What Handwriting Indicates

An Analytical Graphology

By

JOHN REXFORD

"The man forget not, though in rage he lies,
And know the mortal through a crown's disguise."

AKENSIDE.

ILLUSTRATED

G. P. Putnam's Sons
New York and London
The Knickerbocker Press

Made in the United States of America

PREFACE

SOME years ago when I first took up the study of graphology, I found it necessary to rearrange for my own use the information contained in the various books on the subject. The objection I found to the other books—some of them by skilled graphologists—was not with the matter itself, but in all of them the arrangement was such that all the signs and their significations had to be memorized before much could be accomplished in the way of analysis. One author rather naively suggested that if any difficulty was experienced in memorizing the list of seventy-five characteristics, etc., contained in his little pamphlet, the student might purchase another little book by the same author on mnemonics. If the meaning of one sign was forgotten, it so frequently required a tedious search through from one to six books, that for easy reference I compiled the analytical tables which form the nucleus of this book.

These tables, recently enlarged and amended,

agree with the opinions of the best graphologists except in one or two cases where my own observation and experience has been so radically different from theirs that I cannot conscientiously accept their dictum. In each case, however, I have given their opinion in the subject-matter that precedes the table containing the exception. This volume consists of little more than these tables, illustrated and explained, together with such rules and hints as one unacquainted with the subject might require.

To convert any one to a belief in the ability of handwriting to reveal character has been neither my intention nor endeavor. Belief in graphology, like belief in hypnotism, depends upon education, experience, and breadth of mind. While many may come, through a perusal of this book, to appreciate the accuracy and usefulness of the science, this volume is intended as a guide to the student rather than as a missionary to the unenlightened. Keeping my own experience in mind, I have endeavored to anticipate and provide in every way for the wants of the student, and, above all, to make the matter contained herein easily accessible.

J. R.

CONTENTS

What Handwriting Indicates

I

PRINCIPLES, METHODS, AND RULES

A MAN'S character may be estimated from four things. First, from his appearance; second, by what he says; third, by what he does; fourth, by what he thinks. The first is good, though appearances are often deceitful, and the cleverest swindlers have the smoothest exteriors. The second would be excellent if only veracity were universal. The fourth would be the best if it were practicable, for as a man "thinketh in his heart so is he"; but, fortunately or unfortunately, men are not mind-readers. It therefore remains for the third method—by what he does—to give the truest insight into character.

Every act of a man's life bears the stamp of his personality. Whether it be working, smoking, eating, or playing, the manner of performance

corresponds precisely with the character of the performer. Hence, if an act, or a series of acts, could be recorded and studied, a clear idea of the character of the person could be obtained just in proportion to the extent and preciseness of the record. There is one act which every man who has a character worth studying performs, and he leaves a definite record of the method of its execution. It is the act of putting his thoughts on paper, and his handwriting is the definite record of the manner in which it was done.

Nor is there anything strange in this. Graphology is based on observation backed by commonsense. The timid person who gives you a weak, fishy hand-shake writes a timid, weak hand, and the virile man who grasps you firmly writes a firm, decided hand. Vivacious persons do not produce nerveless scrawls, neither do lethargic persons wield nimble pens.

Though this volume contains a summary of the wisdom of the best graphologists, all the deductions presented may not be correct, the science of graphology being still in its infancy. If, however, the character as carefully read by the student from any specimen should ever apparently fail in any particular to agree with the supposed

character of the writer, it will probably be due to one of three causes: (1) The friend is not as well acquainted with the true character of the writer as he believes himself to be—and the daily accounts of defalcations and elopements is daily proof of the fallibility of such beliefs; (2) the writer has been judged by some single act, and the delineation is discredited because it does not agree with an opinion founded on that act; (3) the writing has shown the natural tendency of the writer while the seemingly opposed characteristic is something that has been adopted for a purpose, *e.g.*, some young women learn to chatter in society who by nature are uncommunicative. There are ministers who are not spiritually minded, and pianists who have not musical natures. The author once heard a skilful organist, after discussing a number of grand and English operas, express his preference for *A Trip to Chinatown!* A corollary of this is, that because a certain piece of writing indicates musical or poetic taste, it does not necessarily signify that the writer is a musician or a poet. It only indicates that the writer appreciates music or poetry. The ability to perform or create will depend on education and environment.

The student of graphology enjoys several unique advantages in the study of this science. He has an unlimited field, and specimens for analysis lie thickly about him. Letters, notes, checks, memoranda, hotel or club registers, signatures on advertising signs, or even labels on bottles furnish him with interesting material. He can often secure facsimiles of the handwriting of famous men or women of the day from illustrated newspapers and magazines. He can accurately read the character of friend or foe, living or dead, with or without their permission. In this he has a distinct advantage over the student of physiognomy (not to mention phrenology or palmistry), for he need never see the person whose character he interprets. The only requisite is a natural, spontaneous specimen of handwriting.

To be an ideal specimen it should fulfil several conditions. It should be written in black or dark-colored ink, with the favorite pen of the writer, on white, unruled paper. It should not have been written merely as a sample of writing, but indited when the writer's mind was on any subject other than his penmanship. Although much can often be read from a single line, one or more pages is desirable. Converse with a man

five minutes and you can judge somewhat of his character; see him all day, and you learn more and perhaps correct first impressions. It is similarly true of handwriting; therefore if an envelope is presented for analysis, ask for the contents. Get all the writing of the person available —covering a period of years if possible, for it is often interesting to note the development of character as indicated by the changing chirography. An envelope is rather unsatisfactory; it is usually addressed with some degree of care, and the inscription is therefore not spontaneous, and does not show as many signs, nor show them as truthfully, as a written page; particularly is this so in the writing of crafty persons. If a letter is given for analysis the writing on the last page will be the most natural. People frequently take pains with the first page and drop into a careless style as they proceed.

Some handwriting shows practically no character, for the reason that the writer's character is quite elementary. Such commonplace writing will occasionally be given to the student to analyze, and he will find it a hard proposition. He will search in vain for positive, good traits, and kindness may forbid his telling the enquirer that

the writer of the specimen has no character worth reading. Yet he must be on his guard lest he condemn such a hand without careful examination. Distinguished men and women frequently write very "bad" hands.

Strange as it may appear, sex cannot be told from handwriting. Men and women have the same traits of character, only in different degrees and proportions. While sex can usually be correctly guessed at, the student does well to make sure by inquiry.

Any one who has regarded the appearance of his fellow-creatures, must have observed how each may be assigned to a certain class, depending on his physical type. It is this approximation to a type that causes resemblances between people even when their features individually are unlike. The student will find similar resemblances in handwriting, and when possible he should compare the general appearance of the writing with the general appearance of the writer. If he does so he will find that writing of certain types is produced by people of certain types. The author had a curious experience along this line while first studying graphology. A specimen that was handed to him so strongly resembled the

writing of a woman whom he knew to be a zealous church worker, that he ventured the opinion that the writer was much interested in religious work. The statement was greeted with exclamations of surprise, for he had named the writer's most prominent characteristic.

The finest delineations are made by combining characteristics. In fact, this is imperative if the student desires absolute accuracy. The most incompatible traits are sometimes indicated, and he must remember that human nature often exhibits curious anomalies. If two traits seem to be opposed, he must find their relative strength, and from that deduce the resultant characteristic. Any sign in a specimen may be strong or weak, plentiful or scarce. As a working rule, the following may be of assistance.

A sign seldom displayed indicates an occasional trait.

A sign seldom displayed but strongly marked indicates an occasional trait, but a strong one when aroused.

A sign frequently displayed indicates the normal condition.

A sign frequently displayed and strongly marked indicates a strong habit.

In the early days of his study the student will be tempted to read the subject-matter of a specimen in order to assist his delineation. He will even find it difficult not to do so. This should be avoided, however, as it often defeats its own purpose, and to examine handwriting, even minutely, without acquiring the sense of it, is an easy trick to learn.

A magnifying-glass will be found quite useful at times, especially in examining individual strokes and dots. An ordinary reading-glass is serviceable, but a small glass of about one and one-half inch focus is better, and can be easily carried in the pocket.

Should the student memorize some of the signs and their significations he will find it convenient to carry with him a list of the different features of handwriting. Such a list will sometimes enable him to give a brief delineation when he has not the analytical tables at hand. Each feature can be followed by a word which will suggest to him the traits with which that feature has particularly to do. The following list might be used, modified to suit the user's taste.

Size—Details.	Lines—Spirits.
Slope—Affections.	Shape—Intellect.

Thickness—Senses.
Spacing—Breadth of mind.
Connections—Logic.
Capitals—Taste, pride.
Finals—Generosity.
Punctuation—Care.
Speed—Energy.
Flourishes—Show.
Signatures—Importance.
General style.
Letters separately.

Graphological terminology is simple and generally self-explanatory. In this work, unless the context indicates otherwise, the word *stem* means the principal down-stroke of a letter, *line* signifies the base line of the letters, and by *stroke* is meant a single mark made with the pen.

For convenience, a few abbreviations are used in the analytical tables: Sig. standing for signature, Punc. for punctuation or punctuation marks, Cap. for capitals, and s. l. for small letters.

The illustrations presented in the following chapters are with but one or two exceptions from actual specimens. In a few cases the author has furnished them, because in illustrating some of the undesirable traits of character he does not wish to pillory friends or acquaintances.

II

SIZE

TO trace the analogy between a graphological sign and the character it indicates is in many cases comparatively easy. This is true in regard to the size of writing. Persons whose habit of mind is to consider details rather than generalities, parts rather than entireties, write small hands; and by "small" is meant low letters, as the wideness or narrowness of letters has a different signification. If the writing is very small (1), the power of concentration is indicated.

It is generally true that people who do much original writing (in distinction from clerical writing) use small characters, for the very nature of their work compels them to consider details, and, their minds dwelling on these small matters, the letters forming under their eye also become small. Nearly all authors employ low characters; large sweeps and flourishes are used occasionally, but the "small letters" are almost invariably low.

The wisdom of President Cleveland's selection of Daniel S. Lamont for private secretary and later for Secretary of War is shown in one particular in the small size of Mr. Lamont's writing (4), indicating as it does a mind that can grasp a multiplicity of details.

High letters (5 A) indicate generalization, the synthetical rather than the analytical mind. Occasionally writing is enlarged for effect, but in such cases internal evidences usually indicate it. The illustration 5 B shows an exaggerated hand. No one but a person striving for effect would use such a hand in correspondence. What may be considered as medium-size writing is about one eighth of an inch in height.

Another element of size to be regarded is the relative height of the letters. A person who conscientiously makes each letter of the same height (7), be they high or low, will be conscientious in other acts. The opposite of such a hand (8) indicates the opposite of conscientiousness.

Sometimes there is regularity in the change of height, and words taper either from the beginning to the end, or *vice versa*. In the former case, illustrated by the signature of the United States Minister to Spain at the opening of the Hispano-

American War (11), it indicates finesse, an excellent quality in a diplomat. Note the tapering of the word *Stewart* and the "Wood" in *Woodford*. Where letters grow larger towards the end of a word (13), it signifies ingenuousness.

Occasionally words taper so much towards the end that they run into a kind of undulating stroke, and this implies craftiness. In the specimen (9) the words are: "Dear Sirs. Please continue enclosed notice, have given up my." The words *Dear*, *Sirs*, and *notice* especially illustrate the case in point. Care must be taken not to confuse crafty chirography with that of activity of mind (198). They resemble each other except in this particular: in the crafty hand the letters of a word become more and more illegible, and the final letter is often ignored; in the hand controlled by a quick, active mind, many letters may be mere points or waves on an irregular line, but that the word may be decipherable, the final letter is nearly always made with an attempt at clearness. It may also be said that when a hand shows (by the rapidly formed letters) great activity of mind, the signs of conscientiousness will not be as plainly marked, even when the writer possesses much of that characteristic

The style of writing that indicates sleepiness is quite rare, but still is seen occasionally, and it, also, is very similar to the crafty hand. The writing is usually quite minute, the words tail off into mere lines, and the sign is emphasized by irregular lines drawn on the paper. The first specimen (10 A) was written by a person almost asleep, and the irregular lines were drawn while unconscious. The scallops and points in the lines mark the motion of the hand and arm as they moved with the breathing of the sleeper. The second specimen (10 B) is that of a person whose friends, because of his habitual drowsiness, have dubbed him "Morpheus."

Tact is not a rare trait, and it is easily identified in handwriting. It is present when the first letter of a word is larger than those following, whether the latter be of the same, tapering, or unequal size. The example (12) illustrates tact very clearly.

When the upper loop letters, such as the *l*, *b*, *h*, *k*, and the *t* and *d*, are low, being not over twice the height of the small letters, lack of imagination is implied (14); but when those letters are high, and the strokes from the capitals and other letters ascend considerably above the small letters, the presence of that trait is shown. In the

signature of George Francis Train (15) imagination is expressed to the extent of being visionary. The mind of that American genius was probably that of a castle-builder.

The length of the lower loop letters, *g*, *q*, *j*, *y*, etc., points to the greater or lesser physical activity of the writer. If short, there is little activity (19); if long, much (20). The "Very truly yours" is not in the ex-champion prize-fighter's "fist," but the long lower loops signify bodily activity.

The number under each specimen of writing corresponds to the number in the analytical table of the trait of character which the specimen illustrates. For the meaning of "S. L." and other abbreviations used in the following tables, reference should be had to the closing paragraphs of Chapter I., page 9.

Size

1. S. L. VERY LOW—Concentration.
2. S. L. VERY LOW; *t* and *d* without loops—Meditativeness.
3. S. L. VERY LOW; Punc. all very carefully placed—Fussiness.

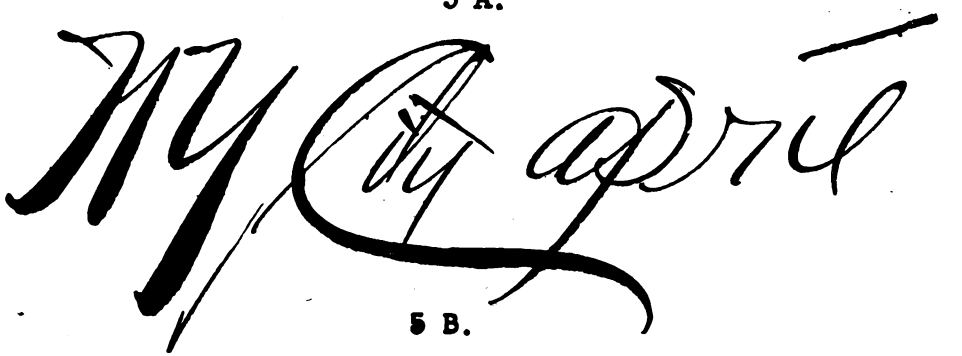
S. L. VERY LOW; words close together—Pettiness, 122.

S. L. VERY LOW; s. l. pointed at top; letters con-

You are sending free
on my account. 1.

Sincerely yours
D. L. Lamont
4.


5 A.


5 B.

ily's vacation absence
will you please

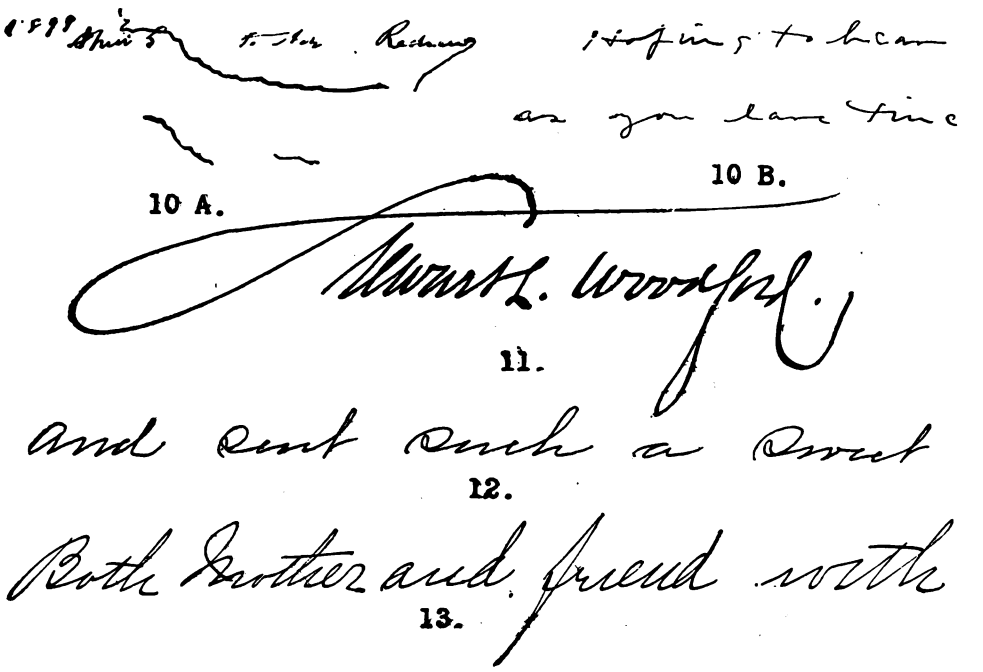
7.

Would like to have a
representative call upon

8.

