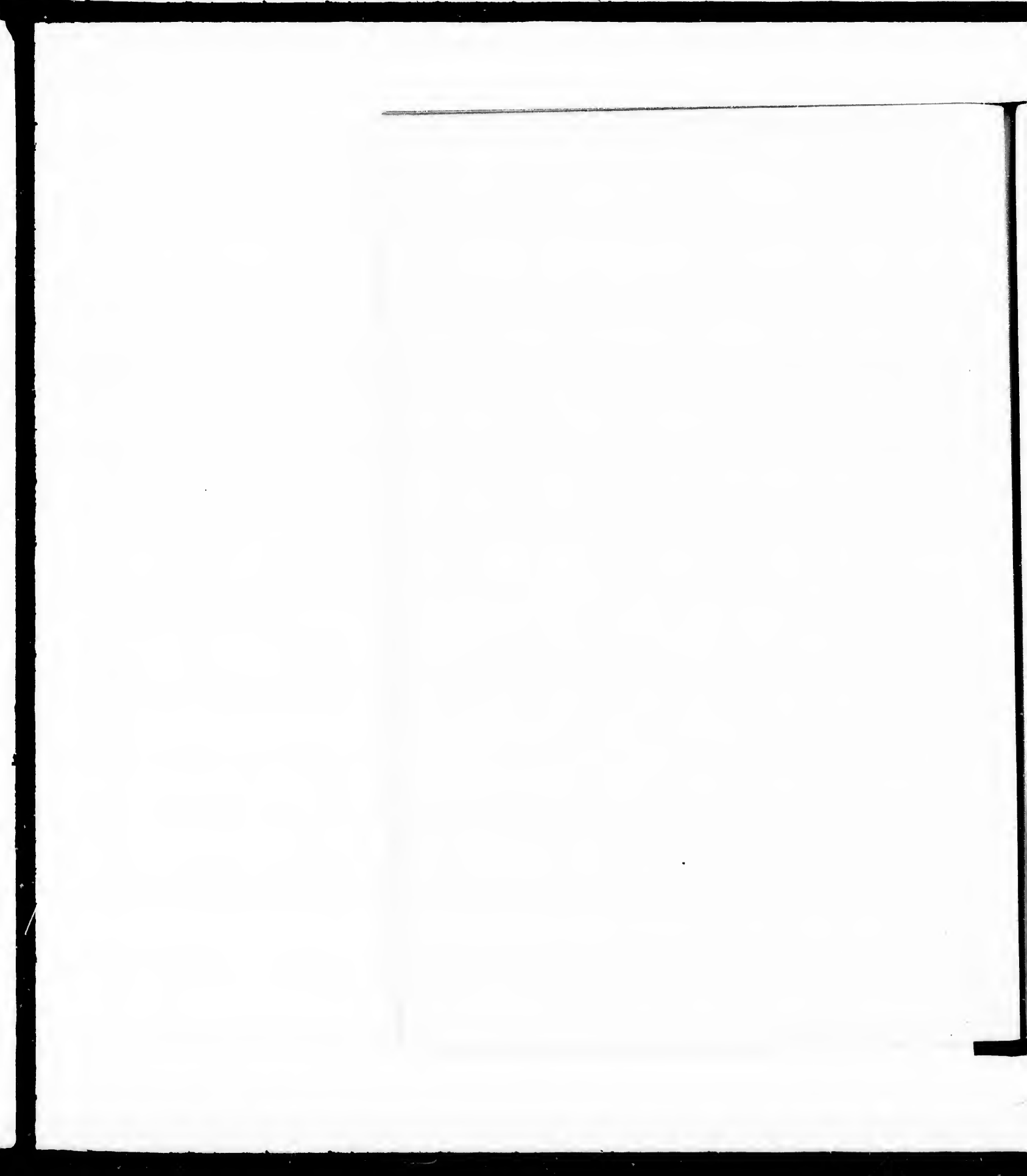


SERVANT HIS.



CATTLE HIS.





INDIAN SIGN TALK.

