

THE
JOHN C. BERRY
The
Revelation of Character
in Handwriting

A SIMPLE GUIDE TO CHARACTER
DELINEATION

BY
FRITZI REMONT



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THE
WATERBURY
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Fritzi Remont.

Dedication

TO REX

Whose encouragement and faith have made
the publication of this little book possible,
it is gratefully dedicated.

FRITZI REMONT.

PREFACE

"Every good character has four corner-stones: TRUTH, CHARITY,
"SELF-DENIAL and FORTITUDE."

Napoleon Bonaparte.

Self-knowledge is essential to character development. Throughout the ages, men have sought to penetrate the veil of futurity, and in early Bible days recourse was had to sooth-sayers, interpreters of dreams, prayers and fasting. In latter times, when new cults flourish on every side and a desire for improved conditions, possible only through individual self-improvement, is manifest everywhere, one discovers earnest seekers endeavoring to loosen the cords of ignorance which fetter them, and to cast off the shackles of prejudice in favor of an open-minded discussion of any movement which promises relief and betterment.

In view of this, many have continued to seek out "wizards that peep and mutter" or have consulted palmists and phrenologists in the hope that light might be thrown on traits likely to hinder mental unfoldment or financial advancement. It is true, orthodox religionists scorn to adopt such means, and the State imposes high taxes upon anything which savors of clairvoyance. But there is a large class of individuals who imagine that character analysis is associated with mediumistic tendencies, hence they have refused to investigate anything connected with it.

To those who would conscientiously "render unto Caesar the things that are Caesar's, and unto God, the things that are God's," who yearn to understand themselves, eliminate faults and enhance virtues, there is a legitimate method of character analysis open, without resort to occultism or psychic development. Through it will be revealed vocational adaptability, and congenial friendships, and unhappy marriages will be prevented when young people know themselves as they REALLY are and strive to overcome the fault or weakness which would later create incompatibility of temperaments.

In view of its simplicity and scientific accuracy, it is strange that investigators have not studied character analysis through handwriting. Graphology is the science of reading character from handwriting, the word emanating from the Greek "graphikos," "to write." It has nothing in common with clairvoyance or guess-work. It takes account of every pen-stroke and logically deduces therefrom a characteristic of the writer. It is not to be taken on faith or set aside by ignorant prejudice. A careful student of graphology should be competent in a few weeks' time to give a creditable delineation of the character of a writer. The study is intensely inter-

esting, furnishes pleasant entertainment to one's friends, and a means of livelihood to many shut-ins.

It is not the purpose of this text-book to guide the advanced graphologist, nevertheless, the tabulated traits herein disclosed will prove a valuable aid to a more complete mastery of this science. Every high-school student should study handwriting, in order that he may discover for what he is best fitted. Those with great energy and activity should never be bound to the clerk's desk. A girl who is magnetic, has talent for meeting the public, is talkative and amiable, will fit herself easily for scientific salesmanship. Those who betray constructivity in handwriting should use the trait in such vocations as building, architecture, dressmaking, millinery, literature, art, music, medicine, law, agriculture or engineering. Hands which are destructive as well as constructive are often associated with argumentative powers and humanitarian instincts, hence the writers make good reformers and preachers. Those who are intensely imaginative and who write the distinctly literary small d. which will be mentioned in the chapter on "traits," should fit themselves for writing. Vocational misfits are responsible for unhappiness and frequently crime. A man must LOVE his work in order to advance rapidly. Parents are not always wise enough to select an occupation for the minor.

Years ago, Elbert Hubbard wrote "sin is misdirected energy." In delineating character, one does not criticise the writer's traits, but points them out in order that a fault may be converted into a virtue. Stubbornness may cause household friction if applied as insistence on carrying out the plans of an individual because he has mapped out a certain course, without consideration for the feelings of his associates, and perhaps without logical reasons for carrying out the plan originally evolved.

There are many who are stubborn and obstinate because of a lack of self-knowledge, because of training or lack of it, or because the trait is inborn. The trait in itself is a good one. When misdirected, it causes suffering and inconvenience to the possessor as well as to his relatives. However, it may become a great virtue when used for "stick-at-it-iveness" or "tenacity of purpose." When governed by logical reasons, conscientiousness and industry, the man who is tenacious of his purposes becomes a great power for good.

An excess of virtue is as unfortunate for the writer seeking to have his character analysed as a multitude of faults. It may cause unhappy marriage, poverty and lack of concentrative effort. Where there is a combination of benevolence, excessive amiability, affection, unselfishness and a disposition to yield up inclinations for the benefit of every one else, virtues

become dangerous assets. A girl of this type may be easily misled. A man possessing such combination, who marries an exacting and extravagant woman, and who will exercise every virtue to "keep peace in the family," unselfishly denying himself that his wife may be satisfied, has not much hope for accumulation of property and is guilty of fostering intense selfishness in another. Sentiment guided by reason makes a character lovable, yet controlled.

Graphology is a great factor for good. No one can afford to be ignorant of his make-up. Self-knowledge is not always possible without a study of the handwriting, for self-love blinds one to weaknesses. The student of handwriting may truly know himself, may read his characteristics as he would those of a stranger, and apply self-improvement without self-condemnation.

Fewer disappointments in friendships would occur if one diagnosed the handwriting of an acquaintance before entering into more intimate relations. Every employer should read the characteristics of his employees in the handwriting submitted. There is no reason why one should employ a girl strong in vanity and acquisitiveness, or cause her downfall by placing her in a position which surrounds her with beautiful things which she craves but cannot afford to buy. Thieves are often created by false environment.

An accountant or cashier should possess deftness of movement, high conscientiousness, industry, honesty, and talent for mathematical calculations. Yet many parents insist that their offspring shall become bookkeepers when every trait requisite to such vocation is lacking. If it is true that "good cooks are born, not made," then it also logically follows that you cannot make a rapid accountant of your boy or girl who is lacking in the traits above enumerated. If a girl shows adaptability for household duties, allow her to take a course in domestic economy and she will have the foundation for financial success. How many children are forced to give hours to daily piano practice who are utterly unfitted to become temperamental musicians or interpreters of the emotions. If graphology were used for no other purpose than early vocational direction, it would be worthy of deep study by every parent and teacher.

All character building depends on unfoldment. It is not accretion which one desires, but the natural use and opening up of latent talents. No one should be forced to earn a livelihood in inharmonious surroundings or uncongenial work. Love of one's work is the foundation for success and the only honest foundation on which an employee can expect to assist his employer and to gain advancement for himself. Shakespeare said "there's nothing either good or bad, but THINK-

ING makes it so," and thinking affects the handwriting so strongly that anyone may prove the truth of a graphological analysis.

The world is so full of vocational misfits and ill-mated couples, that the time is now ripe for giving thoughtful study to a science which promises a revolution of thought and a devotion to character building. Reformation can come only through individual effort. Every nation and all political parties are agitating for reform, for world democracy and peace, yet all these things depend on unselfish individual unfoldment of virtue.

In European countries, children have had character analysis for many years past. Employers have asked for a graphological reading of a prospective employee and been guided accordingly. At great criminal trials, graphologists have been called in to give evidence. It has been shown that an individual could not have been guilty of theft since his hand betrayed conscientiousness, honesty, sobriety and great industry. The science is but little known in the United States, and yet a study of the Signers to the Declaration of Independence alone would reveal characteristics which made our Republic possible. In this text-book will be found a fac-simile of the Signers' signatures, with reference to their strong traits. These characteristics are arranged alphabetically and may be used for comparison with modern handwriting samples.

Here will be found the inherent power of a penstroke. We may read the character of Thomas Jefferson, though more than a century has passed since he affixed his name to the Declaration of Independence. John Hancock is reported to have said proudly: "There! John Bull may read my name without spectacles!" His name bears beneath it the bold stroke of one who not only has the courage of his convictions, but a strong desire for approbation.

So today, we may discern whether the defenders of a true democracy possess courage, ability to withstand fatigue, and that optimism which lifts humanity above the horrors of warfare.

THE REVELATION OF CHARACTER IN HANDWRITING

CHAPTER I.

"By my life, this is my ladie's hand: these be her very
C's, her V's and her T's and thus makes she her great P's.
It is in contempt of question her hand."
Shakespeare, *XIITH Night*, Scene V.

We have as a nation forsaken the rounded and easy-going hand of the Colonial Days. Our pen movement has become nervous, energetic, frequently angular. Not that the Colonists were free from anxiety, but their strong faith in God, their freedom from exciting pursuits, their distaste for and inability to procure stupefying drugs or intoxicating liquors prevented nervous exhaustion in large measure. They were not distracted by a multitude of social and business obligations, such as confuse and tire the modern writer. They enjoyed hours of rest and recreation unknown to our Twentieth Century heroes.

Writers of rounded hands are comfort-loving, they may be very industrious, but dislike being hurried. They love peace, domestic harmony, recreation, cheerful surroundings, are usually amiable. If the lower part of the letters u, m, n forms a rounded outline rather than sharp points where the base rests on the writing line, good nature is easily deduced.

The angular form of handwriting indicates an alert, quick, energetic disposition. When one finds letters sharp-pointed top and bottom, with flying t-strokes, one may be sure of irritability, quick temper or at least impatience. A glance at the signature of Philip Livingston, one of the Signers, will betray this angular formation. However, Livingston wrote the vertical hand, which betrays poise and deliberation, hence he held his nervous energy and impatience in check by reason and thoughtfulness.

Nearly all the Signers wrote the rounded hand, combined with the forward slope which indicates warm affections, quick sympathies, social qualities strongly developed.

It is a significant fact that we find not a single backhand writer among the Signers to the Declaration of Independence. The reason for this is patent even to the beginner in the study of graphology. A backhand writer is usually governed by self-interest, is self-protective, not demonstrative in affections, very careful in expenditures, one who counts the advantage to be gained in any scheme laid before him. He is not a natural philanthropist, for he holds his sympathies in check always. He rarely experiences great passion, does not allow

himself to express sentiment freely, often makes a business even of love, and carefully deliberates and weighs the chances for happiness and improvement of his own conditions before entertaining any proposition for change.

Frequently, insincerity is found in the writing of the backhand penman, and usually he is shrewd, introspective, diplomatic and possessed of managerial and executive ability. He is generally independent, original and self-reliant. He is born to be a ruler of men, one who likes to give advice but dislikes to take it. He fears criticism and always is on guard, he "puts the best foot forward" by instinct. Many scientists are backhand writers, clever, cold, calculating and cautious.