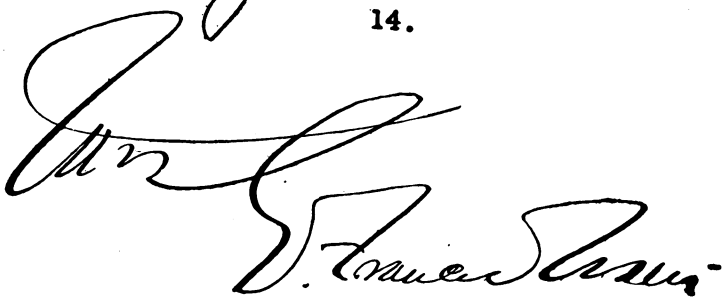
Dear Sir Please continue a
close watch here[illegible] going up my

9.



you enquire for him
there you will be

14.



15.

twenty Good thing way up

19.

Jas. J. Corbett Esq Very Truly Yours

20.

nected; strokes firm; style fixed; strokes and loops of one line clearly separated from lines above and below—Criticism, 58.

4. S. L. Low—Particularization.
   S. L. NEITHER VERY LOW NOR VERY HIGH; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; Punc. carefully placed; margins never wide; *t* cross neither at right nor left of stem; letters not widely spaced; emphasized by s. l. being smaller at end than beginning of word—Business ability, 131.
5. S. L. HIGH—Generalization.
6. S. L. HIGH; down-strokes concave; words well spaced; every letter carefully made; Caps. never low; style never coarse and ungraceful; lines straight; s. l. equal size—Nobility.
7. S. L. EQUAL SIZE—Conscientiousness.
   S. L. EQUAL SIZE; lines straight—Honesty, 36.
   S. L. EQUAL SIZE; s. l. high; down-strokes concave; words well spaced; every letter carefully made; Caps. never low; style never coarse and ungraceful; lines straight—Nobility, 6.
8. S. L. CONSTANTLY VARYING IN SIZE—Unconscientiousness.
   S. L. CONSTANTLY VARYING IN SIZE; lines irregular; letters tightly closed—Deceitfulness, 38.
   S. L. CONSTANTLY VARYING IN SIZE; letters tightly

closed; lines irregular; s. l. pointed at top; finals never ascending to right—Cunning, 68.

S. L. CONSTANTLY VARYING IN SIZE, letters close together; lines irregular; letters tightly closed; hooks at ends of strokes; lines irregularly spaced—Thievishness, 117.

S. L. CONSTANTLY VARYING IN SIZE; down-strokes muddy; backhand slope; no incurve; letters never extended; Caps. ungraceful; *m* and *n* unlike *w* and *u*; coarse, ungraceful style—Brutality, 106.

9. WORDS RUNNING INTO UNDULATING STROKE—Craftiness.

10. WORDS RUNNING INTO MERE WANDERING LINES; emphasized by irregular lines drawn on the paper—Sleepiness.

11. S. L. SMALLER AT END THAN BEGINNING OF WORD—Finesse.

S. L. SMALLER AT END THAN BEGINNING OF WORD; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; Punc. carefully placed; margins never wide; *t* cross neither at right nor left of stem; letters not widely spaced; s. l. neither very high nor very low—Business ability, 131.

12. FIRST LETTER OF WORD LARGER THAN THE REST—Tact.

S. L. NOT SMALLER AT END THAN BEGINNING OF WORD; letters open; lines straight; *m* and *n* unlike *w* and *u*—Brusqueness, 70.

13. S. L. LARGER AT END THAN BEGINNING OF WORD —Ingenuousness.
14. UPPER STROKES SHORT—Unimaginative nature.
15. UPPER STROKES LONG—Imagination.
16. UPPER STROKES LONG; letters disconnected; original style of letters or writing—Creative power.
17. UPPER STROKES LONG; down-strokes shaded; cross-strokes never descending—Enthusiasm.
18. UPPER STROKES LONG; writing energetic; dashes never used for periods; down-strokes shaded—Zeal.

UPPER STROKES LONG; letters open; *t* and *d* with wide loops; letters never compressed; letters hurriedly written and some only half formed—Demonstrativeness, 71.

UPPER STROKES VERY LONG; *t* and *d* with wide loops—Garrulity, 243.

19. LOWER STROKES SHORT—Physical inactivity.
20. LOWER STROKES LONG—Physical activity.

LOWER STROKES LONG; normal steadiness; down-strokes shaded; strokes firm; *p* stem short above, long below—Virility, 232.

III

SLOPE

THE slope of writing, *i. e.*, the declination of down-strokes from the vertical, has to do almost entirely with the affections, the only exception being the indication afforded of the presence or absence of consistency. Before judging slope the sex of the writer should be ascertained, for, as previously stated, it cannot be positively deduced from the writing, and what might be considered as an excessive slope in a man's writing, might not be in a woman's. Men live more by their head and less by their heart than the fair sex.

The slope of writing to the right shows affection, and as this is one of the most universal traits of character, the greater majority of writing naturally slopes in that direction. The illustration of this trait (23) is a reproduction of the signature of Mrs. Ballington Booth, whose sympathetic affection for her "boys," the convicts in the prisons

of the United States, has led her to a work which has not only endeared the "Little Mother" to thousands of those unfortunates, but has won for her the applause, gratitude, and love of the people of this country. Should the writing slope very much to the right, say more than fifty degrees, it indicates affections that are easily touched, and the writer will be susceptible. In the illustration (21) the slope is about fifty-five degrees.

Vertical writing (30 A) marks the lack of affection, or at least an indifference in regard to it. There are, however, some exceptions to this rule. One is the writing used by some teachers and school children and known as "vertical writing." This system is being taught in a number of schools, while others, having given it a trial, have reverted to the Spencerian. The effect this vertical system has on the reliability of graphological indications is almost nil, for the reason that the children who are now learning the vertical hand will, after they leave school, and the subject and not the manner of writing engrosses their thoughts, choose the slope that best pleases them, and it may be depended on that they will unconsciously select the one that fits their character. Specimen 30 B is of

the new vertical hand and having been once seen may be easily identified wherever found. Specimen 30 C is very similar, it being the hand taught in library schools and used in indexing, labelling, etc., in large libraries. The letters are very slowly formed, eight cards an hour being considered good speed in indexing books in the familiar card catalogues.

As an excess of slope to the right shows a maximum of affection, so a diminution of slope indicates a minimum, until in the back-hand style cold-heartedness is indicated. In marked contrast to the slope of Mrs. Booth's signature is the slope of specimen 31, which is part of a signature written by a man just before his execution for murder. He must have been especially lacking in affection, for in bidding farewell to his little three-year-old daughter he merely kissed her and did not show any sign of grief. Only a slight tremulousness, indicating nervousness, is observable in his writing. He was apparently calm and even jocular to the last.

The student of graphology must not be hasty in declaring the writer of every piece of back-hand writing a cold-blooded, hard-hearted monster. The back-hand slope is sometimes used by people,

young women especially, who were, and perhaps are, affectionate, but whose affections have received a shock, either through some misfortune in love or in the repression of natural affection at home. As yet the author has found no rule for distinguishing the natural back-hand slope from the acquired.

Down-strokes in a word do not always agree in slope. When those of the small letters and those of the loop letters all maintain the same slant (32), it implies consistency; but when the small letter down-strokes point in one direction and the loop down-strokes in another (33), the writing is that of an inconsistent person. Nor is that all. In some hands even the loop letters do not conform to any one slope, but they hang down below the base line in all directions (34). It is a sign of a struggle in the writer's mind between desire and duty, the warfare of the heart with the head.

Slope.

21. VERY SLOPING—Susceptibility.

22. VERY SLOPING; exclamation, interrogation, and quotation marks, and underscore much used—Sentimentality.

23. SLOPING—Affection.

24. SLOPING; the incurve; emphasized by finals descending to right—Jealousy.

25. SLOPING; the incurve; finals long—Charity.

26. SLOPING; the incurve; letters extended; finals never cut short—Sympathy.

27. SLOPING; *m* and *n* like *w* and *u;* finals never cut short—Kindliness.

28. SLOPING; down-strokes shaded; only one form used for each letter—Conjugality.

SLOPING; cross-strokes scroll shaped; strokes weak—Flirtatiousness, 81.

SLOPING; finals curling over to left—Philoprogenitiveness, 182.

SLOPING; down-strokes shaded—Amativeness, 102.

SLOPING; Caps. low; down-strokes light—Veneration, 143.

SLOPING; letters extended, up-strokes of lower loop letters turn up to right instead of left—Benevolence, 54.

NOT SLOPING; Caps. too high; strokes firm—Arrogance, 152.

NOT SLOPING; strokes firm; style fixed; *m* and *n* unlike *w* and *u;* letters not extended; Punc. not carelessly done—Sternness, 210.

NOT SLOPING; letters crowded together; final letters hardly finished; hooks at ends of strokes; Punc. carefully placed—Avarice, 113.

29. NEVER SLOPING; *p* made with lower point sharp and up-stroke on right of stem; letters never extended; *m* and *n* unlike *w* and *u;* no incurves—Cruelty.

ing the holidays. I
went to Washington

21.

Maud B. Booth

23.

fine, and that I
am a thousand times

30 A.

I am a teacher here in the

30 B.

nice cold ice cream this evening. July 7. Chapel St.

30 C.

Arthur &

31.

She is quite content

32.

my appointed morning

33.

for running away without

saying good by. Trusting

34.

30. VERTICAL—Insusceptibility.

31. BACKHAND—Cold-heartedness.

BACKHAND; Caps. too high; down-strokes muddy —Iconoclasm, 153.

BACKHAND; down-strokes muddy; no incurves; letters never extended; s. l. constantly varying in size; Caps. ungraceful; *m* and *n* unlike *w* and *u;* coarse, ungraceful style—Brutality, 106.

32. ALL DOWN-STROKES AT SAME ANGLE—Consistency.

33. DOWN-STROKES IN SAME WORD AT DIFFERENT ANGLES—Inconsistency.

34. LOOP LETTERS AT DIFFERENT ANGLES—Struggle between heart and head.

IV

LINES

THE author's endeavor is to restrict the use of a few certain words in this book to one meaning each. The word *line* is one of them. It refers, unless the context indicates otherwise, to the imaginary line, more or less straight, at the base of the letters and on which the letters are supposed to rest. In judging of the direction or contour of lines, their conformation is more easily seen if observed from the left side of the sheet.

It is perhaps unnecessary to state again that preferably the specimen for examination should be on unruled paper. If ruled paper has been used, no deductions had best be made from the lines unless the writer has totally disregarded the ruling. At best, too much dependence cannot be placed on the lines, especially if they are very straight and spaced with exactness, for persons have been known to use heavy guide lines beneath their note-paper, and in some cases even a ruler is

placed on the sheet. Illustration 35 B was written with the aid of a ruler, and note how absolutely straight are the base lines; note how the lower loops of the *f's* and the tails of the *y's* were added after the ruler had been removed, and how *Wednesday*, as an afterthought, was written without careful readjustment of the implement.

In general, however, straight lines (35 A) indicate straightforwardness and irregular ones deviousness (37); and by deviousness is not necessarily meant dishonesty, but merely lack of straightforwardness. Many persons, lacking the directness of bolder ones, are conscientious, but also circumvolant in method.

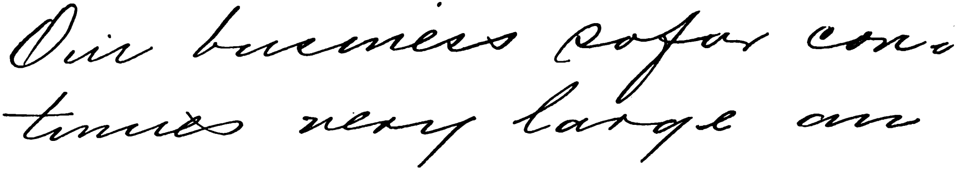
The old saying that ascending writing is the sign of coming wealth may contain a grain of truth, for when the lines ascend as the hand moves across the page (40) it denotes Buoyancy, the twin brother of Ambition, who is the father of Wealth. If the ascent is great, so that the lines soar toward the upper right-hand corner (39), it implies exuberance. This last specimen was written by a man on the eve of his third marriage.

At times writing contains words more ascending than the lines, as though the writer tried to check the upward tendency by beginning each word a

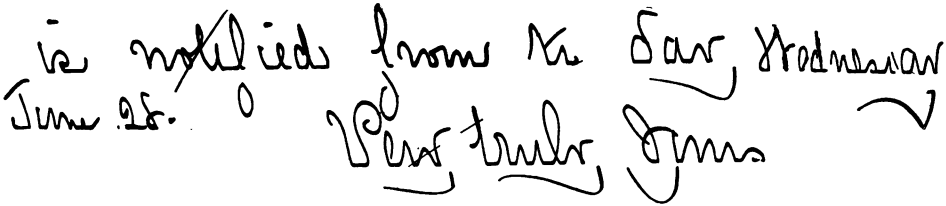
little lower than the preceding final letter. In such a restrained hand (42) the natural buoyancy is also restrained, while on the contrary, if the lines ascend more than the words (43) a craving for amusement is indicated.

Often—in women's writing especially—the lines are quite horizontal, but the final words or end of final words droop (44). That final droop is the label of "the blues." It is found in the writing of persons who are usually cheerful, but who have occasional fits of dejection. (See also specimen 193.) When the entire line runs down hill it signifies depression, usually temporary and only rarely constitutional. The two specimens 45 A and 45 B were written by the same person, with an interval of six months between the times of writing—the first during a severe illness, and the second, as shown by the subject-matter, while convalescing. If the writing is very descending (50), the writer is melancholy and despondent.

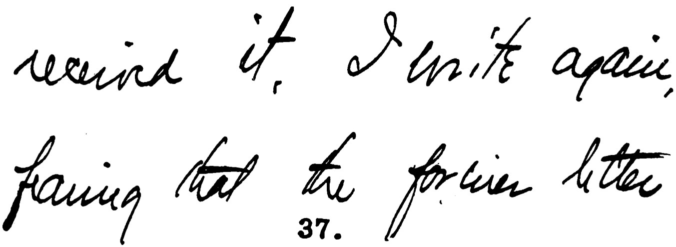
One of the commonest forms of descending writing is that in which the words descend more than the lines (48), the latter being perhaps almost straight, and only the words cant downward. It points to a struggle against depression. When the case is reversed and the lines descend more


Our business so far con-
tinues very large an

35 A.


is notified from Mr. Saw, Wednesday
June 28. Very truly Yours

35 B.


received it. I write again,
fearing that the former letter

37.

as I shall not be there in the future.

39.

Of her on Christmas day.

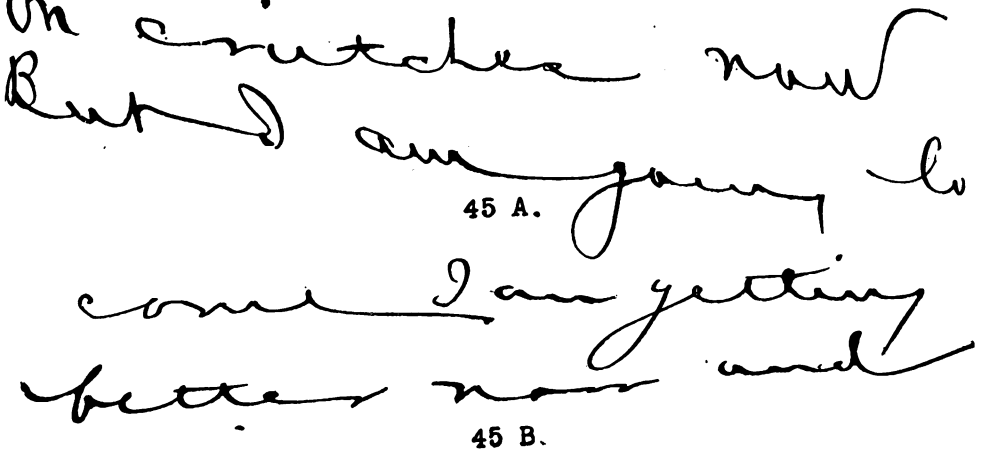
40-42.

not feel you by any trouble

43.

Stay until Sunday night
Said tonight you talked
of coming up next Sunday

44.



45 A.

45 B.

invitation to act as

a severe attack of grip.

48.

Thanking you for the

49.

not kept informed. But as I

told you some months ago I wish

50.

than the words (49), the writer, satiated with pleasure, is afflicted with ennui.

It should be noted that when the words and lines do not conform to the same angle of ascent or descent, straightforwardness must be looked for in individual words rather than in the lines as a whole.

Lines

35. STRAIGHT—Straightforwardness.
36. STRAIGHT; s. l. equal size—Honesty.
STRAIGHT; letters open; s. l. not smaller at end than beginning of word; *m* and *n* unlike *w* and *u*—Brusqueness, 70.
STRAIGHT; strokes firm; original style of letters or writing; Caps. not low; finals never descending to right—Independence, 211.
STRAIGHT; s. l. high; down-strokes concave; words well spaced; every letter carefully made; Caps. never low; style never coarse and ungraceful; s. l. equal size—Nobility, 6.
STRAIGHT; finals ascending to right; *p* made with lower point sharp and up-stroke on right of stem; Caps. never low; letters never compressed; strokes firm; style fixed—Boldness, 176.
37. IRREGULAR—Deviousness.
38. IRREGULAR; s. l. constantly varying in size; letters tightly closed—Deceitfulness.

IRREGULAR; letters tightly closed; s. l. constantly varying in size; s. l. pointed at top; finals never ascending to right—Cunning, 68.

IRREGULAR; letters close together; s. l. constantly varying in size; letters tightly closed; hooks at ends of strokes; lines irregularly spaced—Thievishness, 117.

