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## Gesture: Visible Action as Utterance

Gesture, or visible bodily action that is seen as intimately involved in the activity of speaking, has long fascinated scholars and laymen alike. Written by a leading authority on the subject, this long-awaited study provides a comprehensive treatment of gesture and its use in interaction, drawing on the analysis of everyday conversations to demonstrate its varied role in the construction of utterances. Adam Kendon accompanies his analyses with an extended discussion of the history of the study of gesture – a topic little dealt with in previous publications – as well as exploring the relationship between gesture and sign language, and how the use of gesture varies according to cultural and language differences. Set to become the definitive account of the topic, *Gesture* will be invaluable to all those interested in human communication. Its publication marks a major development, both in semiotics and in the emerging field of gesture studies.

ADAM KENDON, internationally known for his work on gesture and communication conduct, has been a guest at the Institute for Research in Cognitive Science, University of Pennsylvania since 2000 and has been associated with the University of Naples 'Orientale' and the University of Calabria since 1996. His previous books include *Sign Languages of Aboriginal Australia* (Cambridge University Press 1988), *Conducting Interaction* (Cambridge University Press 1990), and *Gesture in Naples and Gesture in Classical Antiquity* (2000), a translation of a nineteenth-century treatise on Neapolitan gesture. He has published over ninety papers in journals and scholarly collections and is an editor of the journal *Gesture*.

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A few illustrations have been borrowed from other publications. Figure 3.1 is from a copy of John Bulwer’s *Chirologia . . . Chironomia* (1644) in Princeton University Library, Figure 3.2 is taken from a copy of *The Art of Painting* by Gerard De Lairese (1768) owned by Bryn Mawr College, Figure 3.3 is from a copy of Charles Lebrun’s *A Method to learn to Design the Passions* owned by the Library of the University of Michigan. I am grateful to each of these institutions for making reproductions of these pictures available and for permitting me to use them here. Figure 4.1, and Figures 10.1 and 12.1 are reproduced from a copy of a first edition of Andrea de Jorio’s *La mimica degli antichi investigata nel gestire napoletano* (1832) that is in my own library. Figure 14.1 is reproduced from *The International Dictionary of Gestures* by Tom Brun. Every effort has been made to contact the copyright holder of this publication, but without success. The picture is used here with apologies and we hope that in a future edition we will be able to officially thank the copyright holder for permission to use this image. Figure 15.1 is used with the kind permission of Marianne Gullberg, Figure 15.2 is used with permission from MIT Press, Figure 15.4 is used with the permission of Walter De Gruyter of Berlin and Figure 15.5 is used with permission from Lawrence Erlbaum and Karen Emmorey. Figure 16.2 is used with the permission of Heather Brookes and of John Benjamins of Amsterdam. Figures 13.1 and 16.1 are taken from David Efron’s *Gesture, Race and Culture* published in 1972 by Mouton of The Hague. According to Walter De Gruyter, the owner of Mouton’s publications, the status of the copyright for this material cannot be verified. These pictures are used here with apologies and it is hoped that we can give proper thanks to the copyright holder when this has been found. Chapter 11 is partly based upon material previously published in Kendon and Versante (2003), and many of the drawings in this chapter have also appeared previously in that publication. I thank Lawrence Erlbaum for permission to re-use this material here.

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