As the humanitarian instinct fathered our Independence, one is not surprised to find an absence of backhand writing. The Signers were not lacking in shrewdness, diplomacy, caution and deductive reasoning, however, as reference to the list of characteristics found in their signatures will prove.

Many of these men were students of law, though some did not practice their profession. Nearly all were familiar with legal terms and took great interest in politics as well. The reasoning mind connects cause and effect, hence one finds connected letters in handwriting indicative of deductive logic. They betray the argumentative mind.

Disconnected letters are penned by him who jumps at conclusions, who is strongly intuitive or even possessed of psychic development, who can reach the solution of a problem without inductive or deductive reasoning. Such a writer thinks quickly and puts his finger intuitively on the weak point of an argument. With this bird-like mental movement, naturally the hand would disconnect the letters. The Intuitive Writer feels insincerity without stopping to argue about its presence. He is a born character reader and rarely makes mistakes in diagnosis. He likes or dislikes an individual on first acquaintance.

The reasoner leaves no loopholes and connects all letters carefully. For fear that another may enter his mental domain and upset the force of his argument, he leaves no gaps between letters such as are formed by the intuitive writer. He surrounds himself with a fence of consecutive thoughts. There is a combination hand, however, of intuition and reason, and this promotes mental brilliancy as well as balance, the ability to arrive at conclusions by devious paths, a trait which is the father of versatility. You rarely find an intuitive individual who is not exceedingly versatile.

Small writing stands for concentration without waste of time, energy or mental processes, with ability to endure fatigue, to adapt one's self to circumstances, self-containment and frequently patience and perseverance, other signs corroborating, of course. Such writers are usually industrious.

thoughtful, energetic and possessed of good powers of recuperation. Many literary men, diplomats, scientists, physicians, lawyers and mathematicians write a small hand. Such writers live on the mental plane, and while clever at performing material duties, they seek their true happiness in the acquisition of mental treasures. Their ability to await results and to exercise patience often amounts to genius. This "watchful waiting" hand is exemplified in the signature of President Woodrow Wilson. Forceful characters often write the small hand for they concentrate so deeply that the writing betrays "high potency" as surely as any homeopathic drug. There is quality rather than quantity.

Large writing betrays the lack of concentration, a restless nature, one which longs to accomplish big things with minimum of effort, which does not take kindly to conventional methods or set rules. Such writers learn by natural smartness rather than "digging" for knowledge. Frequently there is a lavish expenditure of money, endeavor, energy, time and opinions. They say what they think and are rarely considerate of the feelings of friends or relatives. They are not apt to be fore-thoughtful. They tire out more easily than the small-hand writer. Their natures are disposed to be emotional, critical, impulsive, impressionistic, moody and changeable. They are fond of adornment, often have flamboyant imaginations, great love of humor, pleasure in bright colors and joy in travel.

It is natural, then, to find many writers of the large hand in the Declaration of Independence. Love of beautiful hosiery, handsome silks and peculiar head-gear was noticeable in Colonial Days, and the Signers in many instances prided themselves on dressing well. The flourish found under their signatures also betrays this love of approbation and adornment.

There are various degrees of shading and thickness in the signatures reproduced, as well as in the analysed specimens appended. The fine writing of Arthur Middleton, Joseph Hewes, John Penn and many others, as shown in the original Declaration of Independence, gives one a clue to the refinement, moderate desires, mental simplicity and lack of vanity of these writers. They were temperate yet enjoyed proper food and creature comforts. Their material desires were subservient to their striving for mental attainments.

It is not surprising that heavy writing manifests itself in this document, for while it is true that the quill pen of our forefathers to some extent influenced the pen-strokes, the very fact that many Signers wrote light, fine pen-strokes proves heavy writing to be an inborn impulse, not subject to faulty pen-construction. Men ate heavily, drank freely, enjoyed material pleasures keenly, consequently their writing betrayed such gross desires. The spiritual nature is portrayed in light

writing and the characteristics of such individual are further shown in tall strokes on **d** and **t**, by high-floating i-dots, usually written by the aspirational thinker. The material nature loves temporal things, hence it bears down heavily on the pen, it clings to earth, loves strongly, is often demonstrative in affection, self-willed, subject to easily aroused passions. Naturally, coarse writing is the outward and visible sign of such tendencies. The spiritual nature looks upward, enjoys that which is super-earthly, hence even his **t**-strokes are often formed at the top of the letter and ascend to the right, the **t** itself is high and pointed, like a church-spire, and the i-dot soars heavenward. In graphology, every little movement is so scientifically logical and indicative of the direction which the writer's thought takes, that nothing is left to conjecture. The study of graphology trains the mind to think logically, makes one forget personal prejudices and self-righteousness, and is highly reformatory always.

When writing cannot be classified as to form, thickness, height, slope or style, one may be sure the writer rides a particular hobby. This is corroborated by a disproportionately small letter **o**, as compared with other low letters. Trained thinking betrays itself in words beginning without an upstroke, the writer does not reason UP, he perceives at once the objective point for he has governed his thought-forces and made them obedient servants. Writing which suddenly changes from convex to concave, or vice-versa, shows ungoverned thought. If there is a quick change of slope from vertical to forward or back-hand, or forward to back, the writer is at least unreliable as to moods, and if other traits corroborate, such as a very low **d**, he may be untrustworthy also.

CHAPTER II.

The T-Strokes.

1. If t-bar is placed at the right of upstroke, but touching the same, one finds an indomitable and unquenchable spirit and much decision. If placed in the same position, but very heavily marked, there is courage, perseverance and strong will.
2. When the bar is placed over the upright stroke, one may deduce either absent-mindedness, suspicion, or despotic tendencies when the stroke is very heavy. A beautifully floating t-stroke above the letter is indicative of flights of fancy and sentiment, of bright imagination.
3. A very long t-stroke extending across an entire word shows quick decisions, energy, activity, active imagination and initiative.
4. A short t-bar betrays the precise and careful individual, unless the bar be very light or wavering, when weakness of will is indicated. A series of these short, carefully

formed t-bars will prove the writer to be painstaking, one who loves to follow rules, and who seldom leaves routine work. Many clerks, mathematicians, assayers and chemists, as well as good cooks, manifest precision and order in this formation.

5. Where the t-bar is persistently placed at the left of the letter one finds caution. Should the writing be that of a slow individual, comfort-loving and easy-going, such t-stroke would indicate procrastination. They are slow about beginning anything and they put off everything they can until the morrow. Undecided inclinations are often found in such writers.

6. T-bars flying off at the right of letter, hurrying on before it, are sure signs of temper, irritability, impatience, the writer often interrupts the conversation of his friends. He flies at conclusions, is impatient of rules, dislikes unsought advice, is in a hurry, and inclined to become absent-minded in old age.

7. When a very lightly-formed t-bar precedes a word, one may be confident of the writer's vivacity and imaginative-ness. If this bar is heavy at start and light at finish, love of beginning new projects is found, impetuosity, and seldom sufficient patience to bring the scheme to successful termination. However, if such a stroke be discovered in writing which portrays reason, patience and perseverance, one may deduce that the writer has not finished work simply because he finds it a waste of time and effort, and because his excellent judgment bids him abandon a losing proposition and to start something better worth while.

8. When the bar is light at start and heavy at finish, perseverance, tenacity of purpose and energy are seen.

9. If the bar descends suddenly and heavily at right of letter, the analyst may deduce obstinacy, stubbornness, prejudice against the opinions of others, and this trait is usually corroborated by connected letters or even words, showing an argumentative mind, one which is not easily dissuaded from its purposes, one which takes nothing on faith. It is frequently coupled with the signs indicative of the material nature.

10. When the t-bar slants excitedly up toward the right of page, one finds enthusiasm, ardor, hope, aspiration, and often humanitarian principles. Such t-bars are often written by reformers, teachers, and writers.

11. Often one finds a t-bar which curls around the letter, beginning over the upright stroke and returning to the stem much like a capital P. Such outline indicates gaiety, sauciness, a don't-care attitude, and is often found in the handwriting of the French. Usually, a sunshiny and amiable disposition goes with this stroke.

12. Where the t shows a back-crossing of itself, connected right with the main downstroke of the letter, turning

to the left and returning across the lower part of the letter, one finds a strongly opinionated, argumentative, obstinate nature, one which is tenacious of its purposes, which does not shrink at obstacles, and which would rather carry out a formulated plan, even though it may turn out a very poor investment, than acknowledge defeat or humiliate itself before the world. Such writers frequently make amends for unintentional wrongs done by giving a love-token to the injured friend, but verbal apologies are not often made by them. They believe in deeds and try to atone for wrongs done by showing contrition in some substantial manner.

13. Very heavy t-bars indicate force, energy, great will power, physical courage and daring, aggression, persistence in all their efforts, self-assertion (if long as well as heavy) and even defiance. Since strong characters often write this heavy bar, one will find this writer carrying out his schemes with very little opposition from others.

14. The weak t-bar denotes vacillating will, indecision, weakness, lack of self-reliance and aggression, and is in every particular the opposite of the above enumerated traits. Such rarely occupy any responsible position in life, they are led or coerced by employers or friends, are lacking in courage, and often give way to fear and self-pity. Such writers seldom have many talents, their attainments are superficial, they lack the force and perseverance necessary to achieve results or to make a name for themselves.

15. An initial hook at beginning of the bar is indicative of a talkative nature. A final hook on the bar shows secretiveness and also tenacity of purpose. While some t-bars have both hooks, this is not contradictory, for an individual may be talkative and yet very uncommunicative on matters of importance, may talk much but really divulge nothing worth while. Diplomats often write such strokes, hooked at both ends.

16. Frequently a writer will make what is called the cross-cut t. The lefthand stroke cuts across the down-stroke of t, forming a well-defined cross, and this betrays egotism, self-love, vanity, approbateness.

17. When the t itself descends below the line, one finds an obstinate and easily prejudiced writer. Such cling to their prejudices in the face of logical arguments to the contrary, and when they meet opposition become defiant or hurt.