39. VERY ASCENDING—Exuberance.
40. ASCENDING—Buoyancy.
41. ASCENDING; finals not used to fill otherwise blank spaces—Hopefulness.

ASCENDING; cross-strokes scroll shaped—Gayety, 80.

ASCENDING; upper loop letters long; downstrokes shaded; cross-strokes never descending—Enthusiasm, 17.

42. WORDS MORE ASCENDING THAN LINES—Restrained buoyancy.
43. LINES MORE ASCENDING THAN WORDS—Craving for amusement.
44. HORIZONTAL, WITH LAST WORD OF LINE DESCENDING—The "Blues."
45. DESCENDING—Depression.
46. DESCENDING; subnormal steadiness—Grief.
47. DESCENDING; dots elongated; Punc. carefully placed—Worry.
48. WORDS MORE DESCENDING THAN LINES—Struggle against depression.
49. LINES MORE DESCENDING THAN WORDS—Ennui.
50. VERY DESCENDING—Despondency.

V

SHAPE

IN contradistinction to a succeeding chapter on "Letters Separately," this one might appropriately be given the sub-title of "Letters Collectively," for it discusses those peculiar shapes and forms which are confined to no single letter or group of letters. There are certain general types to which all, or nearly all, the letters of the alphabet may conform, and certain characteristic strokes which most of them may possess.

Writing in which the vertical strokes are close together, both in capitals and small letters, making each letter appear compressed (51), signifies reserve, and frequently accompanies a dignified demeanor in the writer. When the reverse is the case, and the vertical strokes are well separated, so that the width of letters is much greater than their height (53), friendliness is implied, and the writer is usually very approachable.

A certain squareness is observable in the writing

of the Wizard of Orange (55) that is typical of the scientific hand. It does not follow that every writer of square letters is engaged in scientific pursuits, but such writers will possess minds which easily comprehend scientific facts and can usually readily understand mechanical processes.

Coming to more detailed features of the letters, it will be found that when the small letters are pointed at the top, the writer has keen, acute perceptions, and when rounded at the top, a certain dullness of the same. The writing of that distinguished man of letters, the late George William Curtis (56), is in striking contrast to the sluggish writing of the sensualist who penned the rounded letters (59). The angularity or obtuseness of the base of the small letters marks the presence or absence of curiosity. The man who wrote specimen 60 had none, while the writer of 61 had curiosity and to spare, for the letters are not only pointed at the bottom, but in the *M* and in the *t's* in *truly* and *think* the up-strokes ascend on the left of the down-strokes. This reversal of the natural position of the up-strokes (62) indicates inquisitiveness.

When the roundness in the base of letters occurs at a certain point, viz., at the bottom of the

last down-stroke of each letter, one element of music is indicated. It is tune. If this particular roundness is accompanied by an even swing of the pen, signifying a sense of rhythm, the writer will be fond of music. The reason that the famous band-master's signature (63) is only used to illustrate tune, while an unknown hand (64) illustrates music, is because this particular signature of Mr. Sousa's, having been hurriedly written in rather cramped quarters, lacks the natural swing that a support for the arm and a little elbow room would have given it. If the connecting line between letters is preceded by an angle (66), musical taste will be deficient.

In the English script certain letters, both capital and small, may be considered as variations, in appearance, at least, if not in development, of the letter *o*. They are the letters *a*, *d*, *g*, and *q*. These four with the letter *o* indicate secretiveness when closed at the top (67 A) and frankness when open (69). If closed very tightly with a small loop, as though the writer desired to tie them shut, secretiveness might be carried to the point of falsehood if the writer were cornered. The illustration (67 B) is a portion of a letter requesting silence in regard to an illegal marriage.

The imperative necessity for combining characteristics in a delineation is illustrated in this matter of tightly closed letters. Where they might suggest falsehood when accompanied by irregular lines and letters of unequal height, the presence of straight lines and even letters would counterbalance that probability.

The student must not confuse "letters closed" with "letters close together," which terms are both used in the analytical tables. "Letters closed" refers to the *a*, *o*, etc., while "letters close together" has to do with the space between letters.

Very fortunately, it is only once in a great while that writing is found in which letters are open at the bottom (72), for it is the hall-mark of hypocrisy. The writing is usually neat and even, and were it not for the tell-tale breaks at the base, the writing might be that of a sincere and straightforward person.

Patient people are generally deliberate, and they show it very plainly in their handwriting. They seem in no hurry to commence a word, and consequently omit beginning strokes (73), waiting until legibility demands it before putting the pen on the paper. The impatient person, on the

contrary, treats his words as a hungry boy would treat a pocketful of peanuts—no more than finishes one before he begins on the next. The impatient writer precedes each word with a long beginning stroke (74). The connection between the mind and the handwriting seems particularly clear in this matter of patience and impatience.

Graphologists have given the name of "the incurve" to a certain form of stroke in which the pen describes an upward motion to the left. The beginning stroke of the capital *M* in specimen 75 shows the incurve. The meaning of this stroke is variously given, mostly as indicative of egotism or selfishness. The author, however, cannot agree with any such deductions, for he has found the incurve strongly marked in the handwriting of so many unselfish, humble, and generous people, and always accompanying sensitiveness in the writer, that he is compelled to believe it to be the mark of the latter trait. The incurve is not only found in capitals, but in small letters as well, both at the beginning and in the middle of words. Observe the upward motion to the left (75) in the upstroke of the lower loop of the *f*, in the final *s*, and in *to*. It is impossible to mention or illustrate all the places in which the incurve may appear, but

when present in writing it is easily identified. When much in evidence in capitals whose first strokes are higher than the rest (155), it is probably the mark of sensitiveness in regard to social position.

The term "cross-stroke" perhaps needs no definition. It applies, of course, to all strokes that are normally horizontal, most conspicuous of which is the bar of the *t* and of the capitals *A* and *H*. People in whom there is much resistance make these strokes strong (77); contrariwise, acquiescent people omit them (76). As most persons are of a thoughtful and serious turn of mind, it is natural that most writing should indicate it. It is shown in the straightness of the cross-strokes (78). People of a lighter mentality describe curves at either end and produce the scroll-like cross-strokes illustrated by the *t* bars in specimen 79. When final strokes are long, evidences of levity may sometimes be found in them.

It has been said that cross-strokes are normally horizontal, but they occasionally ascend or descend, sometimes to a considerable degree. When they ascend (83) it denotes ambition, and if very ascending, so that they point upward (82), it is said to indicate imitation and mimicry. Note

how the quotation marks and the *t* bars are all made in the same up-tending manner. A declination is usually given to cross-strokes by unambitious persons (86), and if very much inclined, so that they point downward (87), an opinionated person is indicated, one who is persistent in ideas rather than acts.

A curve in the down-strokes points to the presence or absence of dignity. When they are concave, as illustrated in the *p* and lower part of the *f's* and *E* (88), it denotes dignity; and when convex, as in the *P*, *S*, *d*, *t*, *h*, and *l* of the boy's writing (90), it shows a lack of that quality. In the latter case, as with most children, dignity is embryonic, but that does not affect the verity of the graphological indications. The down-strokes will become straight and perhaps concave with development in the writer.

Tenacious people (*tenere*, to hold) seem loath to let go of their words and pen-strokes, and having finished one, instead of lifting the pen at once from the paper, they drag it a trifle, and thus leave a small hook at the end. Specimen 91 has an unusual abundance of these forms.

Handwriting frequently indicates heart trouble with all the certainty, if not the accuracy, of a

sphygmogram. An irregular heart-beat produces an instantaneous tremor of the hand holding the pen, and the pen in turn records it in the form of a little notch in the stroke. It is not such an uncommon phenomenon as one might suppose. The person who wrote specimen 93 dropped dead from heart disease about a year after the letter was written from which the illustration is taken. The notches in the tops of the *J* and *I* and a trace of one in the bottom of the *J* will show the student what to look for.

That a trembling of the hand caused by nervousness is transmitted to the writing is almost too trite to state. Every one has seen such writing, of which specimen 94 is typical.

Up-strokes of lower loop letters curving well to the left (95) are the signs of clannishness, and they are formed by people who have a decided preference for their own family and immediate friends. Conversely, up-strokes of lower loop letters turning up to the right instead of to the left (96) are the signs of generosity of affection, and they are generally used by people of broad sympathies.

Persons who exaggerate in conversation also exaggerate in their writing and produce big flying loops and strokes. Imagine a pair of hands on the

ter holidays - I regretted very much to.

51.

Amos F Cummings

53.

Thomas a Edison

55.

kind interest truly Yours

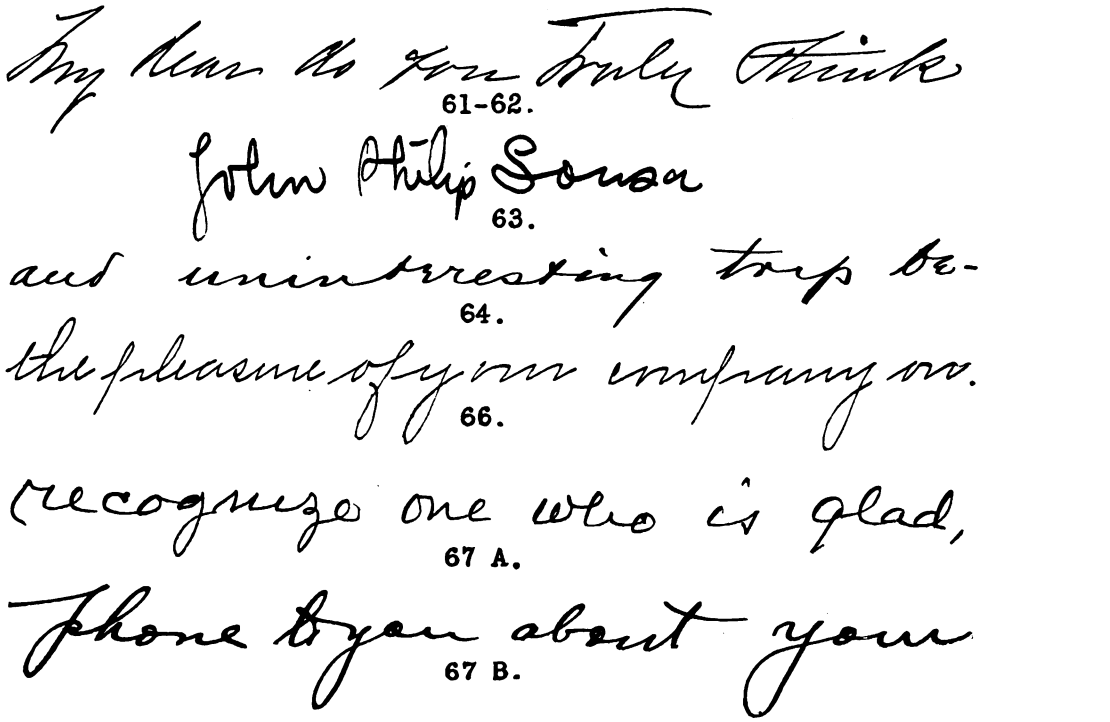
56. E. W. Curtis

Female Fox Terrier and

59.

as to insert an announcement in

60.



Kind regards to your family
R. P. Flower

69.

Mary leaves for Utah tomorrow.

72.

beginning with issue will afterwards

73.

now have an swift

74.

Met half, was to

75.

the state Saturday

76.

have not once truly.
77–78.

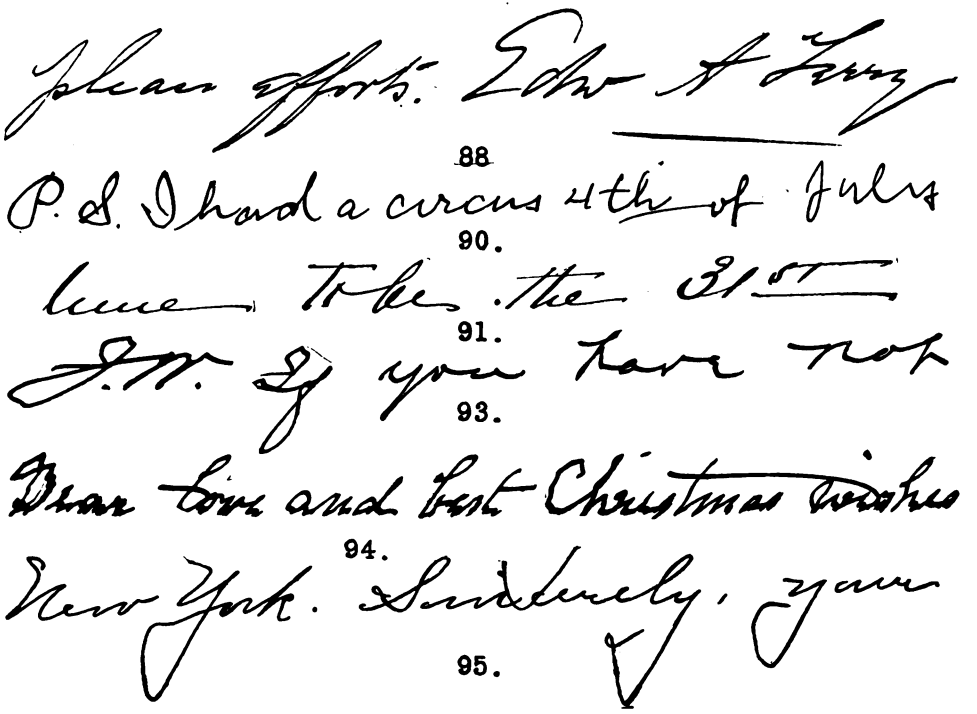
not requested in that place
79.

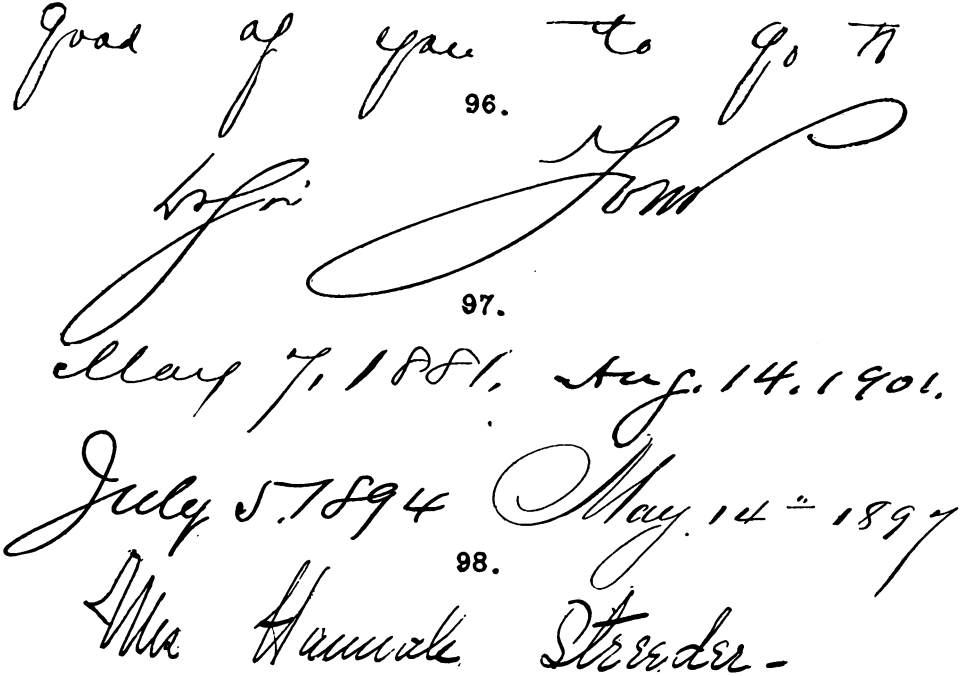
"It fills a long felt want."
82.

The boat is to be the
83.

not noticed that it
86.

payment for the winter
87.





ends of the loops extending from "Your" (97), and you have a picture of the writer with arms extended telling about the fish he caught that made the anchor drag.

It might be said that a taste for figures is shown by a taste in figures, for people who like mathematics almost always make "good" figures and write them rapidly. The specimen (98) shows figures made by a banker, by a lawyer, by a business man, and by a bookkeeper.

When letters are touched up or repaired, put the writer down for a person who has desire for improvement. The connection is obvious. In specimen 99 the beginning stroke of the *M*, the top of the second *a* in *Hannah*, the top of the *S*, and the top of the *o* part of the *d* were all added after the signature was written.

Shape

51. LETTERS COMPRESSED—Reserve.

52. LETTERS COMPRESSED; no flourishes; Caps. low; cross-strokes straight—Bashfulness.

LETTERS NEVER EXTENDED; never sloping; *p* made with lower point sharp and upstroke on right of stem; *m* and *n* unlike *w* and *u;* no incurve—Cruelty, 29.

LETTERS NEVER EXTENDED; down-strokes muddy;

backhand slope; no incurve; s. l. constantly varying in size; Caps. ungraceful; *m* and *n* unlike *w* and *u;* coarse, ungraceful style—Brutality, 106.

LETTERS NOT EXTENDED; strokes firm; style fixed; not sloping; *m* and *n* unlike *w* and *u;* Punc. not carelessly done—Sternness, 210.

LETTERS NEVER COMPRESSED; Caps. too high; strokes firm—Self-assertion, 151.

LETTERS NEVER COMPRESSED; finals ascending to right; *p* made with lower point sharp and up-stroke on right of stem; lines straight; Caps. never low; strokes firm; style fixed —Boldness, 176.