S. 6.

GOD HIS LAW OF LOVE

C. 7.



LOVE



GOD



HEART



ALL.



MIND



ALL.



SPIRIT



ALL.



STRENGTH



LOVE NEIGHBOR



YOURS



THE-SAME-AS



YOU



LOVE



YOURSELF.

S. 6.

GOD HIS LAW OF LOVE.

C. 8.



JESUS



SAID:



ALL



GOD



HIS



LAW



SITS



WORD



THE-SAME:



LOVE



GOD



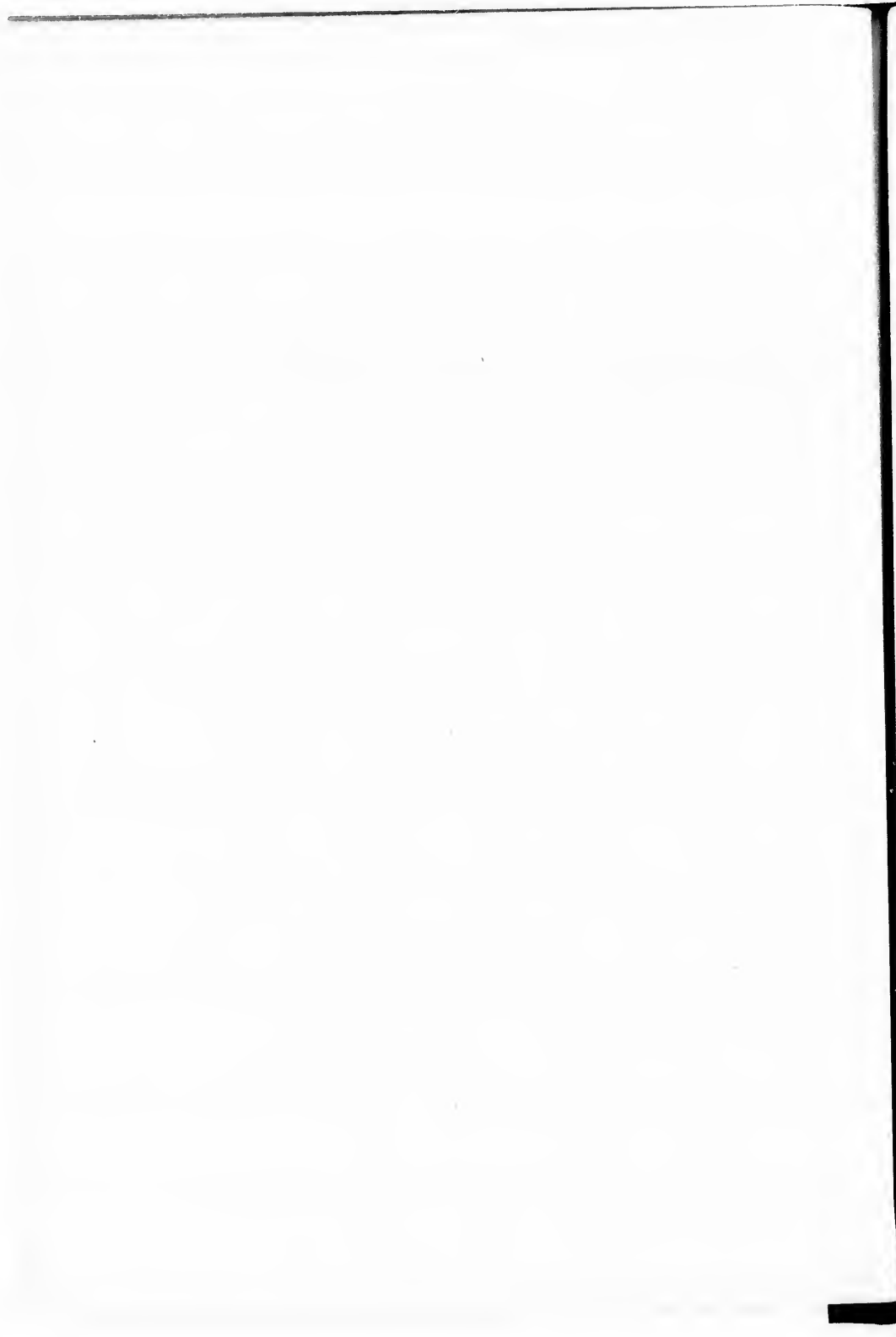
LOVE



NEIGHBOR



YOURS.