18. Where the main stroke of t is looped, the writer is sensitive, proud, independent, his feelings may be easily hurt, and when such stroke is combined with disconnected letters, one may deduce psychic development, and that the individual is subject to thought transference, is easily touched by inharmonious surroundings, and must live in a congenial atmosphere mentally, in which everyone treats him with utmost consideration. Such are true "sensitives" and often

imagine a slight or insult where none was intended. They are sometimes gifted with the spirit of prophecy, can give excellent advice but are loath to take advice themselves, and later find that those who have failed to take their advice meet with failures or make undesirable friendships. The looped d upper-stroke is generally found in such writing also. When such looped letters are found in conjunction with angular writing and t-bars flying off to the right, the analyst may be sure that the writer resents any criticism of his habits or motives, will not take advice, is super-sensitive, and yet strongly inclined to censure and criticise everyone else.

19. Those who write a t-bar above the letter, connecting it with the word following, are sure to be inventive, creative, original. Usually they are logical thinkers with argumentative ability strongly defined.

20. When no t-bar is found throughout a letter, the writer is weak, lacks decision, is unreliable and always dependent on some stronger character, in short, a clinging vine.

CHAPTER III.

How To Analyse.

Certain tools are helpful to the graphologist and may be purchased for less than one dollar. One is an orange-wood stick with which may be traced the writing submitted for consideration, the other, a small magnifying glass with handle. Many small hooks appear under the glass which would be invisible to the naked eye. A nervous wavering of t-bars or other strokes is frequently seen under the glass. The stick should be used to trace carefully over the letters, to get the writer's swing, deftness of motion or clumsiness, as the case may be, and to determine whether he be energetic or deliberate.

Lower looped letters, such as y, g, f, will show action or lack of it. When the loop of these letters ends at left side instead of crossing letter to connect with following letter, there is deliberation, often procrastination or laziness, and these traits may be corroborated by the t-bar at left of letter, or the i-dot far to the left. Unlooped lower letters indicate practicality and are usually associated with energetic handwriting, and whenever writers bring the loop up on right side of lower long letter, one finds energy, activity, ability to accomplish maximum of work with minimum of effort.

The reason for this is at once apparent. Trace the letter which ends at left with the stick, and you will find an involuntary pause, an interruption of thought and pen-movement. This wasting of time and lack of continuity proves the writer's deliberation. The quick, short, unlooped lower stroke

is practical because it wastes no time on ornamentation, is decisive, eager to curtail time and perhaps expense. The right-hand ending lower stroke is energetic and quickly formed because there is no waste of time going over to the left-hand stroke, but a quick connecting movement to the next letter to be formed. This saving of time and energy proves the writer's perspicacity, intelligence, industry and rapidity of motion. The analyst may prove to his own satisfaction the logic of such deductions.

When the up-stroke of *d* folds back on itself in looped fashion, uniting with small *r* following, one may deduce keenly discriminating minds, powers of diagnosis and analysis, observation.

When up-stroke of *d* turns back to the left, instead of descending to the line, one finds an introspective and often retrospective nature, and when letters are sharp-pointed, betraying critical observation, the writer is a born character reader and student of human nature.

A brilliant mind usually manifests itself in small writing, of irregular size, with distinct forward slope, the *t*-bar set high on the upright stroke, and plainly formed capital letters. Such writing, when clear, distinct and with sharply pointed letters, will show a critical disposition, a born analyst, a scientific student.

A low order of mentality betrays itself in badly formed letters, poor spacing, wavering lines (which must not be confused with the irregular base-line of the individual gifted with histrionic powers), blotted pages, and of course, by illiteracy.

Haphazard work in graphology will bring about wrong conclusions, hence the analyst should carefully study the following table and subject each specimen to scrutiny under the glass, as he answers the questions propounded and makes annotations to aid him in writing out the character reading. Later, this will not be necessary, as analysis becomes almost second nature, but system must be acquired first of all. Conflicting traits may then be reconciled or eliminated. Where there are two given traits, the third may be deduced with scientific accuracy. In this deductive analysis lies the graphologist's art. This may be easily acquired by systematic work, but slipshod methods are not permissible in graphology, as indeed, they are taboo in every other line of work. Intuitiveness is valuable to the character reader, but is not reliable unless upheld by scientific deductions and unassailable logic.

Specimens presented for analysis must be written in ink on unruled paper. Ruled lines prevent spontaneity of spacing, and since widely separated lines indicate generosity and unselfishness, and crowded writing denotes selfishness, avarice or stinginess, it will be readily seen why even spacing such as given by ruled paper is not suitable for analysis. Pencil

writing is "fuzzy," for pencils thicken and often make the writing look heavy. Since we know that heavy writing denotes materialism, false deductions may be formed from pencil specimens. The pen shades easily and unconsciously, and from its use one may deduce whether the writer is ostentatiously shading, showing a commonplace mind, eager for embellishment, or a magnetic personality, who speaks with emphasis, even as he shades slightly on certain strokes, quite unconsciously. Often a heavy, horizontal stroke on the base line connects small letters, accompanied by a heavy t-bar, and this portrays domineering will. In pencil strokes one frequently fails to discover these traits.

Analysis.

1. What is the size of writing submitted?
2. What is its thickness?
3. What is its slope?
4. Is it angular, vertical, or rounded?
5. Is it impossible to classify it as to the above?
6. Is writing formed of connected or disconnected letters?
7. Are there unusual letter formations?
8. Does writing appear odd, and if so, why?
9. Are there wide or narrow margins on written page?
10. How far apart are words, letters, lines?
11. Is writing strong and forcible or weak and nervous?
12. What of the writing slope in the actual lines written?
13. Do you deduce activity or its absence in using the stick?
14. Do letters appear to touch evenly the invisible base-line?
15. Do letters begin without upstroke?
16. Is there any shading, unconscious or ostentatious?
17. Do terminals extend above the word, ascending sharply?
18. Do terminals curl back to the left?
19. Is there an absence of terminals?
20. Are capitals, high, low, ornate, plain or eccentric?
21. Are names in signature separated or connected?
22. Is there a heavy line or embellished scroll under signature?
23. Are lower and upper long letters looped or plain?
24. Do such letters begin simply with a short hook?
25. Are there initial hooks on word beginnings or t-bars?
26. Are there terminal hooks on words or t-bars?
27. What of the t-bars in general?
28. What of the i-dots?
29. What of the proportionate height of d and t?
30. Are small letters high in conjunction with low handwriting?
31. Is one upper stroke of y higher than the other?
32. Are d and t looped? Is there an unusual d formation?
33. Are letters sharp-pointed at top or on base-line?
34. What contradictory traits do you find?

John Hancock
 Sam^l Adams Eliza Livingston
 Rob^t Treat Paunce ^{Wm Lloyd}
 John Adams Fran^l Lewis
 Elbridge Gerry
 Josiah Bartlett Rich Stockton
 Sam^l Huntington
 Ste^p Hopkins John Hart
 Abra Clark Lewis Morris
 John Morton
 Matthew Thornton
 Roger Sherman John Penn
 Wm Whipple Jas Wickerspool
 William Ellery Wm Hooper
 Oliver Wolcott Rob^t Morris
 Ben^l Franklin Wm Williams
 Wm Paca
 Tra^s Hopkinson Tho^s Stone
 Charles Carroll of Carrollton

Th Jefferson. Geo. Taylor
 Edward Rutledge Joseph Hewes
 Jas Smith Geo Ross
 Geo Lymer Tho M. Kean
 Bullon Gwinnett Geo Read
 James Wilson Thomas Lynch Jun^r
 Samuel Chase George Wythe
 Benjamin Rush Lyman Hall
 Richard Henry Lee
 Arthur Middleton Tho Nelson Jr.
 Casar Rodney Carter Braxton
 Wm Harrison Geo Walton
 Francis Lightfoot Lee
 Tho Peywara Jun^r

SIGNATURES OF THE SIGNERS OF THE DECLARATION
OF INDEPENDENCE.

CHAPTER IV.

Characteristics.

APPROBATIVENESS is common to most hands, yet in its highly developed stage it will manifest itself in a scrolled line under the signature, which is not to be confused with the straight, firm line under a signature denoting courage of convictions and force of character. The trait is also seen in fancy capitals, peculiar embellishments and abnormally high first stroke on capital M. or N. Those who desire to attract attention will naturally resort to outward show, hence this graphological deduction.

See the signatures of Hancock, Stockton, Clark, Clymer, Williams and Franklin, for approbateness. Ross, Rodney, Lewis Morris, and John Witherspoon merely used underscoring to convey force and courage.

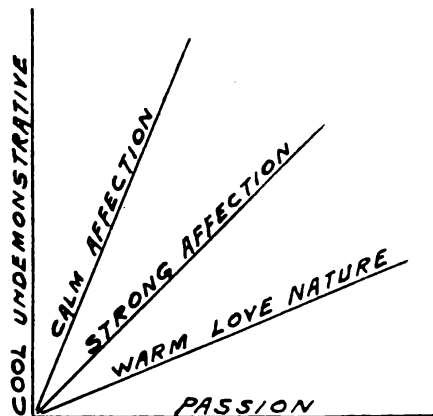
AGGRESSION is found in the angular, heavy hand, as well as in lower unlooped stroke of g, y and f. John Hancock wrote the forward slope of an active and aggressive individual as combined with the heavy hand. The rapid pen movement and heavy shading of George Wythe proclaim him aggressive.

ASPIRATION finds expression in high i-dots, exceptionally high and pointed d and t, resembling church spires, in long, up-curling terminals, and light, fine writing.

See signature of Francis Lightfoot Lee.

AFFECTION makes individuals incline towards each other. They bend forward to give a loving salutation. Hence handwriting slopes forward when written by an affectionate person. The more inclined the slope, the more ardent is the love nature. See the following diagram for depth of affection. The backhand writer is reserved, hence his writing slopes to the left, and he is not demonstrative.

Diagram showing intensity of affection :



As the affections govern a majority of individuals, it is not astonishing to find that almost all the Signers of the Declaration of Independence were loving and sympathetic, as shown by the forward slope.

See the signatures of Hopkinson, Hart, Wolcott, Thornton, Chase, Franklin, Francis Les and Thomas Jefferson, as well as many others.

ARDOR finds outlet in up-curling terminals also, as if the writer were trying to reach the heights of fame. This trait is closely allied to aspiration, of course, as well as to enthusiasm, for the ardent writer is always reaching out for something better, yearns for affection, and is usually idealistic. Richard Henry Lee's signature embraces this beautiful terminal stroke. Ardent people usually write a greatly inclined hand, and their writing usually shows large loops on all upper and lower looped letters, for imagination animates the ardent man.