LETTERS NEVER COMPRESSED; letters open; *t* and *d* with wide loops; letters hurriedly written and some only half formed; upper loop letters long—Demonstrativeness, 71.

LETTERS NEVER COMPRESSED; *p* made with lower point sharp and up-stroke on right of stem; strokes firm; Caps. never low; finals never descending to right—Combativeness, 256.

LETTERS NEVER COMPRESSED; *t* cross higher than top of stem and to the right; *p* made with lower point sharp and up-stroke on right of stem; beginning stroke absent; dots much elongated; Caps. never low—Quarrelsomeness, 264.

53. LETTERS EXTENDED—Friendliness

54. LETTERS EXTENDED; up-stroke of lower loop

letters turn up to right instead of left, sloping—Benevolence.

LETTERS EXTENDED; sloping; the incurve; finals not cut short—Sympathy, 26.

LETTERS EXTENDED; *m* and *n* like *w* and *u*; Caps. not too high; style not eccentric; down-stroke of *p* rounding up to left rather than pointed to right—Amiability, 251.

LETTERS EXTENDED; *t* and *d* looped; Caps. too high—Boastfulness, 242.

LETTERS EXTENDED; letters hurriedly written, some only half formed; *t* and *d* looped—Vivacity, 199.

55. LETTERS SQUARE—Scientific mind.

56. S. L. POINTED AT TOP—Acuteness.

57. S. L. POINTED AT TOP; some letters disconnected; strokes and loops of one line clearly separated from lines above and below; style fixed—Sagacity.

58. S. L. POINTED AT TOP; s. l. very low; letters connected; strokes firm; style fixed; strokes and loops of one line clearly separated from lines above and below—Criticism.

S L. POINTED AT TOP; letters tightly closed; lines irregular; s. l. constantly varying in size; finals never ascending to right—Cunning, 68.

S. L. POINTED AT TOP; strokes and loops of one line clearly separated from lines above and below; Punc. carefully placed; margins never wide; *t* cross neither at right nor left of stem; letters not widely spaced,

s. l. neither very high nor very low; emphasized by s. l. smaller at end than beginning of word—Business ability, 131.

59. S. L. Rounded at Top—Dullness of perception.

60. S. L. Rounded at the Base—Incuriosity.

61. S. L. Pointed at the Base—Curiosity.

62. Letters with Oblique Angles at the Base—Inquisitiveness.

63. S. L. Curved at the Bottom of their last Down-Strokes—Tune.

64. S. L. Curved at the Bottom of their last Down-Strokes; even swing of pen—Music.

65. S. L. Curved at the Bottom of their last Down-Strokes; even swing of pen; cross-strokes shaded—Musical sensuousness.

66. S. L. Angular at Bottom of their last Down-Strokes—Musical taste deficient.

67. Letters tightly Closed—Secretiveness.

68. Letters tightly Closed; lines irregular; s. l. constantly varying in size; s. l. pointed at top; finals never ascending to right—Cunning.

Letters tightly Closed; lines irregular; s. l. constantly varying in size—Deceitfulness, 38.

Letters tightly Closed; letters close together; s. l. constantly varying in size; lines irregular; hooks at ends of strokes; lines unevenly spaced—Thievishness, 117.

69. Letters Open—Frankness.

70. LETTERS OPEN; lines straight; s. l. not smaller at end than beginning of word; *m* and *n* unlike *w* and *u*—Brusqueness.

71. LETTERS OPEN; *t* and *d* with wide loops; letters never compressed; letters hurriedly written, some only half formed; upper loop letters long—Demonstrativeness.

LETTERS OPEN; *t* and *d* with wide loops; strokes weak—Gossip, 244.

72. LETTERS BROKEN AT THE BASE—Hypocrisy.

73. BEGINNING STROKES ABSENT—Patience.

BEGINNING STROKES ABSENT; hooks at ends of strokes—Perseverance, 92.

74. BEGINNING STROKES LONG—Impatience.

BEGINNING STROKES LONG; *t* cross higher than top of stem and to the right; *p* made with lower point sharp and up-stroke on right of stem; dots much elongated; Caps. never low; letters never compressed—Quarrelsomeness, 264.

75. THE INCURVE—Sensitiveness.

THE INCURVE; sloping; emphasized by finals descending to right—Jealousy, 24.

THE INCURVE; sloping; letters extended; finals not cut short—Sympathy, 26.

THE INCURVE; sloping; finals long—Charity, 25.

NO INCURVE; never sloping; *p* made with lower point sharp and up-stroke on right of stem; letters never extended; *m* and *n* unlike *w* and *u*—Cruelty, 29.

NO INCURVE; down-strokes muddy; backhand slope; letters never extended; s. l. con-

stantly varying in size; Caps. ungraceful; *m* and *n* unlike *w* and *u;* coarse, ungraceful style—Brutality, 106.

76. CROSS-STROKES ABSENT—Acquiescence.

77. CROSS-STROKES STRONG—Resistance.

78. CROSS-STROKES STRAIGHT—Seriousness.

CROSS-STROKES STRAIGHT; letters compressed; no flourishes; Caps. low—Bashfulness, 52.

79. CROSS-STROKES SCROLL SHAPED—Levity.

80. CROSS-STROKES SCROLL SHAPED; lines ascending—Gayety.

81. CROSS-STROKES SCROLL SHAPED; sloping; strokes weak—Flirtatiousness.

82. CROSS-STROKES POINTING UPWARD—Imitation.

83. CROSS-STROKES ASCENDING—Ambition.

84. CROSS-STROKES ASCENDING; down-strokes light—Aspiration.

85. CROSS-STROKES ASCENDING; Caps. too high; strokes growing heavier towards end; hooks at ends of strokes—Despotism.

CROSS-STROKES NEVER DESCENDING; upper loop letters long; down-strokes shaded; lines ascending—Enthusiasm, 17.

86. CROSS-STROKES DESCENDING—Unambitious nature.

CROSS-STROKES NEVER POINTING DOWNWARD; words not connected; CAPS. never too high; words well spaced—Docility, 136.

87. CROSS-STROKES POINTING DOWNWARD—Opinionativeness.

DOWN-STROKES ABSENT—*See* Spirituality, 100.

88. DOWN-STROKES CONCAVE—Dignity.

89. DOWN-STROKES CONCAVE; Caps. not low and never complicated nor ungraceful; dots round; style graceful and cultivated; *m* and *n* like *w* and *u*—Courtliness.

DOWN-STROKES CONCAVE; Caps. very high—Haughtiness, 154.

DOWN-STROKES CONCAVE; s. l. high; words well spaced; every letter carefully made; Caps. never low; style never coarse and ungraceful; lines straight; s. l. equal size—Nobility, 6.

90. DOWN-STROKES CONVEX—Want of dignity.

91. HOOKS AT ENDS OF STROKES—Tenacity.

92. HOOKS AT ENDS OF STROKES; beginning strokes absent—Perseverance.

HOOKS AT ENDS OF STROKES; letters close together; Punc. never carelessly done; finals never long unless used to fill otherwise blank spaces—Acquisitiveness, 116.

HOOKS AT ENDS OF STROKES; letters close together; s. l. constantly varying in size; lines irregular; letters tightly closed; lines unevenly spaced—Thievishness, 117.

HOOKS AT ENDS OF STROKES; letters crowded together; final letters hardly finished; not sloping; Punc. carefully placed—Avarice, 113.

HOOKS AT ENDS OF STROKES; cross-strokes ascending; Caps. too high; strokes growing heavier towards end—Despotism, 85.

NO HOOKS AT ENDS OF STROKES; strokes weak—Yielding nature, 214.

93. Strokes Notched—Heart trouble.
94. Strokes Tremulous—Nervousness.
95. Up-Strokes of Lower Loop Letters Curving well to the Left—Clannishness.
96. Up-Strokes of Lower Loop Letters Turn up to Right instead of Left—Generosity of affection.

    Up-Strokes of Lower Loop Letters Turn up to Right instead of Left; letters extended; sloping—Benevolence, 54.

    The "Lasso" Stroke; *w* rounded—Poetic taste, 266.
97. Flying Loops and Strokes—Exaggeration.
98. Figures well and easily Formed—Taste for mathematics.
99. Letters Mended—Desire for improvement.

VI

THICKNESS

ONLY two elements require consideration in the matter of the thickness of writing. One is the position of the shaded stroke and the other the kind of shading. The word *shading* as here used means an increase in the width of a stroke. Writing done with a heavy pen and black ink may have the appearance of being shaded, yet examination may show that it is not, all strokes being of the same width. Therefore, in judging the thickness of any stroke, comparison must be made with the thinnest ones the specimen contains, and these are usually the most vertical of the up-strokes. In very small writing, shading is often more easily observed by inverting the paper.

All strokes in writing may be classified under three general heads—up-strokes, down-strokes, and cross-strokes. The first of these is rarely shaded, and the shading of the remaining two depends largely on the position of the pen, which,

like the slope of writing, becomes a matter of individual choice soon after a person comes from under the instruction of the writing teacher. If the rule to hold the hand up and aim the penholder over the right shoulder is not adhered to, the hand falls over on one side and with it the holder, which then points to the right. Sometimes the penholder is swung around so that it points away from the writer—towards the northeast corner of the paper. If the student will write a few well-shaded lines, meanwhile holding the pen in different positions, he will see the effect it has on the shading. When the penholder points over the shoulder, the down-strokes are shaded; when it points to the right, the cross-strokes are heavier.

The thickness of writing seems to be especially connected with the five senses, and the heavier the writing the greater their strength. It also seems to be true that the shading of the down-strokes is most affected by the senses that require contact, viz., touch, taste, and smell; and that the shading of the cross-strokes is under the control of the senses that are affected by vibration, to wit, sight and hearing. This is supported by the fact that women, who as a class are spirit-

women in their natures, generally shade the cross-strokes; while men, having more animality, and thus having the coarser senses more strongly developed, generally shade the down-strokes. If there were no exceptions to this rule, no masculine women nor effeminate men, nor all the intermediate species of each sex, the above stated fact might be used to distinguish between the writing of the sexes. As it is, they cannot be differentiated.

To come from the general to the specific, light down-strokes (100 A) indicate spirituality; shaded down-strokes (101), warmth of nature, or ardor; and muddy down-strokes (104), sensuality. The word *spirituality* is used here in the sense of absence of strong bodily appetites, rather than the presence of religious feeling. The touch of the pen in the down-strokes sometimes becomes so light that the point is at times fairly clear of the paper, and thus some of the down-strokes are broken or entirely omitted (100 B). Where such conditions are observed, the indications of spirituality are emphasized. All the down-strokes are not usually shaded, but when they are (103), the writer is fond of good living. If this sign is emphasized by the muddy strokes of sensuality (107), it bespeaks a gourmand.

The shading of cross-strokes implies a finer quality of feeling than is indicated by the shading of down-strokes, and thus the position of the pen distinguishes the sensuous (109) from the sensual person. Of course, when cross-strokes are light (108), it signifies the absence of sensuousness. It is perhaps unnecessary to add that the pen is frequently held so that the holder points neither over the shoulder nor to the right, it occupying some intermediate position. If the writing is shaded, a close examination will show how the pen was held, and consequently how much of each of the above mentioned qualities should be attributed to the writer.

In regard to the kinds of shading, there are only two, with a variation of one of them, that demand attention. Strokes often begin heavy and grow lighter towards the end, and *vice versa*. In the former case (110) the writing is that of a person whose emotions are transient, albeit they may be strong while they last. In the latter case where the strokes grow heavier towards the end (111), the writer has determination, usually in proportion to the firmness of the strokes. The variation of this stroke is seen in specimen 112, where the strokes grow heavier, then have little tail-like

New year be the happiest and the brightest you have ever known

100 A.

cannot That is the

date I have in charge

100 B.

on receipt of this: and deliver the same on

101.

Wendell Phillips, and the Colonel of the First Regiment of Massachusetts Colored Troops, for what it

103.

a charge June 26th which was
paid for, balance I shall
104.
every week. he wants
107.
Austen please in the
108.
Enclosed please to the
109-110.
My journey having been by
111.
library a copy of anything
112.

strokes added. It is the writing of determination, but determination that gains its ends by conciliating opposition, rather than by demanding submission.

Thickness

100. DOWN-STROKES LIGHT—Spirituality.
DOWN-STROKES LIGHT; cross-strokes ascending —Aspiration, 84.
DOWN-STROKES LIGHT; Caps. low; sloping—Veneration, 143.
101. DOWN-STROKES SHADED—Ardor.
102. DOWN-STROKES SHADED; sloping—Amativeness.
DOWN-STROKES SHADED; sloping; only one form used for each letter—Conjugality, 28.
DOWN-STROKES SHADED; upper loop letters long; cross-strokes never descending; lines ascending—Enthusiasm, 17.
DOWN-STROKES SHADED; upper loop letters long; writing energetic; dashes never used for periods—Zeal, 18.
DOWN-STROKES SHADED; normal steadiness; lower loop letters long; strokes firm; *p* stem short above, long below—Virility, 232.
103. ALL DOWN-STROKES SHADED—Alimentiveness.
104. DOWN-STROKES MUDDY—Sensuality.
105. DOWN-STROKES MUDDY; slowly drawn—Voluptuousness.
106. DOWN-STROKES MUDDY; backhand slope; no incurves; letters never extended; s. l.

constantly varying in size; Caps. ungraceful; *m* and *n* unlike *w* and *u;* coarse, ungraceful style—Brutality.

DOWN-STROKES MUDDY; Caps. too high; backhand slope—Iconoclasm, 153.

107. ALL DOWN-STROKES MUDDY—Gluttony.

108. CROSS-STROKES LIGHT—Absence of sensuousness.

109. CROSS-STROKES SHADED—Sensuousness.

CROSS-STROKES SHADED; Caps. simple, graceful, and print-like—Sensuousness of form, 163.

CROSS-STROKES SHADED; Caps. simple, graceful, and curved—Sensuousness of color, 161.

CROSS-STROKES SHADED; s. l. curved at the bottom of their last down-strokes; even swing of pen—Musical sensuousness, 65.

110. STROKES BECOMING LIGHTER TOWARDS END—Transient emotions.

111. STROKES BECOMING HEAVIER TOWARDS END—Determination.

STROKES BECOMING HEAVIER TOWARDS END; cross-strokes ascending; Caps. too high; hooks at ends of strokes—Despotism, 85.

112. STROKES BECOMING HEAVIER TOWARDS END WITH LITTLE TAILS ADDED—Conciliation.

VII

SPACING

SPACING is considered in two directions: horizontally, which includes the spacing of letters and words, and vertically, which deals with that of lines. In general it may be said that liberal spacing indicates a broad mind and close spacing a narrow one.

Economical people use no more space for a word than necessary, and economize by curtailing the space between letters. The specimen (114) while not a striking example of the economical hand, at least indicates prudence in expenditures. In *accommodate* the letters are crowded. Extravagant people go to the other extreme and leave too much space between letters. In specimen 118 there is almost room for another letter between each of those written. The caution may be repeated here, not to confuse "letters close together" with "letters closed," which phrases are both found in the analytical tables.

Breadth and liberality of mind are shown by generous spaces between words (123), while narrow-minded people leave no more space than necessary (121). In judging the space between two words, distance should be measured from letter to letter, not from the end of the final stroke to the beginning stroke.

The vertical lines on either side of the next two specimens (124, 125) were drawn to show the width of the margins on the sheets from which the specimens were taken. Very practical people who look for results do not pause long over conventionalities, and in writing they utilize the entire width of the sheet (124). To get the words on the paper is their business, and so long as their pen-tracks are legible, they do not bother about the beauty of proportion produced by wide margins. Business men rarely leave margins, especially at the left of the sheet, greater than the width of two or three letters. Persons of less practical, although perhaps of more artistic natures, give the written page a certain graceful and refined appearance by leaving a wide margin at the left, and sometimes at both sides (125). In the illustration the margins occupy one third of the space.

The remaining specimens have to do with vertical spacing, or, in other words, with the spacing of lines. Persons who love luxurious surroundings (whether they be actually or relatively luxurious, boots not), who like room in which to spread themselves, leave much space between the lines (127). On the other hand, persons who are indifferent to luxury crowd the lines together. Specimen 126 was written by a young woman of exceedingly simple tastes, whose plain, unaffected, yet liberal manner of living gives one no intimation of the wealth she possesses. The height of the small letters should be the gauge by which the distance between lines is measured. The difference in spacing between 126 and 127 becomes more noticeable when it is observed that although the letters in 126 are almost twice the height of those in 127, the spaces between the lines are about one third those of 127.

A uniform distance between lines (128) is the mark of a strong sense of justice; but when one line is crowded up to the line above and the next line is left free and clear, and so on irregularly down the page (129), the writer is partial both in judgment and favors.

Every word stands for an idea, and just in

proportion as a person keeps his ideas clear and distinct will he keep his written words clear and free from each other (130). Persons who allow their loop letters and other strokes to cut into the lines above and below (132) do not keep their mental papers in good order, and consequently when an idea is wanted, others come tumbling out with it, and confusion results. Observe in specimen 130 how easily the two lines might be cut apart, and how mutilated the loop letters would be if that were attempted with 132.