INDIAN SIGN TALK.

PSALM 19.



THE HEAVENS TELL-OF GOD HIS WONDERFUL POWER.



THE SKY SHEWS HIS WORKS BRAVE.



DAY AFTER DAY IT SPEAKS.



NIGHT AFTER NIGHT HIS WISDOM TELLS



MEN ALL UNDERSTAND THEIR SPEECH.



THEY TALK TO-ALL-THE-EARTH THE-SAME.

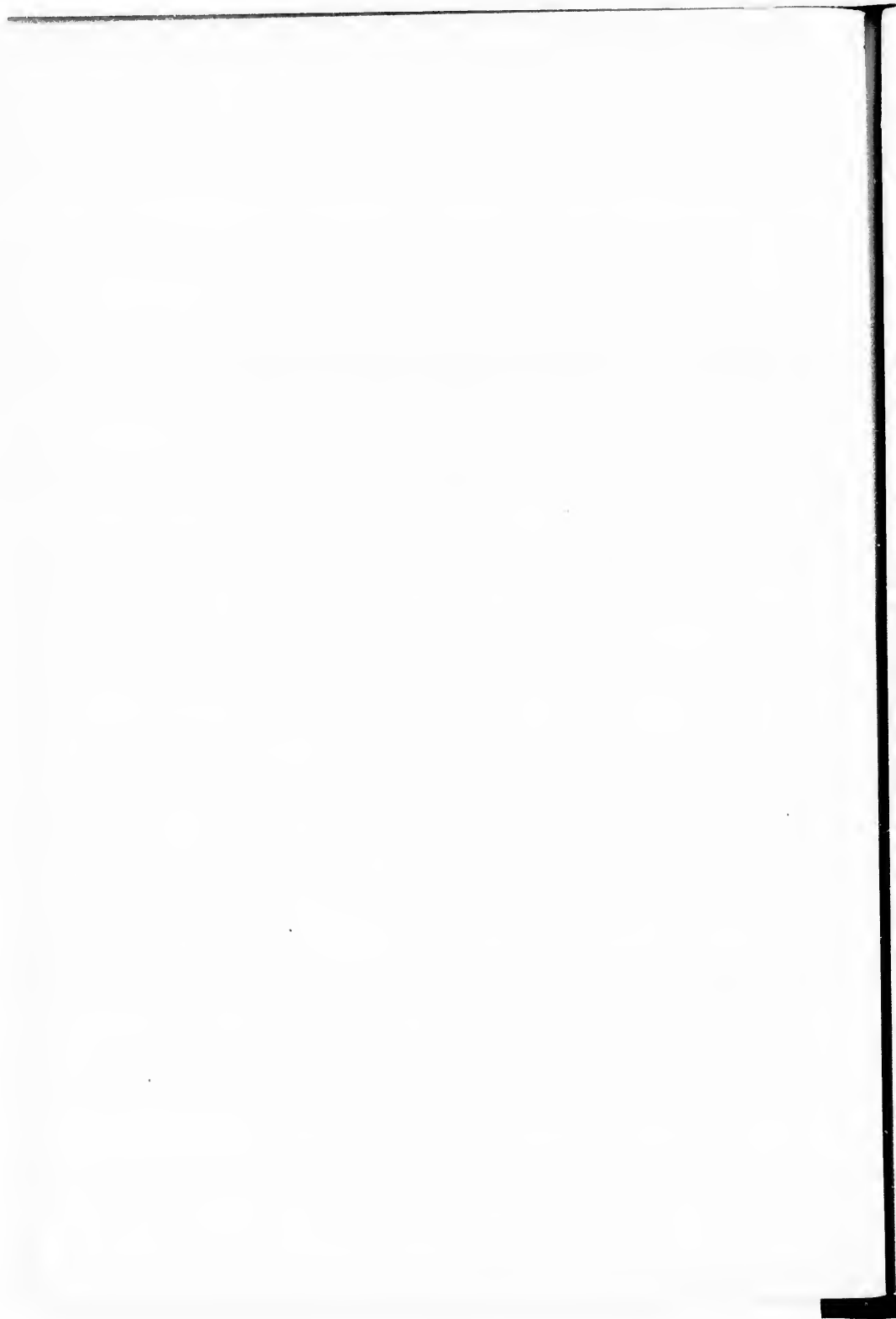


THE SKY GOD MAKES LIKE A-TEPEE-FOR THE-SUN.



THE-SUN LIKE A-CHIEF COMES OUT.