ARGUMENTATIVENESS is natural to lawyers, politicians and scientists, hence the Declaration reveals many examples of deductive reasoning. Connected letters, connected words, hooked terminals, t-bars descending sharply from left to right, and closed a and o betray a mind difficult to convince and one which likes to argue a point closely. Often the looped t and d which portray pride, prejudice, sensitiveness and independence, are also present and denote a mind which clings tenaciously to its views. Orthodox religionists frequently write such argumentative hands. Note the connected names of George Clymer, George Taylor, Thomas Jefferson, Robert Morris and George Wythe.

AMBITION expresses itself in abnormally tall capitals, in tall stroke writing, ascending lines, strong writing and large loops on upper and lower looped letters. Where the first stroke of M. or N. is taller than the following strokes, the writer is often more ambitious for the welfare of those dear to him than for his own advancement.

Ambition was highly developed in Livingston, John Adams, Hopkins, Morris, Ross, Heyward, Jefferson and Ellery.

When the last upper stroke of M. or N. is as high as preceding strokes, one may infer that the writer has achieved many of his ambitions. See the signatures of Thomas M. Kean and James Wilson, who manifested this trait to some degree.

BENEVOLENCE was to be expected from men who desired nothing so much as liberty and "the common pursuit of happiness" for all mankind. The rounded form of handwriting is indicative of benevolent instincts, and is usually combined with the forward slope. Letters, words and lines are subject to wide spacing, upstrokes on small letters are

usually far apart, and this will be more especially noted in all left-handed strokes.

A few names will suffice to portray this characteristic, though nearly all the Signers were benevolent and humanitarian, traits which are really twins. The student should closely scan the writing of Paine, Bartlett, Clark, Harrison, Franklin, Wythe, Paca, Stone and Hopkinson. Witherspoon was fairly benevolent, but he gave very judiciously, and history relates that he collected immense amounts for his church enterprises. He could incite other men to benevolent deeds, hence the trait appears in his own writing, though he did not give much of his own income. He benevolently gave time and labor to aid the poor and suffering.

BOLDNESS is associated with John Hancock, for his hand fairly swaggers with this trait. His y-loop descends courageously and one can well picture his defiance and desire to throw off British rule. His large writing corroborates the trait. A bold, thick, lengthy and up-floating t-bar is significant of the characteristic also.

CONCENTRATION means condensation of assets, getting everything simmered down to a "fine point," hence small writing betrays concentration, especially when combined with connected letters, indicative of logical reasoning powers. Often the concentrative mind omits upstrokes on **b, t, h, m, n** and **u**. Such writers are possessed of labor-saving ideas, they make every effort productive of results and never waste their energies unnecessarily. Often the intuitive writer, who disconnects letters, is able to concentrate well, but his usual habit is to learn by quick perceptions rather than by hard "digging." John Penn, Lynch, Francis Lee, Livingston, Gerry and Hewes practiced concentration.

COMMON SENSE holds courage and impetuosity in check, hence it is combined with logical reasoning. A forward slope handwriting with well spaced words and lines betrays affection, yet if the terminals are clipped, such individual will hold himself in check by common sense and will bestow gifts and sympathy wisely. This characteristic is closely allied to practicability and will be shown under the latter trait. Again we draw attention to the writing of John Penn, whose reasoning faculties were keen, and who took nothing for granted. He writes the benevolent and humanitarian hand, but the short terminals betray common sense, as well as the plain form of the writing.

CRITICISM points out defects, hence the critical individual writes pointed strokes. His powers of observation are keen, he writes a sharp-pointed "nose" at top of **n, m, u, s** and other small letters. When the lower part of these letters touches the base-line in sharp points, rather than in rounded curves such as the Spencerian system teaches, one may deduce

that the critical writer is irritable also, and this characteristic would be further corroborated by t-bars flying off to the right of letters. Livingston, Middleton and Rutledge betray the faculty of criticism, and were capable of making remarks quite as pointed as their sharply outlined pen-strokes.

CURIOSITY is a good asset when held within proper bounds. It fosters inventiveness and may be discerned in writing which forms a hooked "nose" turning to the right, at upper point of small letters such as n, m and a. This is quite indicative of that old maxim "he has his nose in everything." Instead of merely forming a curve or point at top of such small letters, there is a little hooked effect which leans toward the right. The backhand writer is rarely curious, he dislikes anyone to pry into his affairs, and can mind his own business. Forward sloping writing which indicates social faculties well developed, combined with weak will as shown in poor t-bars or omission of the bar, sometimes betrays the hooked nose of curiosity. Benjamin Franklin wrote an n of the curious type, but he was of an investigating turn of mind and not merely "nosey."

CONSCIENTIOUSNESS is found in the writer who always aims to give out his very best efforts, indeed, often to give much more than he is paid to do. Consequently, he writes very high up-stroke on d and t, often much higher than the strokes of l, h, b and f. He also writes letters which increase in size toward the end of the word.

Note the signatures of Hopkinson, Sherman, Chase, Middleton, Nelson, Gwinett, John Adams, Thornton and many others.

CREATIVENESS is easily discerned. The bizarre, unusual, original formation of letters, spacing or placement of letters with relation to each other will show the writer's creativeness, the twin to invention. In the f of Jefferson is found the creative mind, the peculiar small a attached to the surname of Harrison offers another striking example, and the capital R. of Robert Morris is quite as odd as the t of Rutledge, who conceived the idea of placing a single upright bar over l to form it. Benjamin Franklin created a peculiar flourish in connection with his n, resembling a stroke of lightning which will bring to the student's recollection Franklin's researches and inventions. William Williams created many reforms and one is not amazed to find creativeness in his detached s with its kite-shaped tail.

CULTURE is to be expected of educated men and is often expressed in the Greek "e," careful letter formation, small writing, well crossed t and the d of the literary writer, later set forth in this chapter.

Thos. M. Kean and George Taylor are fine examples of culture; they were concentrative students.

CONSERVATIVENESS emanates from thoughtful, sensible men. They hold in check the ardor of the enthusiastic reformer. Of such type were many of the Signers. When the lower stroke of p, g and y is unlooped, terminals clipped, thin upper loops on high letters, one may find conservativeness.

See Francis Lee, Hewes, Samuel Adams, Bartlett and Rush.

CHEERFULNESS is associated with optimism, so that lines run uphill. Its sure graphological sign is in right-handed strokes written far apart, in saucer-shaped loops at the beginning of capital letters, especially in capital T. or W. See signature of George Taylor.

DIGNITY is closely allied to conservatism, for a well balanced writer is generally dignified. Writing without excess of frills, with capital I leaning proudly backward, conscientious d and t strokes, and letters of fairly even height, will be associated with the dignified man. John Penn's signature is a good specimen of the dignified man.

DEDUCTION is natural to the reasoning mind. When a d-stroke turns back to the left, instead of descending to the line as written by the schoolboy, it betrays introspection, retrospection, deduction, and is combined with connected letters or words. Such writers often form the sharp-pointed tops on small letters which portray criticism and observation. Arthur Middleton was a deductive reasoner, and while Robert Morris wrote a rounded hand, he betrays his analytical and deductive strain in connected words, indicative of his perception of the co-relation between cause and effect.

DISCOURAGEMENT and DISAPPOINTMENT usually run together in handwriting, and are shown in lines sloping down at right-hand, in weak t-bars, straggling lines or weak base-lines. Very impulsive people travel too fast, hence are subject to reactions of discouragement and disappointment, for they do not look before they leap. Often they are so goodhearted and give so freely, that disappointment is sure to follow. Writing which descends at the right is indicative of a struggle with fate, which may be illness, poverty, discouragement or disappointment. Adams' signature slopes down at the right, and his was a temperamental nature, subject to reactions and varying moods.

DEPRESSION simply follows the above traits and is deduced when discouragement is present.

ELEGANCE is easily recognized. The plain but beautifully curved capitals, often closely approaching the type form, indicate it. It is found in dignified, orderly writing. Men in Colonial Days often combined grace with distinctive elegance of manner, hence the writing of Richard Lee, Mid-

dleton and Rutledge share the honors with Carroll, all men of elegance.

EXTRAVAGANCE means waste to some extent, so that a writer who wastes paper in long pen-strokes, or who scatters only a few words over a large sheet, is surely extravagant. Heavy, hooked terminal strokes are evidences of extravagance, as well as of stubborn insistence on personal wishes. A terminal stroke of this type is seen in the name of Roger Sherman.

EMOTIONALITY causes a decided forward slope, wavy base-lines, wide loops on upper and lower letters, sudden change of slope from forward to vertical or backhand, and the long terminals of the exceedingly sympathetic individual. When the final up-stroke of capital M. or N. is higher than other strokes, one will often find emotionality to the point of hysteria or exaggerated ego. The names of Whipple and Hopkinson betray emotionality.

EMPHASIS means heavy pressure, so that persons possessed of this characteristic exhibit it in unconscious shading. This form of shading is not to be confused with the copy-book style, or that of the professional penman who embellishes diplomas or visiting cards. Frequently emphatic shading will be found in the heavy, blunt stroke on **y**, **g** and **p**, or down strokes on **m** and **n**. See the script of Hancock, Bartlett, Wythe, Stockton, Heyward, Rodney, Hopkinson, Sherman and Rush.

ENERGY is seen in a quick, rapid, forward pen movement. To discern this, the student should use his orange-wood stick and trace the writing carefully. The vertical writer is too deliberate to be energetic. The backhand writer may think quickly, as shown in long, energetic t-strokes, but he does not like to be rushed, and he acts deliberately in order that he exercise self-protection. Not all forward slope writers are energetic. Some are physically weak, others write the extremely rounded hand with t-bar to the left, indicating love of comfort and ease, and often they finish **g** and **y** at the left of letter, instead of bringing the stroke up above the line to connect it with subsequent letters, as an energetic person would do. Angular, pointed writing, with t-bars flying off impatiently to the right, often with unlooped **y**, **g** and **f**, or loops of such letters finished at lower right side of the letter, is always energetic. But the stick will usually show whether writing was fast or slow. The signatures of Rush, Gerry, Stockton, Jefferson and Middleton tell their own story.