Many characteristics mentioned in the analytical tables are composed of two or more primary characteristics. For the most part they are self-explanatory, but an exception must be made with No. 131—Business Ability. Success in mercantile life results from so many different causes that no indispensable factor can be named. The quality that made one man successful may be abortive or wanting in his equally prosperous neighbor. So in examining handwriting for Business Ability, the student must not expect to find all the indications present that are mentioned in the tables. The number and strength of those signs which are present must be his guide.

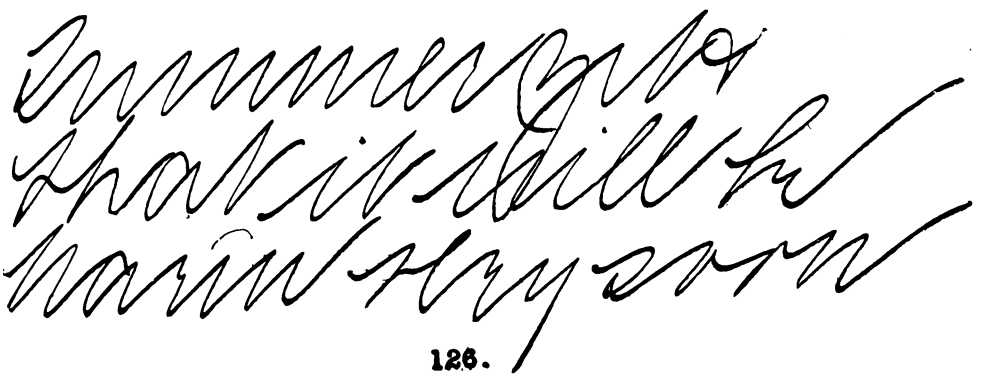
any money we are very hard up
and Poor if you will accomidate
114.
full of trees and flowers
118.
notice you, and mother
persuaded me to remain
121.
Have to Charge would see
Your views. I can send
123.

and including Aug. 22nd – Thursday;
but as my family have decided to

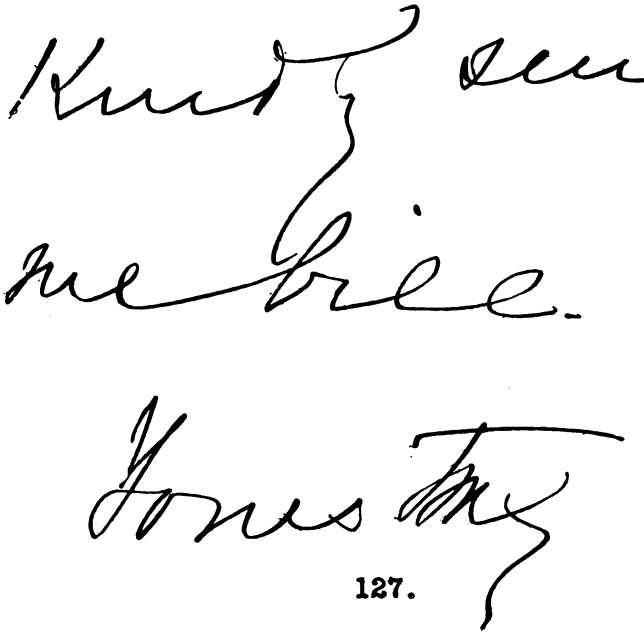
124.

which is creating a stir in
this Irish town and oblige

125.



126.



the gentleman to
few weeks ago, I
troduced me in
et. I am doctor.

128.

not of the P
ched in June
ee that cure
alue in the
you kindly

129.

paid will you please get the receipt
& send it to me or get my dollar

130.

by so quickly, & it slipped
mind entirely, until a day or

132.

Spacing

113. LETTERS CROWDED TOGETHER; final letters hardly finished; hooks at ends of strokes; not sloping; Punc. carefully placed—Avarice.

114. LETTERS CLOSE TOGETHER—Economy.

115. LETTERS CLOSE TOGETHER; no margins; Punc. carefully placed—Thrift.

116. LETTERS CLOSE TOGETHER; hooks at ends of strokes; Punc. never carelessly done; finals never long, unless used to fill otherwise blank spaces—Acquisitiveness.

117. LETTERS CLOSE TOGETHER; s. l. constantly varying in size; lines irregular; letters tightly closed; hooks at ends of strokes; lines unevenly spaced—Thievishness.

LETTERS NOT WIDELY SPACED; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; Punc. carefully placed; margins never wide; *t* cross neither at right nor left of stem; s. l. neither very high nor very low; emphasized by s. l. smaller at end than beginning of word—Business ability, 131.

118. LETTERS WIDELY SPACED—Extravagance.

119. LETTERS WIDELY SPACED; margins never absent—Wastefulness.

120. LETTERS WIDELY SPACED; margins wide; Punc. carelessly done—Improvidence.

121. WORDS CLOSE TOGETHER—Narrow-mindedness.

122. WORDS CLOSE TOGETHER; s. l. very low—Pettiness.

WORDS CLOSE TOGETHER; Caps. too high—Conceit, 148.

WORDS CLOSE TOGETHER; Caps. too high; flourishes—Vanity, 150.

123. WORDS WELL SPACED—Broad-mindedness.

WORDS WELL SPACED; words not connected; cross-strokes never pointing downward; Caps. never too high—Docility, 136.

WORDS WELL SPACED; s. l. high; down-strokes concave; every letter carefully made; Caps. never low; style never coarse and ungraceful; lines straight; s. l. equal size—Nobility, 6.

124. No MARGINS—Practicality.

No MARGINS; letters close together; Punc. carefully placed—Thrift, 115.

MARGINS NEVER WIDE; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; Punc. carefully placed; *t* cross neither at right nor left of stem; letters not widely spaced; s. l. neither very high nor very low; emphasized by s. l. smaller at end than beginning of word—Business ability, 131.

MARGINS NEVER ABSENT; letters widely spaced—Wastefulness, 119.

125. MARGINS WIDE—Impracticality.

MARGINS WIDE; letters widely spaced; Punc. carelessly done—Improvidence, 120.

126. LINES CLOSE TOGETHER—Indifference to luxury.

127. LINES WIDELY SPACED—Love of luxury.

128. LINES EXACTLY EQUIDISTANT—Sense of justice.

129. LINES UNEVENLY SPACED—Partiality.

LINES UNEVENLY SPACED; letters close together; s. l. constantly varying in size; lines irregular; letters tightly closed; hooks at ends of strokes—Thievishness, 117.

130. STROKES AND LOOPS OF ONE LINE CLEARLY SEPARATED FROM LINES ABOVE AND BELOW—Clearness of ideas.

131. STROKES AND LOOPS OF ONE LINE CLEARLY SEPARATED FROM LINES ABOVE AND BELOW; s. l. pointed at top; Punc. carefully placed; margins never wide; *t* cross neither at right nor left of stem; letters not widely spaced; s. l. neither very high nor very low; emphasized by s. l. being smaller at end than beginning of word—Business ability.

STROKES AND LOOPS OF ONE LINE CLEARLY SEPARATED FROM LINES ABOVE AND BELOW; letters connected; strokes firm; style fixed—Judgment, 135.

STROKES AND LOOPS OF ONE LINE CLEARLY SEPARATED FROM LINES ABOVE AND BELOW; s. l. pointed at top; s. l. very low; letters connected; strokes firm; style fixed—Criticism, 58.

STROKES AND LOOPS OF ONE LINE CLEARLY SEPARATED FROM LINES ABOVE AND BELOW; s. l. pointed at top; some letters disconnected; style fixed—Sagacity, 57.

132. STROKES AND LOOPS OF ONE LINE ENTANGLED WITH LINE ABOVE OR BELOW—Confusion of ideas.

VIII

CONNECTIONS

THE small reading- or magnifying-glass will frequently be found useful in examining connections in writing. Oftentimes two letters seemingly joined will prove, on careful examination with the glass, to have been made in two distinct movements. In the original of which 133 B is a reproduction, a magnifying-glass shows that the pen was lifted between each of the letters *e*, *c*, *t*, *f*. While not indispensable, the glass is a valuable adjunct.

As words are properly unconnected, that condition signifies nothing; but when words are broken up into their component parts (133 A), it indicates intuition—a mind that jumps at conclusions rather than one that arrives at them through a logical sequence of ideas. The intuition of the writer of 133 A must be very pronounced, for the letters are not only unconnected, but in some of them each down-stroke stands alone.

The logical, deductive mind is illustrated in specimen 134, which is the writing of a prominent lawyer and ex-Cabinet official. Most lawyers whose minds are trained to arrange facts logically, or, perhaps, more properly, who are lawyers because their minds are so trained, connect the small letters, and also when convenient unite capitals with succeeding letters.

From connected words is deduced Opinionativeness's twin-brother and co-egotist, Obstinacy. Specimen 137–138 illustrates that characteristic and also its more mature form, Stubbornness. Not a single word is free, and there are two groups of three words each. The writer is very headstrong.

The introduction of typewriters into telegraph offices is making the telegrapher's hand less familiar to the public than formerly. To a skilled operator the transcribing of a message is largely an automatic process. As his mind need not necessarily be on what he is writing, he simply swings his hand along to the next word without raising the pen (139), and mechanically jots down the letters. Amanuenses and copyists frequently connect words with these festoon-like lines, but as telegraphers furnish the most familiar examples,

this style is dubbed the "Telegrapher's Hand" in the analytical tables.

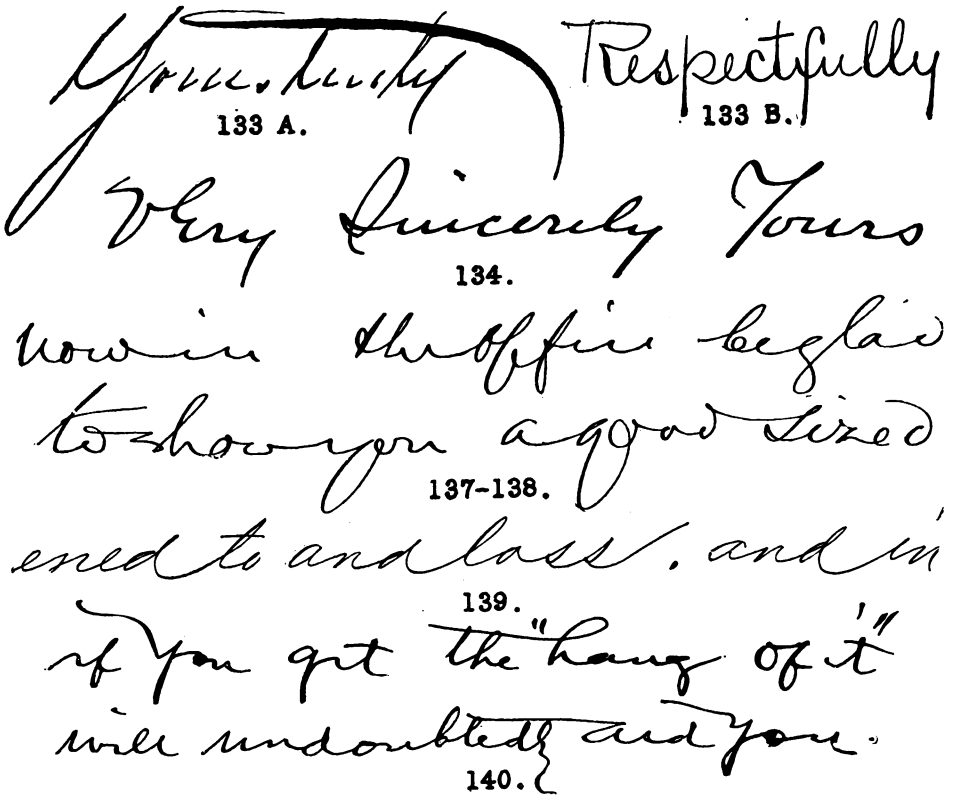
Original methods of making connections are the signs of constructiveness. In the illustration (140) the dot of the *i* and the cross of the *t* serve as starting-points for connecting lines, but there are also many other places in which originality in connections may be displayed. Not infrequently innovations are found in the manner of joining capitals to small letters, then, too, the final stroke of the last word of a line may drop down to connect with the first word on the line below. (See specimen 15.) Persons who are ingenious mechanically or who have artistic tastes often exhibit this trait of constructiveness.

Connections

133. LETTERS DISCONNECTED—Intuition.
LETTERS DISCONNECTED; upper loop letters long; original style of letters or writing—Creative power, 16.
SOME LETTERS DISCONNECTED; s. l. pointed at top; strokes and loops of one line clearly separated from lines above and below; style fixed—Sagacity, 57.

134. LETTERS CONNECTED—Deduction.

135. LETTERS CONNECTED; strokes firm; style fixed; strokes and loops of one line clearly



separated from lines above and below—Judgment.

LETTERS CONNECTED; s. l. pointed at top; s. l. very low; strokes firm; style fixed; strokes and loops of one line clearly separated from lines above and below—Criticism, 58.

136. WORDS NOT CONNECTED; cross-strokes never pointing downward; Caps. never too high; words well spaced—Docility.

137. WORDS CONNECTED—Obstinacy.

138. MANY SUCCESSIVE WORDS CONNECTED—Stubbornness.

139. WORDS CONNECTED BY FESTOON-LIKE LINES—Telegrapher's hand.

140. ORIGINAL METHOD OF MAKING CONNECTIONS—Constructiveness.

IX

CAPITALS

IN the size and shape of capital letters is shown the writer's opinion of himself and the extent of his artistic taste. Size indicates the former and shape the latter.

The higher a person (mentally) holds his head, the higher does he make his capitals, and from little, insignificant, servile capitals, the whole gamut of pride is indicated, up to the excessively large ones of *amour propre*. In specimen 142 are shown the humble capitals. If all of them throughout the letter had been as small as the *W* in *Washington* it would have indicated servility. Specimen 145 shows the customary height, indicative of proper self-respect; but who, looking at the capital *I* in 147, would not declare the writer an egotist? As a working rule it may be stated that capitals no higher than the small letters indicate servility; less than twice the height of small letters, humility; more than twice the

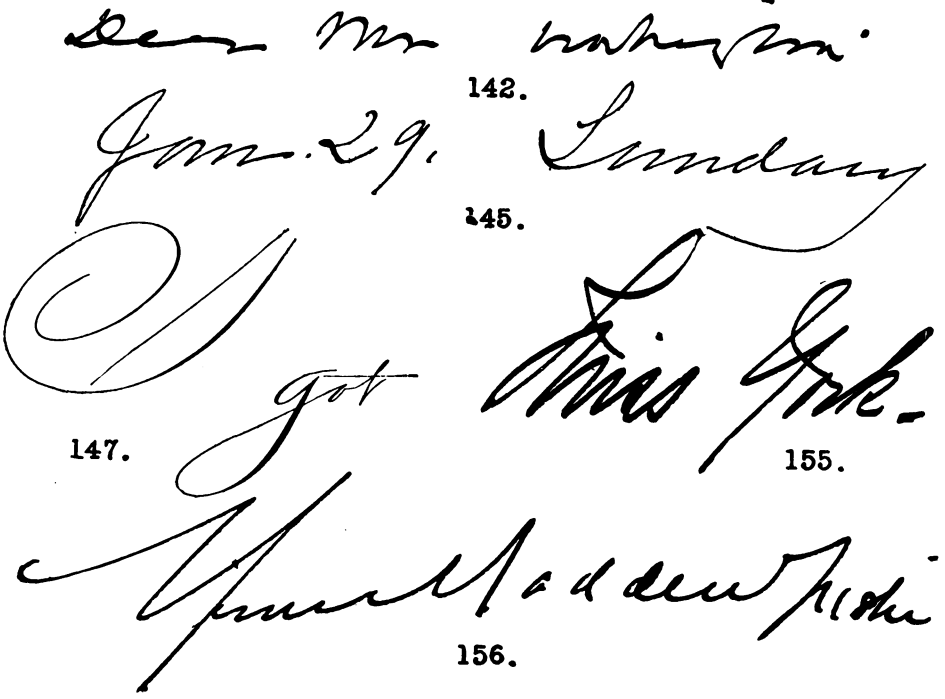
height, self-respect; and more than four times, egotism.

Capitals which are not in themselves high sometimes have single strokes that rise to an unnecessary degree. If the first stroke of the letter is thus elevated (155), ambition in a social way is implied; if the last stroke (156), it means self-satisfaction. A woman who played leading rôles at the age of twelve, starred at fifteen, and to whose triumphant genius has recently been added a notable victory over the theatrical "skindicate," may well be justified in displaying a little self-satisfaction such as is illustrated in the signature of Mrs. Fiske.

Capitals that do not maintain an equal width, the tops being wider than the bases, or the reverse being the case, show the amount of credulity possessed by the person who wrote them. When narrow at the base (157), the writer requires that every piece of information he accepts be the genuine thing, bottled in bond, copper distilled. The writer of wide-base capitals (158) is not so particular. Usually he is easily imposed upon, and, to change the figure, unless the barb is too much in evidence, will swallow the bait, hook and all.

Perhaps it is only because the capitals furnish the best opportunity for displaying beauty of form that in them are found the indications of artistic taste. However that may be, it is true that simple and graceful capitals are always found associated with artistic taste; and whether that taste leans toward color or toward form will depend on the curvature or the straightness of the strokes composing the letter. The artistic sense implied in the simple and gracefully curved capitals of Miss Marlowe's writing (159) is emphasized by the originality indicated in the form of the capital *J*. Hers is no ordinary taste; and while the curved strokes indicate a delicate appreciation of color (160), it is in the charming interpretation of Shakespearean and other stage heroines that her strong artistic taste is best displayed.