PSALM 19 CON.



LIKE A-MAN STRONG, HE RUNS-A-RACE OVER-ALL THE SKY.



HEAT HIS COMES-TO ALL THINGS.



GOD HIS LAW ALL GOOD



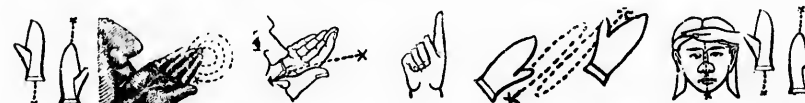
SAME MAKES MAN HIS LIFE WALK THE-STRAIGHT-ROAD.



THE-WORD-OF-GOD IS SURE, MAKING WISE THE SIMPLE.



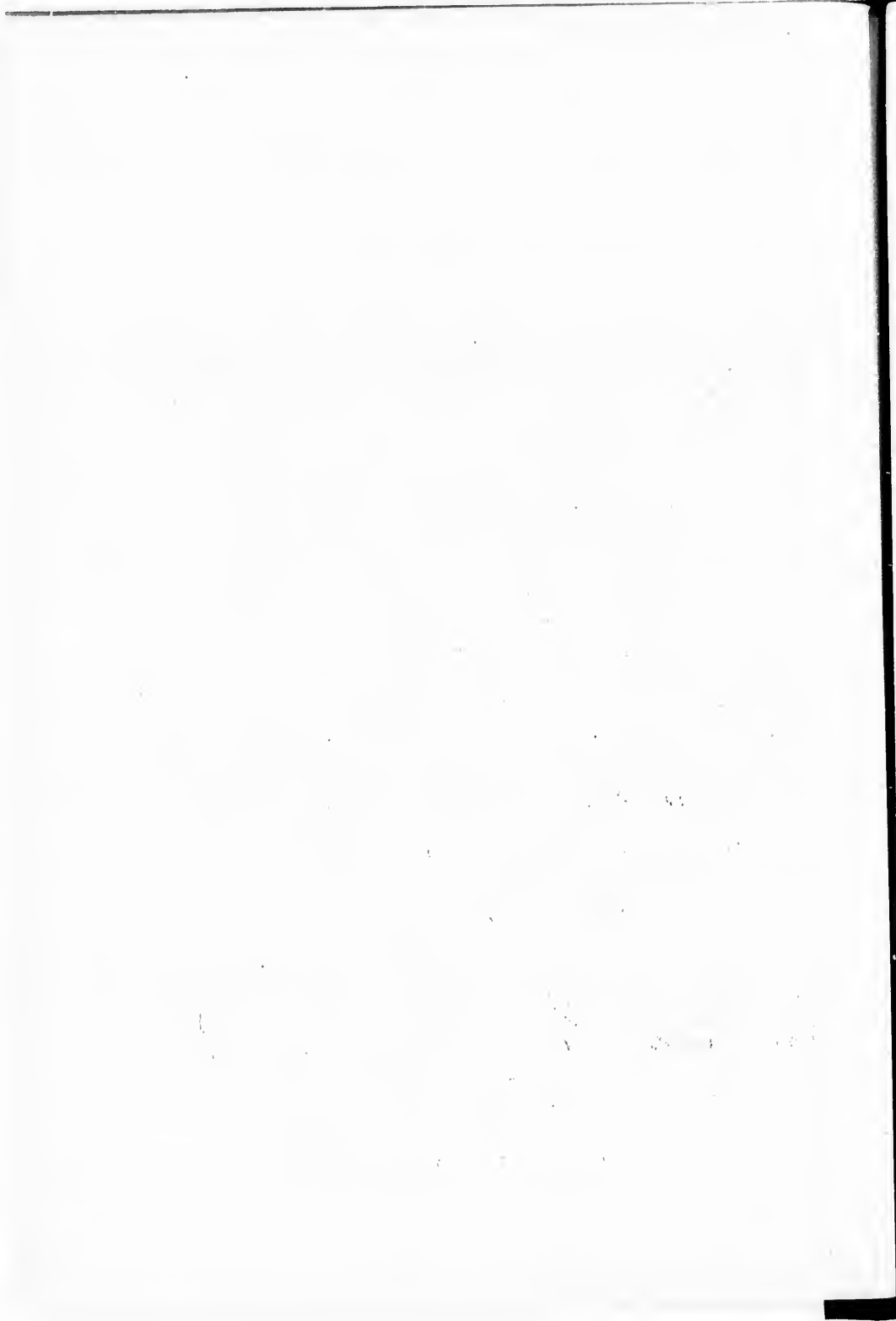
GOD HIS BOOK RIGHT MAKING THE-HEART-GLAD.