ENTHUSIASM is an admixture of courage, energy, optimism and ambition, commingled with sociability, and it will vent itself in upsoaring t-bars, terminals pointing sky-ward, and lines sloping up at right of page. Where the left end of t-bar is heavier than the right, the individual is enthusiastic

about beginning new things, which he does not always finish. If good reasoning powers are shown this abandonment of projects once begun is indicative of good judgment, for the writer would not finish a piece of work which showed possible financial loss or waste of time and energy. Most of the Signers were enthusiastic over the idea of self-government for the Colonies, so that one finds distinctly enthusiastic signatures written by Wolcott (flourishing W.), Walton, Heyward, Richard Lee and Whipple.

ENTERPRISE is a composite trait, combined of energy, enthusiasm, strong will, optimism and courage. See John Hancock, Thornton and Morris.

FRANKNESS reveals itself in childishly formed writing, often in the open a, o and d, and with all small letters formed of very high strokes, so that d and t hardly tower above these. However, a candid or frank individual may at times prove uncommunicative, hence he will close the a, o and d. The signature of John Adams is indicative of this trait.

FLIRTATIOUSNESS reveals itself when upper part of d slants off gracefully to the right, with great forward movement, instead of returning to position on the line, forming a grape-tendril effect.

FIRMNESS is akin to emphasis, hence the student may look for it in positive downstrokes, carefully formed letters, precise t and f crossing, and carefully traced capital letters.

See writing of Robert Morris, Thos. Jefferson and Hart.

FINANCIAL ABILITY will be discovered in tightly closed s, and the trait is accentuated when the final stroke of s fairly curls back on itself with a loop. The trait is also visible in the punctilious placing of i-dots directly over the i, betraying a desire to meet obligations and engagements promptly. Financiering degenerates into stinginess when words, letters and lines have a crowded effect, being placed very closely together, and when the writer crowds words in at the end of a line, instead of dividing them with hyphen and continuing to subsequent line. If a financier is benevolent, he will write long terminal strokes and words placed far apart. If he be shrewd and cautious in expending money, terminals will curl back toward the left and frequently the t-crossing is at the left of letter. Nearly all backhand writers expend money shrewdly, though they need not be termed close-fisted. The money-maker often clips terminals, showing sympathies held in check by judgment. Often he writes unlooped y, g, f and p.

History relates that Robert Morris pledged his own credit, borrowed from his own friends, and gave liberally of all his wealth in order that the new Republic might be financiered. Francis Lewis acquired a fortune in business, yet was accounted an honest and kind financier. See also the signatures of Nelson and Paine.

GENEROSITY manifests itself in long terminals, letters spread far apart, words and lines widely spaced, and low upper-looped letter formation when seen in conjunction with a tall handwriting.

Particularly generous were Hewes, Hooper, Francis Lee and Thos. Jefferson.

GOOD NATURE is expressed in the benevolent individual usually, the man of quick sympathies and warm affections. When the lower part of u is well rounded, one may be sure the writer is goodnatured. The goodnatured writer spreads right-handed strokes over a wide area. Good nature is often linked with optimism.

Notice the signatures of Wythe, Rush, Rodney, Braxton, Paca, Sam Adams, Walton, Jefferson and Ellery.

HONESTY is a composite trait, composed of truthfulness, frankness, sincerity, conscientiousness and humanitarian principles. Look for signs of these characteristics, the high d and t strokes, letters ascending in height toward the terminals, and usually a clear and unembellished handwriting.

See Morris, Sam Adams and Walton for comparison.

HUMOR is generally found in the goodnatured man, but sarcastic humor is associated with irritability, hence betrays itself in letters angular at their base when in conjunction with the sign of humor. The latter is found in y, when one upper stroke is taller than the other. Originality is nearly always present in the humorous hand. Frequently humor reveals itself in small d when the latter does not descend to line in downstroke, but connects with i following, forming a small loop on the upright stroke of d.

Heyward, Richard Henry Lee and Rodney loved wit.

IDEALISM is associated with aesthetic temperaments, is poetic in tendency, sways the reformer and liberal thinker, and is usually found in very high, thin upper loops, high i-dots, light writing, and d and t very high and sharp-pointed at top, standing out like church-spires. High, elegantly formed capitals accentuate this trait. Of the latter type was Francis Lee, while Paine proved himself a practical idealist.

IMAGINATION is the trait which lifts one above the horrors of the present into the glories of the future; it clings to hope and gives inspiration to the worker. It is discovered in large, rounded loops on all upper and lower letters, in gracefully floating t-bars, in lower long letter colliding with letters in line below, in high i-dots, and often in the disconnected letters of the intuitive writer. The larger the loops on y, l, h, r, p and f, the more flamboyant the imagination. When imagination is governed by reason, you will find either back-turning terminals indicating shrewdness, left-hand t-bars showing

caution, or occasional unlooped **y** and **g** betraying practicality. Hancock's **y** is replete with virile imagination.

See the signatures of Gerry, Carroll, Ellery, Hall, Wither-spoon, Rodney, Braxton and Franklin, whose imagination was flamboyant.

IMPULSIVENESS forces the forward stroke, occasions detached letters, allows t-strokes to fly off impatiently toward the right, makes the individual benevolent and affectionate, and frequently unable to accumulate property. He is usually a rapid writer, frequently courageous, and likes to jump at conclusions. Angular writing accentuates the characteristic.

See Charles Carroll's t-stroke and the impulsive hand of Jefferson and Morris, though the latter held impulse in check by argumentative ability and good judgment.

INDUSTRY causes concentration, so that small-hand writers are as a rule more industrious than those who scatter their forces as lavishly as they dash letters over the page in large writing. Angular writing indicates industry; perseverance and tenacity of purpose are allied traits which will be discussed later. An industrious individual need not be conscientious or honest, however, for it is noteworthy that many criminals are intensely industrious along their own lines.

Stone was an industrious man of retiring habits, his writing shows no ostentation.

INTROSPECTION is the outcome of a thoughtful nature. The signs to be looked for are d-strokes curling back toward left, instead of descending to the line again, back-curling terminals, and usually small writing. Introspection is a "looking backward" trait, hence the writer turns strokes toward the left unconsciously. Many introspective writers are also reminiscent and retrospective. Such writers may not be slow dreamers, however, and corroborating traits must be diagnosed.

See the **d** of Middleton, **C** of Carroll and heavy **d** of Rodney.

INTUITION causes the letters in words to be separated. Women more frequently adopt this style writing than men. Intuitive individuals jump at conclusions, hence they jump from one letter to another instead of connecting them as the argumentative reasoner likes to do. Occasionally one finds the combination trait, when the writer is both intuitive and argumentative, hence letters will be separated and words connected. This gives a fine balance, and shows that the writer may arrive at a conclusion by various methods. Intuitive folk should always follow their first impressions, they generally like or dislike a stranger at first meeting, they read character well, are impatient of advice, and often yield to self-righteousness, for they are so frequently correct in their deductions

that they dislike to admit a possibility of wrong conclusions.

When every letter is separated from its mate and tall, aspirational d and t strokes are coupled with light, fine writing, when d and t are looped showing great sensitiveness and impressionability, one may be sure of psychic development and a leaning toward the super-earthly or occult.

The intuitive soul feels a danger without stopping to reason it out, hence he writes in jumps. He is a natural adviser and often yields to prophetic utterances.

See signatures of Chase, Witherspoon, Wolcott, Williams and Heyward.

IRRITABILITY causes t-bars to skip off toward the right, makes sharp-pointed letters, both top and base of n, m, u, y and h showing angular formation, and allows the lower stroke of y and g to be formed like a lancet instead of having loops. Usually the writer is of the nervous temperament, frequently he is intuitive.

INVENTION and INGENUITY are twins who took a deep interest in Benjamin Franklin and Benjamin Harrison. These famous Benjamins wrote very unusual terminal curls, quite sufficient to convince one of the inventive strain in the writers. Strokes which are distinctly original and INVENTED by the writer, without reference to a text-book on penmanship, will prove INGENUITY.

Williams, who was also very intuitive and imaginative, invented a peculiar stroke under his "W.M." and a kite-like tail to the detached s of his surname.

INTELLIGENCE of high order may be deduced where the following signs are present: Clearness of script, perseverance, energy, deductive or inductive analysis, firm will, criticism, imagination, concentration, order, system, artistic letter formation in capitals, and where the mentality is particularly brilliant, the t-bar will be set high on the upstroke, letter formation will be found angular, small, irregular, slanting much toward the right. Vice-versa, a low order of intelligence manifests itself in badly formed letters when associated with illiterate writing, disorderly lines, blots, poor spacing, omitted t-bars, i-dots and punctuation marks.

JUSTICE is also a composite trait. In graphological deductions, two given traits will produce a third or unknown quantity. Justice is the offspring of conscientiousness, benevolence, affection, and its essence is the Golden Rule. It is fostered by sound reasoning and unselfishness. It is always on the side of right and morality and will be discovered in writing which betrays a predominance of virtues.

See signatures of Penn and Middleton.

KINDNESS may be deduced when benevolence, sympathy, unselfishness and amiability are found in the hand-

writing. A backhand writer may be kindhearted, but he will hold his impulses in check by caution and self-preservation. A rounded form of writing, with well-looped upper and lower letters, combined with the first quoted traits, denotes kindness. Usually the kind man is imaginative, for he can picture himself as being placed in another's position until his sympathies urge him to be kind.

See signature of James Smith, for even here the words are widely separated. The firm t-bar betrays good balance.

LIVELINESS animates the energetic individual, and one often discovers disconnected letters, flying t-bars, angular, forward writing. The lively man is a born optimist and usually writes with upward tendencies. He will bear heavily on horizontal pen-strokes in many instances. He is usually impressionable, impulsive and magnetic.

Whipple's signature is a good example of liveliness. This signer was a great traveler, fond of humor, and a welcome guest at many ports.

LOVE OF DETAIL is found in small writing in which each word stands out very distinctly, in clear writing, sharply formed letters, straight, even lines, well separated words, carefully crossed t and well-dotted i. LOVE of humanity comes under the heading "affection" so no special mention will be made of this trait.

LITERARY ABILITY shows itself in a high d-stroke which does not return to base-line but ends in a graceful curve at right of letter after having formed a short loop on the upright. Imagination will be found in the writing, also ingenuity, creativeness, talkativeness, idealism, aspiration, ambition, criticism, observation, as the case may be. Small letters are usually of diverse sizes, and often one finds eccentric loops and letter formations.