The print-like form of the capitals in specimen 162 is the label of a pronounced sense of form. This fact seems almost absurdly self-evident, yet not more so is it than many of the other facts in graphology which, unless mentioned, might pass unobserved. When the capitals are formed merely by enlarging small letters (164), it suggests simplicity of taste. There is no striving for elaborate



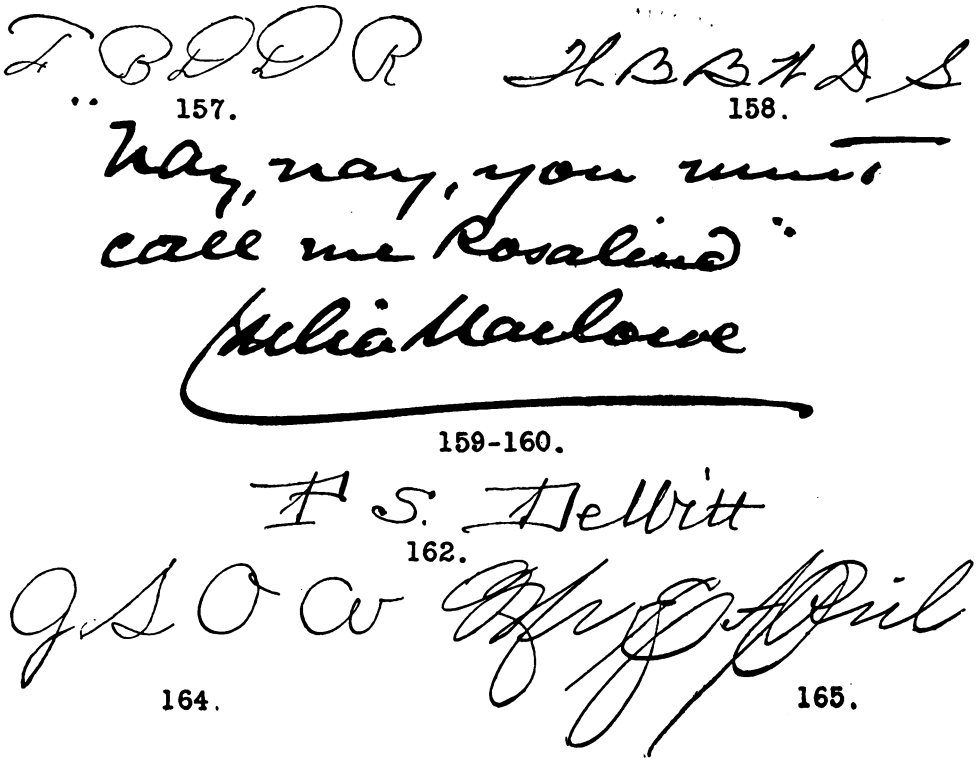
142.

145.

147.

155.

156.



effects. Vulgarity is illustrated in the complicated and ungraceful capitals of specimen 165.

Capitals

141. EXCESSIVELY LOW—Servility.

142. LOW—Humility.

143. LOW; sloping; down-strokes light—Veneration.

144. LOW; *t* cross close down on s. l.; strokes not firm—Submissiveness.

LOW; letters compressed; no flourishes; cross-strokes straight—Bashfulness, 52.

NOT LOW; strokes firm; original style of letters or writing; lines straight; finals never descending to right—Independence, 211.

NOT LOW; Caps. never complicated or ungraceful; down-strokes concave; dots round; style graceful and cultivated; *m* and *n* like *w* and *u*—Courtliness, 89.

NEVER LOW; s. l. high; down-strokes concave; words well spaced; every letter carefully made; style never coarse or ungraceful; lines straight; s. l. equal size—Nobility, 6.

NEVER LOW; finals ascending to right; *p* made with lower point sharp and up-stroke on right of stem; lines straight; letters never compressed; strokes firm; style fixed—Boldness, 176.

NEVER LOW; *p* made with lower point sharp and up-stroke on right of stem; strokes firm; finals never descending to right; letters never compressed—Combativeness, 256.

NEVER LOW; *t* cross higher than top of stem and to the right; *p* made with lower point sharp and up-stroke on right of stem; beginning strokes absent; dots much elongated; letters never compressed—Quarrelsomeness, 264.

145. HIGH—Self-respect.

146. HIGH; finals descending to right—Self-consciousness.

NEVER TOO HIGH; words not connected; cross-strokes never pointing downward; words well spaced—Docility, 136.

NOT TOO HIGH; *m* and *n* like *w* and *u;* letters extended; style not eccentric; down-strokes of *p* rounding up to left rather than pointed to right—Amiability, 251.

147. TOO HIGH—Egotism.

148. TOO HIGH; words close together—Conceit.

149. TOO HIGH; flourishes—Affectation.

150. TOO HIGH; flourishes; words close together—Vanity.

151. TOO HIGH; strokes firm; letters never compressed—Self-assertion.

152. TOO HIGH; strokes firm; not sloping—Arrogance.

153. TOO HIGH; backhand slope; down-strokes muddy—Iconoclasm.

154. TOO HIGH; down-strokes concave—Haughtiness.

TOO HIGH; *t* and *d* looped; letters extended—Boastfulness, 242.

TOO HIGH; cross-strokes ascending; strokes

growing heavier towards end; hooks at ends of strokes—Despotism, 85.

155. First Stroke much Higher than Second or Third—Social ambition.

156. Last Stroke Higher than First or Second—Self-satisfaction.

157. Narrow at Base—Skepticism.

158. Wide at Base—Credulity.

159. Simple and Graceful—Artistic taste.

160. Simple, Graceful, and Curved—Taste for color.

161. Simple, Graceful, and Curved; cross-strokes shaded—Sensuousness of color.

162. Simple, Graceful, and Print-like—Sense of form.

163. Simple, Graceful, and Print-like; cross strokes shaded—Sensuousness of form.

164. Made by Enlarging Small Letters—Simplicity of taste.

Never Complicated or Ungraceful; Caps. not low; down-strokes concave; dots round; style graceful and cultivated; *m* and *n* like *w* and *u*—Courtliness, 89.

165. Complicated and Ungraceful—Vulgarity.

Ungraceful; down-strokes muddy; backhand slope; no incurves; letters never extended; s. l. constantly varying in size; *m* and *n* unlike *w* and *u;* coarse, ungraceful style—Brutality, 106.

X

FINALS

THERE is probably no other single feature in handwriting from which such a diversity of characteristics can be deduced as from the finals. Their various lengths, shapes, and positions each have their peculiar significance. Although what may be said here applies to all terminal strokes wherever found, it more particularly refers to the final strokes of words.

To use an Irishism, the finals that are not there indicate selfishness (166). Generous persons extend their final strokes (167) as they do their hands, but illiberal persons never. The minimum length of a generous final equals the width of the writer's small *m*. As nearly every person shows a streak of selfishness at one time or another, caution should be observed in declaring a writer selfish unless all the finals are absent. Then, too, in judging finals cognizance must be taken of the final letters, to some of which terminal strokes are

naturally added, while others require an extra stroke to form a final. The letters *a*, *c*, *e*, *k*, *l*, *u*, etc., can be readily drawn out into a finishing stroke, but with *b*, *f*, *h*, *m*, *n*, *p*, *s*, etc., it is not so easy.

One species of long final does not indicate generosity, it being used to fill otherwise blank spaces, and most frequently occurring at the ends of lines, thereby extending them to the edge of the sheet. This final implies a suspicious nature, the writer lengthening the stroke as though to prevent any addition to what has been written. The letter from which specimen 168 was taken abounded in suspicious finals.

Indications of a sense of humor are not often plainly marked in handwriting, and while to find them does not always require a magnifying-glass, still they must be carefully searched for. They are found in tiny up-curves at the end of finals and somewhat resemble the upturned corners of a humorous person's mouth. In specimen 170 A the ends of the finals of the words *the* and *death*, and the last two words of 170 B (the writing of a well-known humorist) indicate humor. A matter-of-fact nature is illustrated in the turned-down finals of specimen 172.

Somewhat akin to the humorous final is the concave final signifying versatility. In fact, 170 B might be used to illustrate both traits, except that by noticing the absence of the upturned ends in specimen 173, the difference between the two finals is made apparent. Versatility affects the shape of the final itself, while humor may crop out at the end of a final of any form.

Other variations in finals are caused by the position in which they are placed—extending either up or down, or to the right or left. The final ascending to the right, and thereby signifying bravery, is illustrated in specimen 174, while its opposite, descending to the right, and indicating timidity, is shown in specimen 177. The student must remember that timidity when associated with strong will (indicated by firm strokes) is not cowardice; discretion must therefore be observed in delineating character from writing having finals descending to the right.

Terminal strokes that ascend or descend vertically are both unnatural and unusual and the characteristics they imply are unusual, if not unnatural. When they ascend (179) the writer generally possesses a love of the mysterious, and when they descend (180) he seems to have a fear of it,

CAREFULLY PLACED; letters crowded together; final letters hardly finished; hooks at ends of strokes; not sloping—Avarice, 113.

CAREFULLY PLACED; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; margins never wide; *t* cross neither at right nor left of stem; letters not widely spaced; s. l. neither very high nor very low; emphasized by s. l. being smaller at end than beginning of word—Business ability, 131.

ALL VERY CAREFULLY PLACED; s. l. very low—Fussiness, 3.

189. DASHES IN PLACE OF PERIODS—Caution.

DASHES NEVER USED FOR PERIODS; upper loop letters long; writing energetic; down-strokes shaded—Zeal, 18.

190. DOTS ROUND—Calmness.

DOTS ROUND; strokes firm; *t* cross not at right of stem—Self-control, 208.

DOTS ROUND; strokes firm; finals ascending to right—Fortitude, 209.

DOTS ROUND; down-strokes concave; Caps. not low and never complicated nor ungraceful; style graceful and cultivated; *m* and *n* like *w* and *u*—Courtliness, 89.

DOTS ELONGATED; lines descending; Punc. carefully placed—Worry, 47.

191. DOTS MUCH ELONGATED—Excitability.

192. DOTS MUCH ELONGATED; *t* cross at right of stem—Irritability.

DOTS MUCH ELONGATED; *t* cross higher than top of stem and to the right; *p* made with lower point sharp and up-stroke on right of stem; beginning strokes absent; Caps. never low; letters never compressed—Quarrelsomeness, 264.

193. EXCLAMATION, INTERROGATION, AND QUOTATION MARKS, AND UNDERSCORE MUCH USED—Romanticness.

EXCLAMATION, INTERROGATION, AND QUOTATION MARKS, AND UNDERSCORE MUCH USED; very sloping—Sentimentality.

XII

SPEED

TO discover the speed with which a specimen was written is more difficult than it is to interpret the graphological indications after the speed has been discovered. There is no hard-and-fast rule by which speed can be accurately determined. Well-formed letters are not always made by slow writers, neither are half-formed ones invariably the product of a rapid pen. In fact, it is mostly by the appearance of swiftness or sluggishness of the writing as a whole that the speed must be judged.

But having decided on the speed of a specimen, the graphological indications can be readily deduced. An indolent person never races his pen across the paper, neither does an active, energetic one permit his pen to drag. The slowly drawn letters of specimen 194 were written by an exceedingly easy-going person, while the force and energy exhibited in specimen 196 are patent to any one.

A friend in speaking of the appearance of the

document from which specimen 195 is taken said that it "looked as though M—— would keep on writing if the house burned down." While this may be soberly doubted, still, the writer of 195 is not one of those persons who lose their wits in exciting moments. Letters carefully made indicate deliberation.

The hurriedly written and half-formed letters of 198, signifying activity of mind, require no explanation. The author would only suggest that the student turn to the chapter on "Size," and note the caution there given in regard to confusing the signs of activity of mind with those of craftiness.

Speed

194. SLOWLY DRAWN—Indolence.
SLOWLY DRAWN; down-strokes muddy—Voluptuousness, 105.

195. EVERY LETTER CAREFULLY MADE—Deliberation.
EVERY LETTER CAREFULLY MADE; Punc. carefully placed; *t* cross neither at right nor left of stem—Precision, 187.
EVERY LETTER CAREFULLY MADE; s. l. high; down-strokes concave; words well spaced, Caps. never low; style never coarse or ungraceful; lines straight; s. l. equal size—Nobility, 6.

for enclosed $1.50 which is

194.

places known to be
the haunts of robbers

195.

am writing at the end of
14 hours steady assure you

196.

that I am under
great pressure from

198.

196. ENERGETIC—Energy.

197. ENERGETIC; letters hurriedly written, some only half formed; *t* cross at right of stem—Haste.

ENERGETIC; upper loop letters long; dashes never used for periods; down-strokes shaded—Zeal, 18.

198. LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED—Activity of mind.

199. LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED; *t* and *d* looped; letters extended—Vivacity.

LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED; writing energetic; *t* cross at right of stem—Haste, 197.

LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED; style constantly changing—Restlessness, 218.

LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED; end of finals turn up; easy, "running" hand—Wit, 171.

LETTERS HURRIEDLY WRITTEN, SOME ONLY HALF FORMED; letters open; *t* and *d* with wide loops; letters never compressed; upper loop letters long—Demonstrativeness, 71.

XIII

FLOURISHES

WEBSTER describes a flourish as "Something made or performed in a fanciful, wanton, or vaunting manner, by way of ostentation, to excite admiration, etc." The great lexicographer thereby does graphology a favor, for that definition applied to a flourish in handwriting at once defines it and suggests its graphological meaning. All strokes made for effect, be they curlycues or heavy finals, should be considered as flourishes.

The connection between ostentation in the writer and its display in writing is too obvious to require explanation. The *Y* and *Y* in specimen 201 A and the extra loops in the capitals of 201 B illustrate mild forms of flourish. The absence of flourish, indicative of modesty, is illustrated in the distinctive but unassuming chirography of Rudyard Kipling (200), who, as poet and novelist, writes when he likes, what he likes, but never with

an ear for the public. When beginning strokes are flourished (202) it bespeaks ceremoniousness, the writer evidently being unwilling to commence till he has done a little bowing and scraping with his pen.

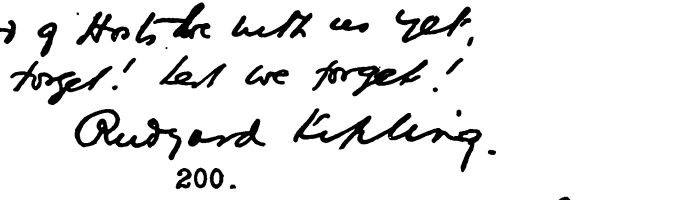
Some graphologists attribute certain characteristics to writers who habitually use certain forms of flourishes. Even if the author were prepared to subscribe to the accuracy of their deductions in that direction, the hopelessness of enumerating and elucidating all the possible forms of flourishes is overwhelming. One might illustrate all the possible variations of any single letter, because to represent that letter the strokes must conform more or less closely to a prototype. Flourishes, on the other hand, being entirely extraneous and superfluous, their forms are manifold and limitless. If fifty varieties were illustrated and explained, the student might not find one flourish in the first fifty specimens of flourished writing he examined that would correspond with any of those given in the book. The author has therefore deemed it inadvisable to clog this book with these possibly useless forms; rather, the student should judge of the degree of ostentation by the greater or lesser manifestation of their presence.

Flourishes

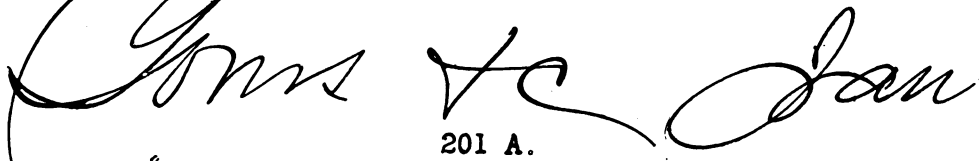
200. NONE—Modesty.
NONE; letters compressed; Caps. low; cross-strokes straight—Bashfulness, 52.

201. FLOURISHES—Ostentation.
FLOURISHES; Caps. too high—Affectation, 149.
FLOURISHES; Caps. too high; words close together—Vanity, 150.

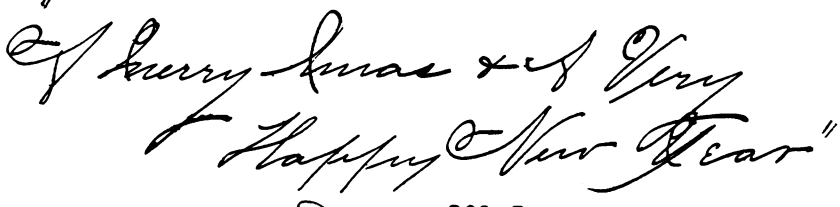
202. BEGINNING STROKES FLOURISHED—Ceremoniousness.



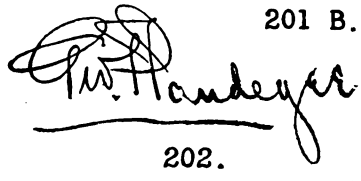
200.



201 A.



201 B.



202.