THE-ROAD GOD TELLS MAN WALK IS-A-CLEAN ROAD.



THE-SAME IS-AS LIGHT TO-THE-EYES.



INDIAN SIGN TALK.

PSALM 19. CON.



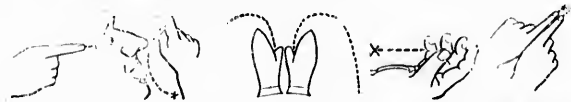
IF MAN FEARS GOD HIS ANGER



HE KEEPS HEART PURE ALWAYS.



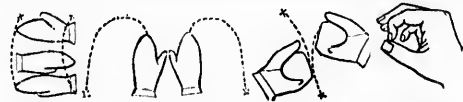
GOD HIS JUDGEMENTS-ARE ALL RIGHT AND-TRUE.



YOU WANT MUCH TO RECEIVE THE-SAME.



YOU WANT TO-POSSESS THEM-MORE-THAN GOLD.



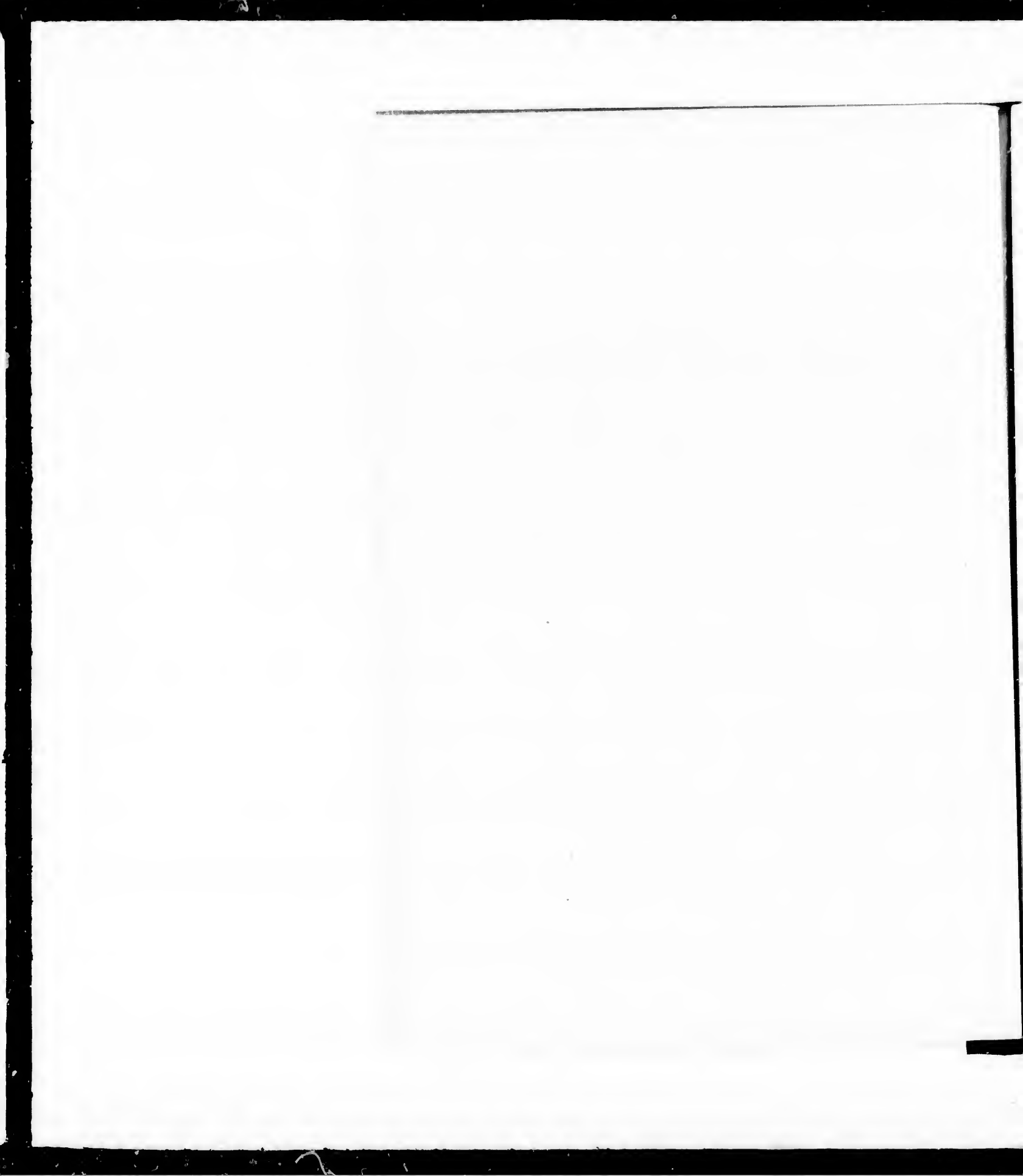
MORE-THAN MUCH FINE GOLD.



THE-SAME MORE GOOD-THAN FOOD TO-TASTE.



THEY WARN CROOKED-ROAD DANGEROUS.



PSALM 91 CONCLUDED.



IN-KEEPING THEM IS BLESSING BRAVE.



WHO CAN KNOW FAULTS OF HIS HEART



GOD MAKE CLEAN SECRET THOUGHT MINE.



KEEP ME FROM PRESUMPTUOUS SINS.



STOP THEIR POWER WITH ME.



DAY THE-SAME I WALK THE-RIGHT-ROAD.



THE SAME DAY I AM FREE-FROM SIN



MAKE WORDS, THOUGHTS, HEART MINE CLEAN IN-THY SIGHT.



O-GOD STRENGTH MINE. SALVATION MINE.

\_\_\_\_\_

12

13

14

15

16

17

18

19

THE LORDS' PRAYER IN THE INDIAN SIGN LANGUAGE.



OUR FATHER IN HEAVEN SACRED THY NAME. THY



KINGDOM COME, THY LAWS THE-EARTH SIT-ON, THE-SAME-AS



IN-HEAVEN. DAY AFTER DAY FOOD GIVE-US.



RUB-OUT OUR WORKS BAD. THE-SAME-AS



WE FORGET THOSE WHO DO-UNTO-US BAD.



LEAD US NOT IN-ROAD BAD, KEEP US



IN-ROAD GOOD. BECAUSE THINE THE-KINGDOM, THINE



THE-POWER, THINE THE-GLORY, FOREVER, AMEN.

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