MAGNETISM causes emphatic pen pressure, not vulgar shading. It is associated with the witty, deeply affectionate writer. Usually he is talkative, imaginative, very sympathetic. Intuitiveness goes so frequently with magnetism, that one may safely watch for disconnected letters in conjunction with unconscious shading and forceful strokes.

Morris, Stockton, Walton and Ellery were magnetic and doubtless ruled men without conscious effort.

NERVOUSNESS naturally makes the hand tremble. Wavering strokes betray its presence, and an emotional nature writes the third stroke of **M**. much higher than preceding upstrokes. When **m** and **n** are consistently thus written, with forward, impressionistic form of writing, wavy baselines, weak t-crossings, long terminals showing sympathy and desire for sympathetic friends, one may expect hysteria and in erratic writing even an unbalanced mental state. It is usually

associated with lack of courage, hence one should look for the negative sign.

Hopkins had been a strong, energetic thinker and worker in his prime, but his signature betrays the nervous debility of advancing age.

OBSERVATION means focusing one's ideas. To bring anything to a focus would suggest sharpening vision to a point. Consequently, the upper nose of all small letters will be sharpened in the writing of an observant person. Intuitive men are often observant. Critical faculties are sharpened by observation. One may deduce that the observant writer is a born character reader.

See Hart, Heyward, Rutledge, Middleton and Livingston.

ORIGINALITY bumps elbows with creativeness, so that one may watch for the same signs. Often there is no upstroke in writing "of," for the writer merely forms a peculiar high o in connection with a curve to upper f. Nearly all back-hand writers are original, for they are independent and rarely follow rules. Small writing also indicates originality, odd letter connection corroborates the trait, and writing which cannot be classified as to size, shape, height or slope, when combined with an abnormally small o as compared with other small letters, will show both originality and a hobby.

Note the original "of" in Carroll's signature. Jefferson wrote original f-strokes, Rutledge placed a t over l in odd fashion, Harrison pulled a small a up to capital h in a very peculiar manner.

OBSTINACY need not remain forever a fault. It may be directed so that it becomes tenacity of purpose. It is the twin of stubbornness and is discovered in self-willed writing. Its sign is a heavy, hooked terminal on words, a down-stroke on t, a heavy cross-stroke on capital F, with downward tendency. A t-bar hooked at right end, or small hook on un-looped g and y strokes will also tell the tale.

Livingston wrote a hooked terminal, Bartlett made a t-bar which betrays the resisting form of mental action in its back-curling tendency and whip-like formation. He would cling to his convictions even as the t-bar holds the letter in a tight embrace.

PRACTICALITY is not often combined with imagination, hence the absence of virile loops. Upper and lower looped letters are omitted, blunt strokes take their place. Everything is done to curtail foolishness, to make plain writing, hence the practical man clips terminals often, makes firm t-bars and lets his i-dots hover close to the letter. He often omits up-strokes on word beginnings. If loops and blunt strokes are combined in the writing, fine balance is deduced, for the writer holds imagination in check by his practicality.

Balanced practicality may be found in the writing of Heyward, Harrison, Hewes and Hopkinson.

POMPOSITY and love of display run hand in hand. Large writing with ostentatious strokes and unusual loops, underscored signatures, scrolled capitals signifying vanity, and the looped d and t of the proud man will show pomposity.

Heading the Signers, we find the goodnaturally pompous John Hancock.

PAINSTAKING persons watch details, are observant and critical, very conscientious. They dot i carefully, cross t with scrupulous nicety, write neatly and without blots, and endeavor to keep straight lines and good margins.

Note the appearance of system and the pains taken in the formation of such names as Morris, Rush, Gwinnett and Livingston.

PUNCTUALITY betrays itself in the i-dot placed squarely over the letter and the t-stroke ahead of the letter is a clue to it also. Such writers would rather be ahead of time than a moment late. They are detail workers, of course, and betray conscientiousness also. Those who stroke the t to the left of letter are often unpunctual. Angular writing is associated with this trait, for the very rounded, goodnatured form of writing does not bother itself much if a few moments late in fulfilling an engagement or a little tardy in paying its bills. However, some easy-going persons are punctual in meeting obligations, hence one must search for other signs when rounded handwriting is to be analysed.

Robert Morris punctually met his debts, Witherspoon financed his church cleverly, and Ben Franklin was universally trusted because of his punctuality in meeting obligations.

QUIET TASTES may be deduced when there is little hand movement, light, refined writing, plain capitals, rounded writing, little imagination.

John Penn and Jefferson were men of contentment and quiet taste.

RAPIDITY of thought or action brings about a quick t-bar, angular writing, connected letters, or even the disconnected letters of intuitiveness when combined with long, dashing t-bars. The backhand writer often is a rapid thinker as shown by the t-bar going across a whole word, but he acts deliberately. When lower loop of g and y are brought up to the line at right side of letter, one may be sure of rapid action, for such formation saves time.

See names of Clark, Rush, Middleton, Braxton and Hopkins.

REASON causes connected thoughts and fosters deductive analysis. Connected letters, back-curling terminals indicating introspection, words strung together, small writing in

combination with such traits, all prove the writer to be a reasoner. Shrewdness, secrecy, observation and criticism may be looked for also.

Paine wrote many judicial opinions, and is a noteworthy example of one who wrote his name without removing the pen from paper once between words. This shows continuity of thought, argumentativeness and bright reasoning faculties. Jefferson followed the same plan, and George Taylor, George Wythe and many other members of the bar were significant examples.

REFINEMENT is unostentatious and comes under the head of quiet tastes. The Greek "e" indicates refinement as well as culture. It is a gentle mode of writing which does not wish to attract attention.

See Arthur Middleton, Benjamin Rush, Francis Lightfoot Lee and Joseph Hewes especially in this connection.

SELF-RESPECT pertains to the ego. What more natural than that the writer should form proud, perhaps slightly back-tilted capital I? He writes capitals of elegant and symmetrical formation, loops the d and t in sensitive pride, keeps his own counsel as shown in closed o and a, and does not stoop to meanness, therefore writes the conscientious hand. He is respected by other men because his actions are above suspicion.

Rush and Penn were fine examples of self-respecting citizens.

SECRETIVENESS and SHREWDNESS are grouped under the same graphological sign and are often found in backhand writing. Such individuals dislike showing their feelings and allow their terminal strokes to curl backward, as if they wanted to hide something under the stroke. The trait is symbolized indeed by this formation. The o and a will be carefully closed also. Often diplomacy is found in connection with these traits, and then the writing will show letters growing smaller toward end of word. A diplomat or secret service man is secretive by nature of his occupation. Abraham Lincoln penned shrewd terminals. He kept his own counsel wisely.

See Stone, Hancock, Rutledge, Middleton and Paca.

SENSITIVENESS causes looped d and t strokes, for pride is its twin. The writing may be either backhand or strongly forward. Backhand writers are sensitive to untoward criticism, and emotional forward writers are sensitive to scolding and weep without much effort. Where the loops are unusually large, the writer is morbidly sensitive on the question of his rights and expects to be treated with great consideration. Very sympathetic persons are highly sensitive, of course, hence they write elongated terminal strokes.

SELF-SUFFICIENCY causes small writing very often. While such writers enjoy sociability, they can live without it and enjoy their own society or that of a good book. Clipped terminals show the trait, backhand writing is indicative of it, pretentious **d** and **t** corroborate it. The self-sufficient person rarely gossips, hence he closes **a**, **o** and **d**. He may be talkative, but is uncommunicative.

SYMPATHY flows like a river, hence the sympathetic writer feels it necessary to write long-flowing terminals. He writes the forward hand, is goodhearted, loving, often unselfish and self-denying.

Sympathy for the suffering colonists caused such men as Hooper, Jefferson, Heyward, Francis Lee, Richard Lee, Samuel Adams, Clymer, Witherspoon and Thornton to sign the Declaration of Independence.

SOCIABILITY is a trait born of warm affections, desire for sympathy and friendship, love of pleasure, talkativeness, impulsiveness, and magnetism. The forward sloping hand is sociable, for the backhand writer is very deliberate in making friendships, and the vertical writer is not demonstrative and frequently self-sufficient. The greater the forward slope, the larger the chances for sociability.

Whipple was strikingly sociable.

TALKATIVENESS does not mean that the individual is a gossip or divulges his private affairs. The talkative man often has a natural talent for acquiring foreign languages, he has a facile tongue. He is sometimes literary, a reformer, lecturer or preacher. Look for corroborative traits. A small hook at beginning of words or of **t**-bars, open **a**, **o** and **d**, cup-shaped small letters and sympathetic terminals will indicate talkativeness. Where the small letters are carefully closed and there is a back-curling terminal or small hook on lower right hand of **t**-bar, one will find an uncommunicative strain. Often one finds an energetic, long **t**-bar with the initial hook of talkativeness and the terminal hook of secretiveness. Such talkers are to be trusted, they are entertaining but respect a confidence. Intuitive persons know when to keep silent. Cautious persons may talk but divulge little, if anything, of personal affairs.

Wilson is said to have had the gift of rhetoric in extraordinary measure, yet he was uncommunicative on affairs of national importance. Stockton wrote a fancy initial hook but was haughty, careful and positive in expressing his thoughts. William Hooper talked well but his intuitiveness taught him that "silence is golden."

TEMPER is not hard to discern. Hastiness causes the **t**-bar to fly off at the right of letter, forms angular letters, makes heavy down-strokes and is the cause of temper. Intui-

tive persons often have a bad temper. They become exasperated when their deductions are attacked. Often one finds the forward slope and heavy, material form of handwriting in conjunction with flying t-bars. Temper is often present but controlled by reason, hence not noticeable in the writer face to face.

Braxton held his temper in submission by refinement and education. Carroll was subject to a display of his feelings on many occasions.

TRUSTWORTHINESS is the ally of conscientiousness. The careful, conservative thinker with high ideals and strong moral nature, a sense of justice, secretiveness and self-respect, is trustworthy.

See Hopkins, Walton, Ellery and Livingston.

TEMPERAMENT causes varying moods, hence one is not astonished to find a sudden change of writing slope, emotionally wavy base-lines, fits of temper, nervousness, flamboyant loops, and an unpoised form of writing. The temperamental individual is often impulsive and impressionistic, is sensitive, sways between reticence and sociability, hence is subject to reactions. He is given to extremes of happiness and sadness.

