

words long before they can use them or know their meaning. The Deaf must have the meaning of the word given to them at the time they learn it, or they will not be able to apply it: so that, in fact, they learn what they acquire of a language more completely than ordinary children. But, in consequence of their natural defect, the process of their education is necessarily tedious, and a much longer time is required to enable them to use words as the expressions of their thoughts, and as the means of communication with their fellow-beings.

The Illustrations of this Vocabulary are of two descriptions.

I. Pictorial representations of single words,—as Abacus, Abbess, Abbey, &c.,—defining to the eye the thing or person named. These do not require any great amount of explanation at the hands of the teacher. Verbal descriptions may be given in the way the teacher may think best suited to explain these pictures to his pupils. The names of the most simple and common objects should be the first selected for that purpose; and the definitions should be in the plainest language, so that the language used may be the more easily translated into signs, when the pupils are not sufficiently acquainted with words and their meanings to comprehend them without this aid.

II. Illustrations of the various ordinary Trades, the tools used in them, and the method of using these tools. These will afford the teacher ample opportunities of displaying his ingenuity; and enable him at the same time to give instructive and interesting lessons to his pupils.

T. J. WATSON,
PRINCIPAL.

ASYLUM FOR THE DEAF AND DUMB,
OLD KENT ROAD, 1857.

[The Illustrations, amounting to nearly 4,000, have been engraved by Mr. J. W. WHYMPER, from Drawings by JOHN and FREDERICK GILBERT, H. WEIR, and others.]

EXAMPLES OF LESSONS.

THE following are examples of lessons suggested by the representations of the modes of working, and of the tools used in the respective Trades. They were drawn up by a young man, who was formerly a pupil, and is now an assistant teacher in the Asylum:—

THE BRICKLAYER—HIS TOOLS AND OPERATIONS.

This is a picture of men employed in building a house. They are all working in different ways. The man at the top is spreading some *mortar* on the wall with his *trowel*. He is standing on a *scaffolding*. Another man is going up a *ladder* with a *hod* of *mortar* on his shoulder. A man below is putting *bricks* into his *hod*, which he will carry to the man at the top. A fourth man is riddling sand to free it from the larger stones. He throws the sand against the *riddle* with his *shovel*, and it falls in a heap behind it, and the larger stones roll to the bottom at his feet.

I will now tell you something about the tools the Bricklayer and his labourers use. Here is the picture of a *Crowbar*. Its use is to move heavy stones, or pieces of old walls. The *Mortar-rake* is used in mixing the sand, lime, and water together, to make the mortar. The *Pickaxe* is to break up the ground which is too hard for the shovel when they are ^{preparing} _{digging} the foundation for a house. The Bricklayer spreads his mortar and ^{breaks} _{shapes} the bricks with a *Trowel*. Sometimes he has to ^{knock} _{pull} down old walls, and he then uses a *Chisel* and *Hammer*. When he wants to know if his ^{wall} _{work} is ^{upright} _{straight}, he tries it with a *Line* and *Plumb*. He also uses a *Square*, to see that the *corners* of the walls are ^{correctly laid} _{properly done}. The *Shovel* is employed in removing earth, or putting mortar into the *hod*. A *Hod* is a frame of wood (almost like a box with two of the sides taken off) and a long handle. It is used in carrying the bricks and mortar. By using the *Level*, the Bricklayer can see if his work is evenly laid, or level. He also uses a *Line* and *Pins* to guide him in laying the bricks evenly one with another.

Bricklayers are useful men! If we had no houses to shelter us, we could not endure the climate of this country. The ^{trade} _{employment} _{occupation} of the Bricklayer is not cleanly, but we all know the comfort of a nice warm house, and ought to be thankful to those who build them.

THE SHOEMAKER—HIS TOOLS, AND HOW HE USES THEM.

Here are two Shoemakers at their work. They are seated on a bench at an open window, so I dare say it is warm weather. A Shoemaker is a man who makes *boots* and *shoes*. These useful and necessary articles are made by joining pieces of leather together to the shape of the feet. These pieces of leather are stretched over a *Last* with the aid of *Pincers*. The upper leather is thin and soft, to feel easy on the feet. The lower or under leather is thicker, to protect the sole of the foot from injury when walking.

The Shoemaker uses tools unlike those of any other trade. The first is the *Stirrup*, a long piece of leather joined at both ends, to keep the boot or shoe steady while he is working on it; *Clamps* to hold two pieces of leather together, and guide the stitches evenly; a *Last*, to stretch the upper leathers over; a *Lapstone*, on which he beats down any roughness on the leather with a broad *Hammer*; a *Knife* to cut the patterns; a *Rasp* to file the edges of the heels and soles; and an *Awl* to make holes, through which he passes his thread, having a hog's bristle attached to its end.