XIV

SIGNATURES

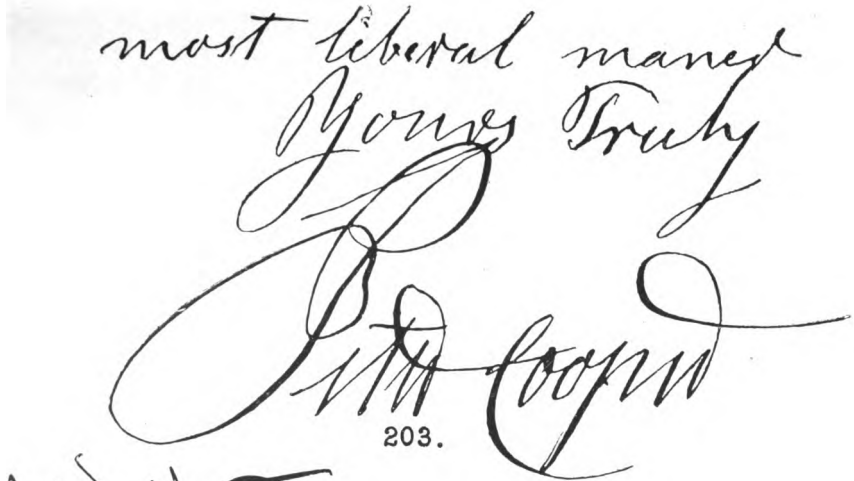
TO the graphologist a signature may prove a gold mine or an ash heap. It may confirm the deductions made from the body of the writing; it may reveal the most subtle traits or the darker side of the writer's character; or, if an unnatural, manufactured affair, it may prove almost worthless. If the signature closely resembles the rest of the writing it is valuable, because it is probably spontaneous and natural. It is a fact well known to business men that the signature, often of the utmost importance, is apt to be the most illegible part of a document. Therefore, according to the principle that the more unstudied the writing, the more truthfully it reflects the character of the writer, a signature is valuable to the graphologist in proportion to its naturalness and spontaneity.

When the signature is dissimilar to the body of the writing, it had best be considered only as indicative of Importance, for the probability is that

the signature is an artificial production which through long use has assumed an unaffected appearance. "For use almost can change the stamp of nature." One of the commonest features of an artificial signature is the connecting of letters, initials, and names. This is often strikingly noticeable when the letters in the body of the writing are unconnected. It is evident from the difference between the signature and the two lines which precede it (203) that Peter Cooper, with all his broad-minded benevolence, did not underestimate his own value and position.

For many centuries after the cursive hand came into use, men evolved all kinds of paraphed signatures as a protection against forgery. With the establishment of registry offices and deposit vaults and all the safeguards provided by law (not to mention safety paper and check punches), the necessity for elaborate signatures has passed away. Hence, when a man flourishes his signature nowadays, it is done to make it attractive or showy, and implies a desire for approbation.

The signature of the well-known comedian, William H. Crane (204), in common with the signature of many actors and actresses, bears a modest amount of flourish, but it is strictly in



203.

204.

205.

keeping with the rest of his writing. Graphologists sometimes try to differentiate the writing of players as though they formed a distinct species of humanity. One might as well try to classify the writing of millionaires. The stage is recruited from all classes and its people have an infinite variety of temperament. About the only trait common to them all is the desire for approbation. Applause is their pabulum.

Men rarely, and women still more infrequently, possess the characteristic indicated in specimen 205. It is that of impenetrability. The desire seems to be to circumvallate the signature as the writer does his personality. Such persons appear insusceptible of feeling and are often enigmas to their friends. A mild form of this characteristic is indicated by a coil-like form in some single letter.

Signatures

203. DIFFERENT FROM BODY OF WRITING—Importance.

204. FLOURISHED—Desire for Approbation.

205. INCLOSED BY STROKE—Impenetrability.

XV

GENERAL STYLE

EVERY one is more or less of a graphologist when the general style of writing is considered; at least any one may more or less consciously form an opinion of the writer when an original style of writing falls under the eye. One evidence of this is seen in the quantity of advertisements in which applicants are instructed to "address in own handwriting," and that, too, often when the position advertised does not require penmanship. The explanation of this is that when the general appearance of writing is considered, the connection between the signs and their analogous traits is, for the most part, very evident. It is so evident that the analytical tables and illustrations in this chapter might almost be left to explain themselves. They need be referred to but briefly.

Nearly one half of the specimens of writing in this book could be used to illustrate Will Power.

Being the foundation of nearly all the other characteristics, it gives them strength or weakness according to its greater or lesser development. A firm will behind the hand that guides the pen produces firm strokes, while a weak, vacillating will produces weak ones (212). Specimen 206 was selected to illustrate will power because with all its hurried irregularity, the firmness of the strokes is not obscured. Especially is the firmness shown in the club-like form of some of the lower loop letters.

There are two phrases in common use, both of which are of interest graphologically. "You always find him (or her) just the same," is one; and "I never write twice alike," is the other. In regard to the first one, the student will find that persons whose natures are unchangeable, who have no moods, always write "just the same." Their writing does not vary in any particular from day to day. It may change gradually with their character in the course of years, but it has no frequent variations. Almost any distinctive style of writing (215) indicates this steadiness of character.

The character of people who "never write twice alike" is usually either unformed or not strong.

The first is generally the case, and the remark about the lack of uniformity in writing is rarely heard on the lips of people over thirty. The constantly changing style is concomitant with changeableness in the writer. The specimen (217) is unusual because it shows a change of style within two lines of writing.

It is impracticable to illustrate neatness, for it consists of something more than a pleasing regularity of outline. It implies harmony in pen, ink, and paper, together with legibility, proportion, and form. The neatness of the sheet as a whole will give the clue. This sign is based on the consistency of habit, or, more specifically, on the supposition that if a person is neat in regard to one thing he will be neat in regard to others.

The student's good taste must also be called into play in judging the refinement, coarseness, or slovenliness of a writer. The difference between the three may be readily seen by examining the general style of specimens 220, 221, and 222.

Unless Horace Greeley had a particularly neat and active office boy, his sanctum, judging by his writing (224), must have been exceedingly untidy. Many illegible letters is the sign of disorder, and the illegibility of Greeley's cacography

has furnished numberless anecdotes. In the legibility of each letter of specimen 223 is reflected the orderliness that is part of the nature of the amanuensis who penned the original. Orderliness is plainly stamped on it.

The conventionality, originality, or eccentricity of a person is indicated by the conventionality, originality, or eccentricity of his or her writing. Specimen 225 illustrates the conventional hand. Any very distinctive style implies originality; but when any distinctive style is exaggerated, originality becomes eccentricity.

A smooth, "running" hand, that looks as though the words had slipped easily from off the point of the pen, shows fluency of thought. Ease of writing seems to grow with ease of composition. There are usually few angles in a running hand, of which specimen 228 is a good example.

Sense of rhythm was mentioned in an earlier chapter in connection with Mr. Sousa's autograph. The even swing of the pen in specimen 229 and the broken, angular forms in specimen 230 illustrate the presence and the absence of this trait.

The next two specimens (231, 233) are interesting, both having been written by the same person, but under different circumstances. The first is

the normal hand. The second is part of a letter announcing the death of a near relative. Observe that the writing has lost its normal steadiness and that the lines descend, which signs taken together indicate grief. A letter from another member of the stricken family, in speaking of the writer of specimen 233, stated that "the death of F—— had made her just about sick," which statement one can well believe after seeing the signs of illness in the handwriting.

When a person restricts each letter to one form, it signifies constancy, while a continual variation in the manner of making letters denotes the opposite trait. Specimen 235 illustrates some of the interchangeable small letters. The sign of inconstancy may also be looked for among capitals if a specimen affords a sufficient number for comparison.

One of three causes may account for a missing letter in a word—haste, ignorance, or absent-mindedness. The graphologist can usually determine which of the three is responsible. If haste, the writing will reveal it in the rapid movement and half-formed letters. If ignorance, the general lack of culture or other misspelled words will show where the fault lies. If absent-mindedness, the omission is often a glaring one. The word *assess-*

ment will serve to illustrate these three cases. If an *e* were abortive or missing, it might be due to hurried writing. If an *s* were gone, it might be an orthographical error. But if an *m* or *n* were omitted, the indications would point strongly to absent-mindedness. The author has heard it said that the omission of letters is considered an evidence of paresis, and that a test on this point is sometimes applied in examining persons as to their sanity. The truth of this statement he cannot vouch for.

As a matter of interest, but of only secondary importance, the sign of English influence on writing is added to the analytical table and illustrated in specimen 237. The elevation of the final letters of an abbreviation is peculiarly an English trait, and the author has never found it unassociated with English education or English influence. The student will understand that abbreviations are not thus written by all Britons, neither is it the only peculiarity in the writing of our transatlantic cousins.

General Style

206. Strokes Firm—Firm will.

207. Strokes Firm; *t* cross never at left of stem—Decision.

208. STROKES FIRM; *t* cross not at left of stem; dots round—Self-control.

209. STROKES FIRM; finals ascending to right; dots round—Fortitude.

210. STROKES FIRM; style fixed; not sloping; *m* and *n* unlike *w* and *u;* letters not extended; Punc. not carelessly done—Sternness.

211. STROKES FIRM; original style of letters or writing; lines straight; Caps. not low; finals never descending to right—Independence.

STROKES FIRM; Caps. too high; letters never compressed—Self-assertion, 151.

STROKES FIRM; Caps. too high; not sloping—Arrogance, 152.

STROKES FIRM; finals ascending to right; *p* made with lower point sharp and up-stroke on right of stem; lines straight; Caps. never low; letters never compressed; style fixed—Boldness, 176.

STROKES FIRM; *p* made with lower point sharp and up-stroke on right of stem; Caps. never low; finals never descending to right; letters never compressed—Combativeness, 256.

STROKES FIRM; normal steadiness; lower loop letters long; down-strokes shaded; *p* stem short above, long below—Virility, 232.

STROKES FIRM; letters connected; style fixed; strokes and loops of one line clearly separated from lines above and below—Judgment, 135.

of 40 years ago! and yet when we
jump over the gulf, & forget the inter-
vening years, we stand on the old
206.
Will you please send to
212.
me very very sorry; at her time of
life one does not recover as quickly.
215.
York people well known
Desires a dozen
217.

the afternoon instead
of writing you as
I had intended.

220.

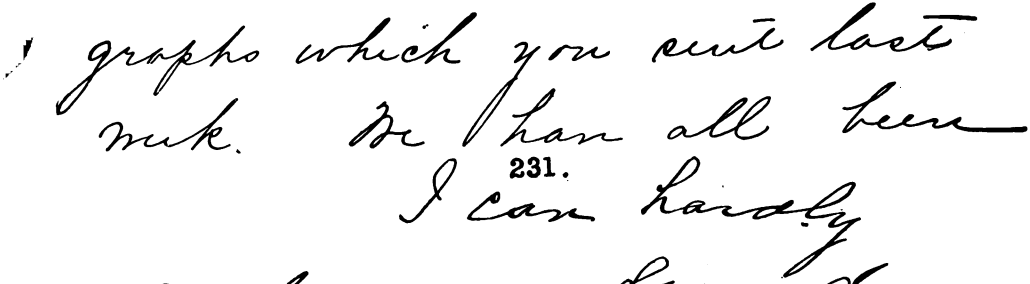
Gentiel Gentlemen
Night B. 4. last Thursday)

221

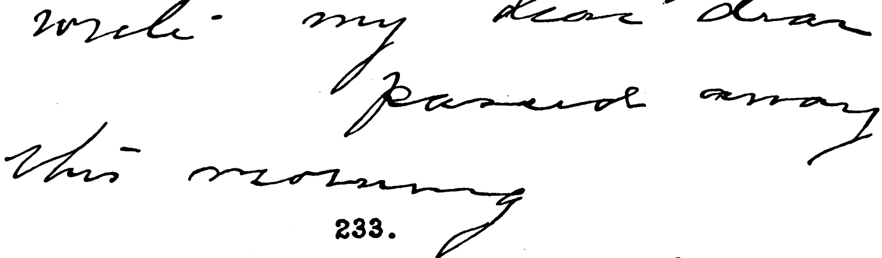
will take Charge of it
on Monday Morning or

222

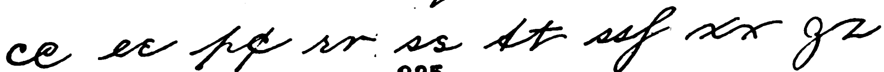
retary of Legation at Ca-
racas, and to say that
223.
Yours,
Horace Eddy.
224.
You might tell him
written to me and that
225.
in your home. and truly
228.
this is the same as Spoy
229.
the summer and then
230.



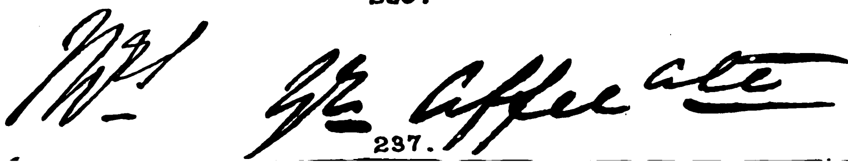
231.



233.



235.



237.

STROKES FIRM; s. l. pointed at top; s. l. very low; letters connected; style fixed; strokes and loops of one line clearly separated from lines above and below—Criticism, 58.

STROKES NOT FIRM; Caps. low; *t* cross close down on s. l.—Submissiveness, 144.

212. STROKES WEAK—Weak will.

213. STROKES WEAK; *t* cross at left of stem—Indecision.

214. STROKES WEAK; no hooks at ends of strokes—Yielding nature.

STROKES WEAK; finals descending to right—Cowardice, 178.

STROKES WEAK; *t* and *d* with wide loops; letters open—Gossip, 244.

STROKES WEAK; cross-strokes scroll shaped; sloping—Flirtatiousness, 81.

215. STYLE FIXED—Steadiness.

216. STYLE FIXED; only one form used for each letter; no original style of letters or writing—Conservativeness.

STYLE FIXED; Punc. carefully placed; *t* cross never at right of stem—Prudence, 188.

STYLE FIXED; strokes firm; not sloping; *m* and *n* unlike *w* and *u;* letters not extended; Punc. not carelessly done—Sternness, 210.

STYLE FIXED; finals ascending to right; *p* made with lower point sharp and up-stroke on right of stem; lines straight; Caps. never low; letters never compressed; strokes firm—Boldness, 176.

STYLE FIXED; s. l. pointed at top; s. l. very low; letters connected; strokes firm; strokes and loops of one line clearly separated from lines above and below—Criticism, 58.

STYLE FIXED; letters connected; strokes firm; strokes and loops of one line clearly separated from lines above and below—Judgment, 135.

STYLE FIXED; s. l. pointed at top; some letters disconnected; strokes and loops of one line clearly separated from lines above and below—Sagacity, 57.

217. STYLE CONSTANTLY CHANGING—Changeableness.

218. STYLE CONSTANTLY CHANGING; letters hurriedly written, some only half formed—Restlessness.

219. NEAT—Neatness.

220. GRACEFUL AND CULTIVATED—Refinement.

GRACEFUL AND CULTIVATED; down-strokes concave; Caps. not low and never complicated or ungraceful; dots round; *m* and *n* like *w* and *u*—Courtliness, 89.

NEVER COARSE OR UNGRACEFUL; s. l. high; down-strokes concave; words well spaced; every letter carefully made; Caps. never low; lines straight; s. l. equal size—Nobility, 6.

221. COARSE AND UNGRACEFUL—Coarseness.

COARSE AND UNGRACEFUL; down-strokes muddy; backhand slope; no incurve; letters never extended; s. l. constantly varying

in size; Caps. ungraceful; *m* and *n* unlike *w* and *u*—Brutality, 106.

222. Slovenly—Slovenliness.

223. Every Letter Legible—Orderliness.

224. Many Letters Illegible—Disorder.

225. "Copy-Book" Style—Conventionality.

No Original Style of Letters or Writing; style fixed; only one form used for each letter—Conservativeness, 216.

226. Original Style of Letters or Writing—Originality.

Original Style of Letters or Writing; upper loop letters long; letters disconnected—Creative power, 16.

Original Style of Letters or Writing; strokes firm; lines straight; Caps. not low; finals never descending to right—Independence, 211.

Not Eccentric Style of Letters or Writing; *m* and *n* like *w* and *u;* letters extended; Caps. not too high; down-stroke of *p* rounding up to left rather than pointed to right—Amiability, 251.

227. Eccentric Style of Letters or Writing—Eccentricity.

228. Easy, "Running" Hand—Fluency of thought.

Easy, "Running" Hand; *t* and *d* looped—Command of language, 241.

Easy, "Running" Hand; end of finals turn up; letters hurriedly written, some only half formed—Wit, 171.

229. Even Swing of Pen—Sense of rhythm.

EVEN SWING OF PEN; s. l. curved at the bottom of their last down-strokes—Music, 64.

EVEN SWING OF PEN; s. l. curved at the bottom of their last down-strokes; cross-strokes shaded—Musical sensuousness, 65.

230. BROKEN AND JERKY—No sense of rhythm.

231. NORMAL STEADINESS—Health.

232. NORMAL STEADINESS; lower loop letters long; down-strokes shaded; strokes firm; *p* stem short above, long below—Virility.

233. SUBNORMAL STEADINESS—Illness.

SUBNORMAL STEADINESS; lines descending—Grief, 46.

234. ONLY ONE FORM USED FOR EACH LETTER—Constancy.

ONLY ONE FORM USED FOR EACH LETTER; sloping; down-strokes shaded—Conjugality, 28.

ONLY ONE FORM USED FOR EACH LETTER; style fixed; no original style of letters or writing—Conservativeness, 216.