John Adams wrote a down-slope at end of his name which creates the impression that he suffered from discouragement and disappointments in spite of his goodnatured disposition. Where two or three curves are found in a single letter-stroke, indicating artistic or musical development, one may also look for temperament. The hands of actors frequently are temperamental, as for instance the signature of Madame Olga Petrova.

TACT inclines the writer to form letters which slope off toward the end of a word, and often to write long terminals which taper to a point. The tactful writer is kindhearted, unselfish, and endeavors to keep "peace in the family." He is often talkative. The tactful man is not blunt in speech, he shows diplomacy.

See Morris, Lynch and Hart.

UNCOMMUNICATIVENESS has already been mentioned as the trait opposed to talkativeness. An entire absence of initial hooks and closed small letters with clipped terminals, and perhaps a backhand, would indicate that the trait is exceptionally well defined.

See Taylor, Walton, Sherman, Witherspoon, Read, John Adams and Wythe.

VANITY loves display. It is the cause of bizarre letter formations, flamboyant imagination as expressed in huge loops, fancy capitals, endless flourishes and curlicues, a strutting form of capital I and very long upstrokes at beginning of

words. The vain person is not a trained thinker so often as is the quiet reasoner. A lack of upstrokes on word-beginnings indicates trained thinking. The vain writer often begins the up-stroke even below the writing line and wants to express himself in fancy strokes which cover the entire page. He desires to be right in the public eye, is self-assertive, and does everything he can to attract favorable comment.

Slightly vain were Floyd, Hancock and Clymer.

WILL is a fine trait when properly curbed. When allowed to degenerate into obstinacy it causes domestic friction. In business life it may lead to disaster when not held in check by sound reason. The firm will forms t-bars short and straight across the letter, with lower blunt strokes on y, g and p. When a series of straight, heavy horizontal strokes connect all letters at the writing base-line, domineering will is seen. The t-bars are the best method given for discovering will or its absence.

See the horizontal connecting lower strokes of Williams, who was self-willed. James Smith wrote a beautiful, strong t-bar. Arthur Middleton governed his will by reason and caution, yet he willed to accomplish everything quickly.

ZEAL travels incognito with ardor and enthusiasm, so that these traits are found together usually. Zeal animates the reformer until he swings terminal strokes out into long, up-swerving lines. The t-bar of the zealous reformer is light but ascending and often across the entire word. The writing indicates rapidity of action. Zeal is generally found with talkativeness.

Richard Henry Lee wrote a very clear terminal stroke indicating zeal.

Goods sold under a reliable trade-mark win faith and support. The Government insists on certain standards in goods submitted for sale. Merchants give written guarantees with many articles and always stand ready to refund money on goods which fail to give satisfaction. Corporations insure titles to real estate, employers insist on references, while parents are loath to employ teachers who have not achieved a reputation for efficiency.

Why, then, should one not insist on a "written guarantee" of character? Unpleasant relatives are forced upon one, but fortunately, the choice of friends and life-mates is possible to the individual. Guileless natures cannot conceive of evil in the hearts of those who win their affections through outward appearance or lavish gifts. A subtle individual may hide his wrong-doing from the experienced physiognomist, may wreath his face in smiles while harboring hatred. For centuries, men have striven to penetrate the veil of mystery fancifully draped about Mona Lisa by Leonardo da Vinci.

Had a few lines of her writing been preserved, Mona Lisa's characteristics would have been an open book to Twentieth Century students.

Verily, Punchinello smiles while Columbine lies dying and his heart is breaking, for that is part of his business. It is the "business" of a roué to win the affections of an innocent girl by every blandishment at his command. He may even veil his past in a mantle of secrecy, but let him indite a single letter to his inamorata, and defended by her knowledge of the principles of graphology, she will uncover his faults and be forewarned. Disraeli laid great stress on the value of such analyses, saying "Handwriting bears an analogy to the character of the writer, as all voluntary actions are characteristic."

Mr. Clifford Howard, a pioneer graphologist in the United States, formerly Editor in Chief of the American Film Company, Santa Barbara, California, wrote the author as follows:

"I have been shown a number of delineations you have done for persons in Santa Barbara. Each of these delineations is a convincing testimony to your skill, and is moreover a distinct source of gratification to me personally, as sustaining my contention that graphology is a science and not merely an art or an invention.

Very sincerely yours,
(Signed) CLIFFORD HOWARD."

If this volume shall be the means of avoiding unprofitable friendships, incompatible marriages and vocational misdirection, its author will feel amply repaid for the time spent in exhaustive research based on her knowledge of humanity's needs. After analyzing thousands of specimens of handwriting, she has proven to her own complete satisfaction the truth of the principles herein enumerated, and conscientiously recommends this simple method of character delineation to students the world over.

PLATE I

I think your readings are remarkable + I am sending you seven letters to "dissect." I have numbered them + kept a list so you need only read them as numbers. Please do not be afraid to speak of their faults - as I am afraid you were in my own

Strongly practical hand, very common-sensible. Note the omitted loops on *t*, the curtailed *y* and *g* strokes.

The writer enjoys humor, as one deduces from her *y* in which one upper stroke is higher than the other, but is not original or witty herself. She is quick, energetic, makes rapid-fire decisions. The hand shows strong critical analysis.

The capital *I* is proud and self-respecting. The tall small letters in conjunction with a low form of handwriting betray generosity, and the trait is corroborated by widely separated words and lines.

She is blunt in speech, but has caution and secretiveness as her back-curling terminals divulge.

The hand shows conservation of time, energy and strength, for there are no superfluous strokes. The omitted upstrokes on *t*, *h*, and *o* prove that she has labor-saving ideas. She is neat and orderly, for the writing is well set up on the page. Her sympathies are warm but held in check by reason. She writes few terminal strokes.

PLATE II

my "full reading" several
days ago & it surely was
splendid. It was very
complimentary, & I have since
made up my mind to try
to be deserving of some of the
remarks if not all of them.
In regard to my "poems" you
may destroy those — I do not

A good example of the forward hand, impulsive, affectionate, and impressionistic. The writer likes to loop the d and t, showing sensitiveness and pride. These letters are high, hence she is conscientious. The d and t often descend below the line, betraying stubbornness. This trait of stubbornness and obstinacy is corroborated by the t-bars slanting violently down at the right.

She is a good critic, for the upper nose on small letters is sharply pointed. She writes an excellent financial hand, note the tightly closed s. However, she is generous, for her terminals are long and sympathetic, letters far apart, and since conscientiousness runs very high, she would never take advantage of any one in a business deal, and would give freely to the needy. She merely manages her finances without waste and would be a clever investor.

Note the original form of her word "of", showing creativeness, a good point for the individual with literary aspirations. Her looped letters show imagination, as well as the exceptionally high t which denotes aspiration. Practicality is shown in blunt lower stroke of occasional y's. Caution betrays itself in t-bars to the left. She is sociable, note the capital I swaying forward to meet one.

PLATE III

The penmanship alone of
 were my own color - but I had
 it felt to be in the
 back of the mind - I
 had been waiting for many

The hand of a distinguished actor. Note the extreme energy depicted in his small, angular writing, the quick t-bar, denoting instantaneous decisions, the enthusiasm about beginning new things shown in the t-bar which is heavy at beginning and tapers off lightly. Generosity, unselfishness and kindness sway this impulsive hand, the words and lines are widely separated. Because he is very impulsive, he meets with disappointment and ingratitude very frequently, hence he suffers occasional depressions, as one deduces from the lines sloping down at right of page. Those who give very generously frequently do not stop to analyze whether the object is worthy, hence they meet with ingratitude.

The beautiful floating t-bar expresses a vivid imagination as well as mental activity. Note the creative combination of the t-bar in the words "it gets", which connects the bar with g following. The dashes between words picture courage of his convictions. The heavy, forward slant shows aggression and initiative. The letters formed without up-stroke betray the practical, labor-saving viewpoint. Critical analysis is well defined. Strong will shows in many of the t-bars. There are connected words and disconnected letters, showing bright reasoning powers and argumentativeness offset by intuition. This gives a splendid mental balance. A wide left-hand margin betrays artistic perceptions, further corroborated by a generous right-hand margin.

PLATE IV

little note - in which - to
ask you to - please read -
the character in my - hand
writing.
I have seen surreal

Here is a fine sample for analysis as to will power. The horizontal strokes connecting letters at base-line prove the writer to have domineering will power, executive and managerial ability. She would never yield to any one, and may develop petty tyranny if the will is not held in check. She is aspirational and very ambitious, and as she is conscientious, painstaking, and generous, her strong will is held in check to some extent.

The writing shows a love of detail work, a splendid sense of form, value and proportion, the margins denote artistic perceptions. The lower strokes on y are unlooped, but so long as to denote the presence of imagination. The hand is immensely creative, in its unusual letter formation. She is original, has personality, is constructive, inventive. She would make a good sculptor or drawing teacher, having a combination of traits such as above outlined.

She can enforce order, is deliberate in action, has much self-respect, is rarely demonstrative in affection, and makes friends slowly. She is a good type of vertical writer. The closed s denotes good management in finances. Such a writer can run anything from a college to a political organization.

PLATE V

*Swas Nucle pleased with
the heading you made for me
And enclose check for same*

The large hand, impetuous, aggressive, argumentative, and possessed of strong will.

The writer is goodnatured, for her **u** is well rounded at the base-line. She notices quickly details in the homes of her friends, for the upper part of **m** and **n** is well pointed. She connects the words "I WAS" to prove how she connects cause and effect in an argument.

The letters of varying sizes denote versatility. The looped **p** shows her love of out of door exercise, her energy. She is extravagant, for she wastes much paper and says very little, but she gets good values when she expends money, as the tightly closed **s** proves her to have financial ability.

She likes to spend freely but is seldom fleeced in a bargain because of her critical faculties, reasoning powers and quick mental processes, as shown in the long t-bar.

The high writing shows ambition, and the high i-dot betrays idealism and aspirations.

She has geniality and good wit, for the writing is well rounded and the **y** strokes are of different heights. She shows resourcefulness also. The hand is talkative for initial hooks are found on many letters, but the low letters are so well closed that one may rely on her uncommunicative strain. The high, looped **d** betrays her pride. Note the **o** in "you" which is so tightly looped that one may deduce the writer's aversion to busy-bodies. No one can obtain information from her which she thinks it well to withhold, hence she forms the **o** like a purse with string tightly bound around it.