He also uses various *Irons*: as a *Gigger-iron*, to cut off the rough edges from seams; a *Seat-iron*, to polish the welt; a *Breaker*, to round the heel; a *Jim-Crow*, to indent the upper leather and welt where they join; a *Fore-part-iron*, to square the edges of the soles; a *Glazing-iron*, to polish the heel; a *Bevel-iron*, to slope off the soles at the edge; a *Seat-file*, to make even or straight the seam of the upper leather and welt; and a *Long-stick* to smooth the soles, and polish the upper leather while on the *boot-tree*. You can see all these tools in the picture.

A good pair of boots or shoes is a great comfort in walking; and we can cross the roughest roads without hurting our feet; yet many poor people in our land, and the natives of some distant countries, cannot get them to wear. The shape and fashion of our boots and shoes vary at different times.

We polish our boots and shoes with blacking when they are dirty. They are sometimes made of cloth, satin, and other materials, which are chiefly for ladies' wear.

THE TAILOR—AND THE ARTICLES HE USES.

This print shows us two men at work. They are Tailors. The Tailor, while working, sits cross-legged on his *board*, because he finds he can hold his work better in that position. The Tailor takes the

{	size	}
	measure	
	dimensions	

 of his customers for each article of dress with a *Tape* or *Measure* having the number of inches marked on it. He uses a *Sleeve-board*, on which he irons the seams of the sleeves of coats; a *Whisk*, to

{	whisk	}
	brush	

 off the little bits of thread and cloth from his work; *Shears*, a large pair of scissors, to cut out his

patterns and cloth; a *Flat-iron*, to smooth his work; a *Goose*, to open and press down the seams; a *Needle and Thread*, to sew his pieces of cloth together; *French chalk*, for marking his patterns on the cloth; a *Rule*, for measuring his cloth; *Wax*, to strengthen his thread; a *Thimble*, to push his needle through the cloth; and a *Reel* on which he winds his thread. When he uses his irons, he lifts them with a *Holder*; and places them, when not in use, on a *Goose-stand*, or they would

{	scorch	}
	burn	

 the board. He keeps *Pattern-books*, for people to choose their

{	cloth	}
	material	

 from; and also a *Measure-book*, in which he

{	enters	}
	puts down	

 the names and measures of his customers. The *Hard-brush* is to brush his work after it is finished before sending it home.

People change the material of their clothing according to the season. Light and thin clothing is most

{	pleasant	}
	agreeable	

 in hot weather; but in Winter we are all glad of warm clothing. The Tailor's is a trade of great use; and the sober, industrious Tailor can earn much money.

THE WOOD ENGRAVER—HIS TOOLS, AND THEIR USES.

The

{	pictures	}
	prints	
	engravings	

 with which this book is filled are the work of the Wood Engraver. You may see two of them employed in their workshop. One of them has a shade over his eyes, to protect them from the strong

{	glare	}
	light	

 of his *lamp* while he is working. The other is dabbing a block he has finished with ink, to see if the drawing is correctly engraved.

The tools used by the Wood Engraver are *Gravers*, used for the outlines, or first lines of engravings; *Shade Tools*, for cutting the tints, or shadows; *Scoopers*, for deepening parts which are to appear white in the engraving; *Flat Tools*, for softening down the tints; an *Eye-glass*, to magnify

{	minute	}
	small	

 parts; a *Sand-bag*, to allow the block to move easily while he is working upon it; a *Dabber*, with which to ink the block; a *Burnisher*, with which he takes impressions of the engraving by placing a sheet of india-paper over it, and rubbing it down; a \top *Square*, to square his block; an *Oil-stone*, to sharpen his tools; and a *Penknife*, to cut the impression out on paper. He also uses a *Globe*, filled with water, and places it before his *Lamp*, to increase the light thrown by it on his work; and *Wax*, with which he fastens a sheet of paper over his block to prevent him from

{	soiling	}
	smearing	

 his work, as he

{	proceeds	}
	goes on	

 with it.

Pictures of objects and beings are useful to

{	convey	}
	give	

 a clear idea of the shape, nature, and use of things. They do this much better than any written description; and fix it more strongly on the mind. Good engravings are also a source of pleasure to the eye; and this pleasure we owe to the use of the Artist's *Pencil* and the *Graver*.

THE CARPENTER—HIS TOOLS, AND WHAT HE DOES.