PLATE VI

Dear Miss Remont:

I have just
finished reading your very interesting
article on "Graphology" and as
I am, or rather seem to be, one of
those mis-cast individuals, I

Here we have vanity cropping out, for the writer's flamboyant loops on capital I and capital D betray his love of flattery, his wish to be noticed, and also his bright imagination.

The ostentatious capitals and left-hand ending g and f lower strokes are sure indications of self-love and conceit. The coquettish d which does not return to its base-line but forms a forward tilting grape-tendrill betrays his love of the opposite sex and a little flirtatiousness. He likes to say flattering things to his girl-friends and desires to hear his own virtues recounted.

The writer has very warm sympathies and affections, is of the strongly sociable type, has a great love of beauty and ornamentation. He would want always to dress and appear at his best. He is an industrious worker, for the hand is small, neat and orderly, and the t-bars are carefully made and i-dots placed close to the letter, betraying punctuality and love of detail work. He is amiable and kind, but critical and observant. He is not a trained reasoner, for he makes upstrokes on letters beginning a word. He handles money carefully but is unselfish and generous. He is energetic for the y lower stroke often comes up on right side of letter. It is the hand of an optimist and tries to rise enthusiastically in long, upsoaring terminals. The writer is trustworthy and will not betray a secret. He is touched by a little curiosity, for the nose on n and m slopes over toward the right strongly.

PLATE VII

myself regarding the words—
 full reading you gave me, but
 have been exceeding by busy this
 and could not find time.

This shows the goodnature, talkative individual, it is the rounded hand of a cheerful, kindly person.

The sympathies are strong, the writing slopes far to the right and the terminals are well extended. The initial hook on words betrays the love of talking, and there's a coquettish little tendrill on the d in "and." He likes the opposite sex and enjoys talking to people, is always sociable, unselfish, generous, and will make few enemies. The hand is observant, and the writer is intuitive. He separates many letters and jumps at conclusions, as the t-bar to the right of letter corroborates. He has a little temper because so hasty and impatient, the t-bar betraying this trait in conjunction with impulsive hand and intuitiveness.

He loves wit, has high ideals, is ambitious and a good worker. The hand shows ability to meet the public with ease, and he would be a good bank teller or salesman. Intuition is a great asset for the salesman who must be guided by his "hunches" to a great extent, and who must be able to read human nature in order to cope with the likes and dislikes of his patrons. The intuitive writer jumps at conclusions and often makes a sale through personal magnetism and talkativeness. This man betrays the presence of such characteristics. He never stays angry, for the hand is good-natured and forgiving. He loves fads and new ideas, since the lower loops often collide with words in line below.

PLATE VIII

Dear Madam,

*My chum and I were
visiting one of our girlfriends
the other evening. She
had written to you, in
order to have character
read by her handwriting.*

The concentrative, industrious hand with secretiveness well marked. The terminals curve around to the left, showing a desire to cover over the writer's tracks. As "every little movement has a meaning all its own", this is easily deduced. The o and a are well closed and the d often descends obstinately below the line, so that one would not be able to pry information from the individual who penned these lines.

She is introspective also, because the back-curling terminals show thoughts flowing backward, and this formation betrays retrospection and love of reminiscence. She is self-contained because thoughtful and a concentrative reader. The hand shows generosity but sufficient shrewdness and secretiveness not to make mistakes in giving out sympathy or money.

She writes the cheerful "of", too, the high first stroke of M. showing pride in the achievements of any one dear to her, a sensitively looped d. and a beautifully creative and imaginative t-bar on several words. She loves neatness, order and system, and can be depended upon to do good work, if employed.

The abnormally small o in conjunction with other small letters proves that she has a hobby, and the graceful form of her writing with its easy rhythm and flow, the three curves in one stroke of capital D. all go to show love of music and dancing. She writes a movemented hand and would excel in calisthenics. She is sociable and will attract many friends.

PLATE IX

hasten to thank you for it. Ever since
the Greyfriars trial in France I have been
anxious to learn something of graphology.
While the handwriting experts had declared

This writing shows great mental and physical vitality, strokes in varying pressures, heavy emphasis on downstrokes betraying positive ideas and expressions.

One reason for the courage of convictions here manifested is found in intuitiveness coupled with argumentativeness. Intuition is shown in separated letters, argumentativeness in connected letters coupled with t-bar returning to upright and out again—a sure sign of resisting will power and tenacity of purpose.

The writer is neat, painstaking, businesslike, energetic, impulsive, thinks very fast (t-bars long and often in advance of words, showing forethought), is versatile because of letters in varying sizes and shapes, sympathetic, but shrewd enough not to be stung by charlatans playing on his love-nature. He is generous but a manager and does not squander. He is talkative but often uncommunicative for o and a are closed and terminals often curl back secretively. Ideals are high, for i-dots float in space and t-strokes ascend like church-spires.

The hand betrays mechanical, scientific and mathematical tendencies, love of music, travel, exercise. There is an artistic perception also, as witnessed by wide margins.

PLATE X

that was a splendid
reading. Bless you.
You certainly are the
very best graphologist
who ever read for me

A very impulsive and erratic mentality, one which is apt to fly in the face of Providence. She is original, creative, inventive, and yet practical. Generosity is a ruling trait, warm love nature and magnetism win for her many friends.

This writer is cultured. The one upper stroke of "y" higher than the other, betrays a fine sense of humor. She thinks dynamically, dots the i with a sudden splash betraying inspiration, has a temper and jumps at conclusions, as her flying t-bars show.

The writer has psychic development, for she is sensitive, magnetic, and intuitive. The looped d. shows a proud, sensitive nature, one which might easily be touched by thought transference.

She is careless as to housekeeping, for she has not patience with detail work, is restless and wants travel and change, is a born writer, and must allow herself expression for her innate emotionality, wit, creativeness and originality. She is unselfish and even self-denying and has great adaptability, so that she will remain an optimist even though her generosity plunged her into poverty.

PLATE XI

gratitude. Suddenly clouds over shadow
sun & sky and we feel someone has
depressed. If you have in your analysis
depicted more the sunny side, I would
like you to see, if possible, also the dark
side. Knowing intellectually or even

The hand of one gifted and cultured, he is aesthetic in all his tendencies, has wonderful imagination, good wit, great love of form, order and neatness, is punctual in paying debts and meeting engagements, as witness his i-dot placed carefully over the letter.

He is patient, too, would make a splendid teacher or reformer, and writes the psychic hand of a born clairvoyant. Every letter is independent and carefully formed. He is so intuitive that he would naturally be a logician, love the super-earthly, and aspire to become adept in matters occult. The hand shows modesty, kindness, unselfishness, lack of ambition, generosity coupled with economy, ability to keep a secret, energy, good vitality and buoyancy.

As he is a very sensitive soul (intuition and psychic development giving to the nature quicker perceptions and a keen appreciation of all emotions), he is often depressed. He gives so freely and unselfishly that he meets with ingratitude and misunderstandings and suffers from neglect and indifference. Gross, self-sufficient natures are not easily touched by uncongenial surroundings, but a writer of this kind feels mental changes as invalids feel barometric rise or fall.

Signatures of Prominent Persons and Their Analyses

George Fisher (9) Fred J. (4) Maden Main (2)
 Abraham Lincoln (11) [Signature] (5)
 [Signature] (7) Taylor (6) [Signature] (8)
 Mrs Dorothy Gish (3) [Signature] (10)
 [Signature] (6)

MISCELLANEOUS SIGNATURES.

(1.) ABRAHAM LINCOLN: A very unassuming hand, showing concentration, argumentativeness, modesty, natural elegance, as witness his capital A. He was energetic, industrious and versatile, with all the instincts of a reformer, shown particularly in the ascending terminal stroke.

(2.) WOODROW WILSON: The hand of a lawyer, argumentative, deductive, betraying logic, strong reasoning powers, courage of his convictions, (see long terminal curling backward and emphatic in its pressure), and very ambitious. He is concentrative, for the writing is small and letters hug each other closely, and the connected words betray logical sequence of ideas and a love for argument.

(3.) DOROTHY GISH: The active hand of an energetic young girl, with the sharp upper strokes of one who learns by observation and experience. She is very practical, as the y-downstroke betrays, is ambitious, original and creative, and fore-sighted besides. She can keep a secret but is very impulsive and emotional.

(4.) GEORGE PERIOLAT: The creative writing of a born actor, one with immense energy, versatility and adaptability, one who loves all that is beautiful and aspirational, and who writes the lines of immense ambition and optimism. The hand is extravagant, but the writer does not squander.

(5.) OLGA PETROVA: The eccentric hand of a great actress, one who is gifted with flamboyant imagination, high ambitions, inspirational activity, splendid vitality and magnetism. The writer is emotional to the last degree and writes the wavy base-line which denotes histrionic talent. She has the hand of a genius, unafraid, unfettered and independent.

(6.) FRANCIS X. BUSHMAN: This hand is elegant, artistic, creative, observant, critical and positive. The writer connects cause and effect instantly, as witness his connected s and capital X. He is very ambitious and imaginative, generous but careful to get values when he buys, and shows emotionality and high ideals coupled with the approbateness which the stroke under his name betrays.

(7.) FAY TINCHER: Strong will power creeps out in the broad, long t-bar, moral and physical courage, accentuated by the long stroke under the name which is plain but distinct, a sure sign of the writer's sticking by her convictions and feeling little fear of what people might say. She is highly intuitive, works inspirationally, should trust her first impressions of strangers always, has good wit, and is generous and affectionate. The hand of a successful motion picture actress and comedienne.

(8.) KATHLYN WILLIAMS: Another emotional actress, whose peculiar y-stroke shows creativeness, invention and imagination, coupled with approbateness, for she makes it do double duty in underscoring her name. She is secretive and shrewd, for her hand is a combination of backhand and vertical. Besides, the t-bar shows a leaning toward suspicion. Ideals run high, and the long stroke on capital W betrays ardor and enthusiasm.

(9.) GEORGE FISHER: A backhand writer who is careful, conservative, but blessed with strong imagination and immense self-protectiveness. He is ambitious, can keep a secret well, is creative, fond of music, and has a good constitution. He hides his feelings, but is capable of feeling pain keenly. This is the hand of an actor, with its wavy baseline.

(10.) CHARLES RAY: Again an emotional hand, quick, concentrative, inventive, as the peculiar capital R shows. He is ambitious, optimistic, energetic, industrious, very impulsive and ruled by head and heart in equal measure.