We see here some Carpenters ^{hard}_{busily} at work in their Shop. One is ^{engaged}_{employed} in sawing a board; another is planing a board; and a third is ^{driving}_{putting} nails into some of his work.

The Carpenter uses a great number of tools. I will tell you the use of those you see in the print. The *Screw*, *Brad*, *Cut Clasp*, *Spike*, and *Clout Nails* are all employed in fastening wood-work. The *Trying Plane* is a long plane with which he takes the rough surface off the board he is preparing at the *Bench*. He sometimes uses *Glue* when he wants his work to ^{look}_{appear} neater, or to join one, two, or more pieces of wood. The *Adze* is for ^{chipping}_{cutting} off the knots or irregular parts of boards ^{intended}_{meant} for floorings. He uses *Compasses*, to divide any of his work into equal parts, or to mark circles. With the *Rule* he measures his work or timber. The *Square* enables him to get his angles right. He uses a *Screwdriver*, to ^{force}_{drive} screws in; a *Chisel*, to cut mortises and square holes in his work; a *Gouge*, to cut ^{round}_{circular} holes; a *Hand Saw*, to saw boards into lengths; a *Narrow Saw*, to make small or circular holes in wood, as key-holes, &c.; a *Brace and Bit*, also to make round or cleaner holes in wood, generally when it is too hard for the *Gimlet*; an *Axe*, to rough-cut or split timber; a *Mallet*, to drive the Chisel into the wood; a *Hammer*, to ^{knock}_{drive} nails in; a *Brad-awl*, to make small holes for brads; a *Gimlet*, to bore holes, for nails or spikes; a *Tenon Saw*, to saw his wood neat and clean; a *Smoothing Plane*, to give the boards a smooth face; a *Plumb*, to see if his work is level; and a pair of *Pincers*, to draw nails or spikes from wood.

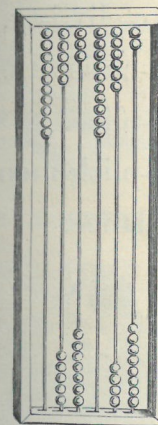
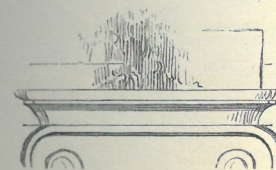
The Carpenter's is one of the trades employed in the ^{construction}_{building} of houses. He lays the floors, puts in the doors, window-frames, wainscots, and all parts where wood is employed. He also makes some articles of household furniture composed of wood. His tools are mostly sharp; and to keep his work steady, he has sometimes to ^{fix}_{fasten} it to a Bench.

The Carpenter's trade is one very necessary to our comfort.

ILLUSTRATED VOCABULARY

FOR THE USE OF

THE DEAF AND DUMB.

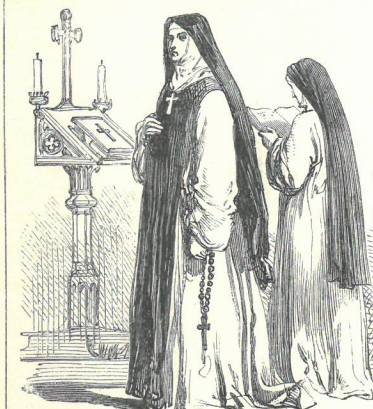


Ab-a-cus.

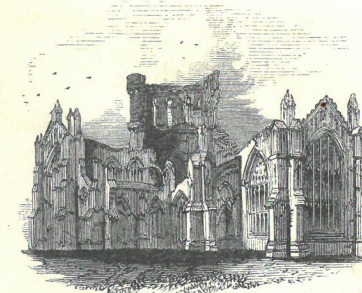
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A-ban-don-ment.

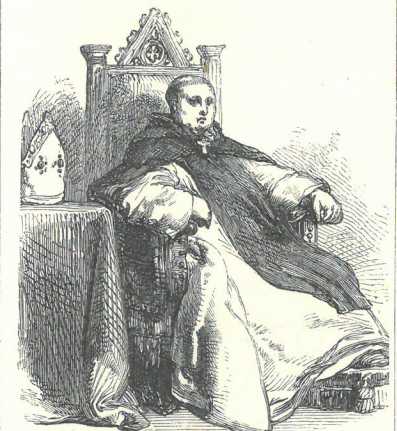
A-base-ment.



Ab-bess.



Ab-bey.



Ab-bot.

Ab-bre-vi-a-tion.

Ab-di-ca-tion.

Ab-do-men.

Ab-hor-rence.

A-bash-ment.

A-bate-ment.

Ab-ba.