235. SEVERAL LETTERS MADE IN DIFFERENT FORMS —Inconstancy.

236. LETTERS OMITTED IN WORDS—Absent-mindedness.

237. FINAL LETTERS OF ABBREVIATIONS ELEVATED ABOVE LINE—English trait.

XVI

LETTERS SEPARATELY

AS far as possible all the signs have been made general in their application, or at most confined to a group of similarly formed letters. Single letters are here chosen to illustrate signs, not so much because they are the only letters which have individual signs, but because they are the only letters in which it is possible for certain signs to manifest themselves. For instance, the small *p* is the only letter of the seven that project below the line that is not normally looped. It is therefore the only letter in which change from a single stroke to a loop can be illustrated.

The Greek form of the small *d*, sometimes spoken of as the "academic *d*," is nearly always found in the writing of literary men and women, and very rarely found unassociated with literary taste. By literary taste is not necessarily meant the ability to write, but only a fondness for or appreciation of literature. If in addition to the Greek *d* a speci-

men showed education, fluency of thought, activity of mind, etc., the probability would be that the mind was productive as well as appreciative. The illustration (238) is taken from the writing of a former popular writer and lecturer.

The small *d* having a waving, graceful stroke to the right (239), reminding one of a flirtatious glance over the shoulder, is indicative of coquetry. It is perhaps not surprising that this *d* is more often found in vertical or backhand writing than in sloping.

The student will probably never make a mistake in declaring the writer of looped *t's* and *d's* (240) to be talkative, and he will find that the more garrulous the person, the larger will be the loops (243). If they are very round, flattery may be added to the list of characteristics; or sarcasm, if sharply pointed. The opposite of communicativeness is shown by *t's* and *d's* pointed at the top and with the up-strokes at the left of the stem (247).

For the most part, the dotting of the *i* and *j* follows the rule in regard to punctuation. The indication of one trait is, however, reserved to them alone. When the dot is carefully placed close to the letter, the memory is good; but when the

writer passes on to the next word, forgetting to go back and dot the *i* or *j*, the memory is short. If Mr. Reid usually dots his *i's* as well as he has in his signature (248), his memory is better than the average.

While people at times have occasion to deplore the blindness of some writing caused by the similarity of the *m's*, *n's*, *u's*, and *w's*, still, that similarity is the sign of a desirable quality. The concave form of the *m* and *n*, giving them a resemblance to the *w* and *u*, signifies adaptability, a trait that affords its possessor a certain poise and ease of manner—urbanity, perchance. The signature of Senator Chauncey M. Depew (250) illustrates adaptability, and the lines below it (252), its antithesis.

The length of the letter *p* furnishes evidence of physical strength or weakness. If the stem is short above and long below the line (253), muscularity is shown; when the reverse is the case (254), physical weakness (not illness) is indicated. A peculiar form of the letter *y* is often found accompanying this weak *p*, two good samples of it being shown in specimen 254. It will be noted that the stem of the *y* projects above the other letters much as does the upper part of a *p*. Some

graphologists question the accuracy of the deduction of muscularity from the long *p*, but, as a rule, it will prove to be correct, the letter *y* being used reservedly when a specimen contains no *p*.

The small *p* when correctly made has, of course, only a single stroke below the line; but in common use it is one of the first letters to deviate from its prototype. When the lower point is sharp and the up-stroke ascends on the right of the stem (255), it signifies aggressiveness. If it has no point, the up-stroke gently curving to the left (257), the writer is of a peace-loving disposition. As is natural, the aggressive letter is mostly found in the writing of men and the peaceable one in that of women.

The bar of the small *t* is of more interest than the letter proper. Its various shapes, positions, and sizes furnish many graphological signs, most of these being found in the chapters on "Shape," "Finals," and "Thickness," the *t* bar being subject to many of the rules of cross-strokes and finals. The bar also has signs of its own when its length and position are considered.

As to its length, extremely short, dot-like bars (258) signify observation—the faculty of appreciative seeing. Many persons do not see what

they look at: "Seeing they may see, and not perceive." The absence of this valuable faculty is indicated by long bars (259).

When a word containing a *t* is written, the hand returns to make the bar. Now if the writer is impulsive, the pen is brought down on the paper before the point reaches the *t* stem and consequently the bar is drawn at the right of the stem (260). On the contrary, if the writer procrastinates the hand is allowed to travel too far back and the bar then falls mostly or entirely at the left of the stem (262).

People, like steel, are improved by a reasonable amount of temper, it giving when controlled, tone and spirit to the character. At the risk of appearing frivolous the author would also liken the *t* bar to another metal—mercury. One rises with the temper and the other with the temperature. Mild-mannered people cross the *t* very low (265), and all degrees of temper are found between that position and the *t* bar that overtops the stem (263). Of course the amount of will power and self-control displayed in the writing will determine whether or not temper has the upper hand.

The handwritings of three poets are used to illustrate the last characteristic, that of poetic taste. This quality seems to be almost invariably

accompanied by what may be called the round *w*. This letter is more easily illustrated than described, and good specimens of it are found in the word *would* of John G. Saxe's writing (266 C) and in the words *Dawes*, *was* and *afterwards* of Bryant's (266 A). Neither Bryant nor Wallace Bruce has used the round *w* as a capital, but William Wordsworth, Ralph Waldo Emerson, and John G. Whittier so used it. The author has also found the round *w* as a small letter in the writing of Byron, Longfellow, Goldsmith, Thackeray, Pope, Robert Browning, Lowell, Milton, Samuel Johnson, Keats, Tennyson, and Bulwer-Lytton.

In addition to the round *w*, poetic taste, especially of the creative kind, is sometimes accompanied by what may be termed the "lasso" stroke. It need not necessarily be a flourish, although it sometimes amounts to one. This stroke is shown terminating the *y* in *accordingly* and as a flourish under the signature in Saxe's writing; and forming the top of the *t* in *truly*, and below Wallace Bruce's signature (266 B). Bryant's writing shows a tendency in that direction, but the specimen contains no good example of it.

The student should also note the form of the two figures 6 in the specimen of John G. Saxe's

Helen could talk better than and certainly
wouldn't make it old is any way can
238.
Enclosed will be remitted first post
239.
If I am not very
much mistaken, you told me when
240.
a gravel road off or
my heart will be off broken.
243.

Martin to continue it at

247.

Whitelaw Reid.

248.

Chauncey M. Depew,

250.

if I could secure three

seats for Thomas's Concert.

252.

peace of mind until I promised to

speak at the printers organization. Send

253.

your prompt pay I hope you

254.

supposed always inspire

255.

up possible pardon

257.

isit. us with this dear little

258.

invitation to me thanks.

259.

wanted to continue the

260

September the twenty-second. At

262.

not duly notice the City

263.

left out the certificate

265.

David Dawes The lease was afterwards removed. Yours very truly

Very Truly 266 A. W. C. Bryant

William Bunn

266 B.

accordingly $50 amount inclosed

Albany N.Y. Jany 14

Dec. 17. 00. Geo. E. Sage

266 C.

writing. This form of the 6 is rarely unaccompanied by the literary *d*. In fact, either 6 reversed could be substituted for the *d* in the word *would* in the same specimen.

As a matter of convenience the analytical table in this chapter is followed by illustrations of some of the frequent variations from regular types. They will assist the student in more readily finding the meanings of certain signs.

Letters Separately

238. GREEK *d*—Literary taste.

239. *d* ENDING WITH GRACEFUL CURVE TO RIGHT—Coquetry.

240. *d* AND *t* LOOPED—Communicativeness.

241. *d* AND *t* LOOPED; easy, "running" hand—Command of language.

242. *d* AND *t* LOOPED; Caps. too high; letters extended—Boastfulness.

d AND *t* LOOPED; letters hurriedly written, some only half formed; letters extended—Vivacity, 199.

243. *d* AND *t* WITH WIDE LOOPS; upper loop letters long—Garrulity.

244. *d* AND *t* WITH WIDE LOOPS; letters open; strokes weak—Gossip.

d AND *t* WITH WIDE LOOPS; letters open; letters never compressed; letters hurriedly written, some only half formed; upper loop letters long—Demonstrativeness, 71.

245. *d* AND *t* WITH VERY ROUND LOOPS—Flattery.

246. *d* AND *t* WITH SHARPLY POINTED LOOPS—Sarcasm.

d AND *t* NOT LOOPED; s. l. very low—Meditativeness, 2.

247. *d* AND *t* POINTED, UP-STROKE AT LEFT OF STEM—Taciturnity.

248. *i* AND *j* CLOSELY DOTTED—Memory.

249. *i* AND *j* SELDOM DOTTED—Forgetfulness.

250. *m* AND *n* LIKE *w* AND *u*—Adaptability.

251. *m* AND *n* LIKE *w* AND *u;* letters extended; Caps. not too high; style not eccentric; down-strokes of *p* rounding up to left rather than pointed to right—Amiability.

m AND *n* LIKE *w* AND *u;* sloping; finals not cut short—Kindliness, 27.

m AND *n* LIKE *w* AND *u;* down-strokes concave; Caps. not low and never complicated or ungraceful; dots round; style graceful and cultivated—Courtliness, 89.

252. *m* AND *n* UNLIKE *w* AND *u*—Unadaptability.

m AND *n* UNLIKE *w* AND *u;* strokes firm; style fixed; not sloping; letters not extended; Punc. not carelessly done—Sternness, 210.

m AND *n* UNLIKE *w* AND *u;* letters open; lines straight; s. l. not smaller at end than beginning of word—Brusqueness, 70.

m AND *n* UNLIKE *w* AND *u;* never sloping; *p* made with lower point sharp and up-stroke on right of stem; letters never extended; no incurves—Cruelty, 29.

m AND *n* UNLIKE *w* AND *u;* down-strokes muddy; backhand slope; no incurve; letters never extended; s. l. constantly varying in size; Caps. ungraceful; style coarse and ungraceful—Brutality, 106.

253. *p* STEM SHORT ABOVE, LONG BELOW—Muscularity.

p STEM SHORT ABOVE, LONG BELOW; normal steadiness; lower loop letters long; down-strokes shaded; strokes firm—Virility, 232.

254. *p* STEM LONG ABOVE, SHORT BELOW—Physical weakness.

255. *p* MADE WITH LOWER POINT SHARP AND UP-STROKE ON RIGHT OF STEM—Aggressiveness.

256. *p* MADE WITH LOWER POINT SHARP AND UP-STROKE ON RIGHT OF STEM; strokes firm; Caps. never low; finals never descending to right; letters never compressed—Combativeness.

p MADE WITH LOWER POINT SHARP AND UP-STROKE ON RIGHT OF STEM; *t* cross higher than top of stem and to the right; beginning strokes absent; dots much elongated; Caps. never low; letters never compressed—Quarrelsomeness, 264.

p MADE WITH LOWER POINT SHARP AND UP-STROKE ON RIGHT OF STEM; never sloping; letters never extended; *m* and *n* unlike *w* and *n;* no incurve—Cruelty, 29.

p Made with Lower Point Sharp and Up-Stroke on Right of Stem; finals ascending to right; lines straight; Caps. never low; letters never compressed; strokes firm; style fixed—Boldness, 176.

Down-Stroke of *p* Rounding up to Left rather than Pointed to Right; *m* and *n* like *w* and *u;* letters extended; Caps. not too high; style not eccentric—Amiability, 251.

257. *p* Made with Round Turn and Up-Stroke on Left of Stem—Peaceableness.

258. *t* Cross very Short—Observation.

259. *t* Cross very Long—Unobservant nature.

260. *t* Cross at Right of Stem—Impulsiveness.

t Cross at Right of Stem; dots much elongated—Irritability, 192.

t Cross at Right of Stem; letters hurriedly written, some only half formed; writing energetic—Haste, 197.

t Cross at Right of Stem; *t* cross higher than top of stem; *p* made with lower point sharp and up-stroke on right of stem; beginning strokes absent; dots much elongated; Caps. never low; letters never compressed—Quarrelsomeness, 264.

261. *t* Cross never at Left of Stem; Punc. carefully placed—Punctuality.

t Cross never at Left of Stem; strokes firm—Decision, 207.

t Cross neither at Right nor Left of Stem; Punc. carefully placed; every letter carefully made—Precision, 187.

t Cross neither at Right nor Left of Stem; strokes and loops of one line clearly separated from lines above and below; s. l. pointed at top; Punc. carefully placed; margins never wide; letters not widely spaced; s. l. neither very high nor very low; emphasized by s. l. being smaller at end than beginning of word—Business ability, 131.

t Cross not at Right of Stem; strokes firm; dots round—Self-control, 208.

t Cross never at Right of Stem; Punc. carefully placed; style fixed—Prudence, 188.

262. *t* Cross at Left of Stem—Procrastination.

t Cross at Left of Stem; strokes weak—Indecision, 213.

263. *t* Cross Higher than Top of Stem—Temper.

264. *t* Cross Higher than Top of Stem; *t* cross at right of stem; *p* made with lower point sharp and up-stroke at right of stem; beginning strokes absent; dots much elongated; Caps. never low; letters never compressed—Quarrelsomeness.

265. *t* Cross close down on S. L.—Mildness.

t Cross close down on S. L.; Caps. low; strokes not firm—Submissiveness, 144.

266. *w* Rounded; emphasized by "lasso" stroke—Poetic taste.

 *See* Secretiveness, 67.

 *See* Sensitiveness, 75.

 *See* Impatience, 74; Intuition, 133; or Acuteness, 56.

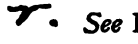
 *See* Dignity, 88.

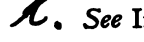
 *See* Determination, 111; Intuition, 133; or Selfishness, 166.

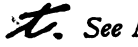
 *See* Clannishness, 95.

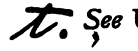
 *See* Generosity of affection, 96.

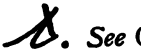
 *See* Fluency of thought, 228.

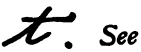
 *See* Imitation, 82.

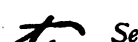
 *See* Ambition, 83.

 *See* Unambitious nature, 86.

 *See* Opinionativeness, 87.

 *See* Humor, 170.

 *See* Matter-of-fact nature, 172.

 *See* Acquiescence, 76.

 See Inquisitiveness, 62.

 *See* Poetic taste, 266.

 *See* Protectiveness, 181.

 *See* Physical weakness, 254.

 *See* Literary taste, 238.

XVII

AN ANALYSIS

EITHER one of two methods may be employed in making an analysis from a specimen of handwriting. The briefer way is to note the peculiarities of the specimen; find their meanings in the analytical tables; make a list of the characteristics, marking those which are strongly indicated with a plus sign and those feebly indicated with a minus sign; write out the delineation from this list, meanwhile keeping the specimen at hand for consultation. This method requires little time, and is generally sufficiently satisfactory.

A more accurate and complete delineation is obtained by commencing with the first analytical table and going through each one in turn, making a list and deductions therefrom as above suggested. If this method is employed, it will be necessary to consult only the signs *preceded* by a number, for the other signs will be found numbered in some other table.

In order to give the student a practical example of this latter method of analysis, the accompanying illustration is here analyzed. It is a portion of the first page, with signature from the last page, of a letter from the late Harold Frederic, the author of several popular novels and for some years a well-known London newspaper correspondent. The border surrounding the letter indicates the margins of the original.

1. Concentration.
4. Particularization. +
8. Unconscientiousness. —
15. Imagination.
16. Creative power,
23. Affection. —
33. Inconsistency.
35. Straightforwardness.
44. The blues. —
56. Acuteness. + —
63. Tune.
64. Music. —
67. Secretiveness. + —
73. Patience.
88. Dignity.
91. Tenacity.
92. Perseverance.
96. Generosity of Affection. —
101. Ardor.
102. Amativeness.
103. Alimentiveness.
109. Sensuousness —
111. Determination. —
118. Extravagance. + —
123. Broad-mindedness.
125. Impracticality. —
127. Love of luxury. —
130. Clearness of ideas. +
133. Intuition.
134. Deduction.
135. Judgment.
140. Constructiveness.
145. Self-respect.
147. Egotism.
151. Self-assertion.
154. Haughtiness. —
159. Artistic taste. +
162. Sense of form.

LONDON OFFICE.
NEW YORK TIMES.
203, STRAND. W.C.

Nov. 29th.

My dear old friend:

I scribble this in more haste than I ~~hate~~ want to be in when I write to those I like,

cover-pres of the Christmas number of Truth which I have mailed today. It is by W. S. Gilbert, and nothing could be funnier than most of it. I can fancy you chuckling over it and the very thought is pleasure. John, too, will enjoy it, I am sure.

Faithfully Yours,
Harold Frederic

163. Sensuousness of form.
166. Selfishness.
170. Humor.
173. Versatility. —
186. Carefulness.
196. Energy.
197. Haste.
198. Activity of mind.
203. Importance.
206. Firm will.
207. Decision.
208. Self-control. —
211. Independence.
215. Steadiness. —
226. Originality.
228. Fluency of thought.
229. Sense of rhythm. —
235. Inconstancy.
238. Literary taste.
240. Communicativeness.
241. Command of language.
252. Unadaptability.
253. Muscularity.
260. Impulsiveness. —
261. Punctuality.
263. Temper. —

The writing indicates a man of firm, determined will; decisive and energetic in action. Not always conscientious or consistent, but straightforward alike in acts good or bad. Usually frank, but could be secretive when he deemed it best. He was persevering and tenacious. His mind was active, and his opinions were formed partly intuitively and partly inductively. He was broad in his views, and, while not a habit, yet he could examine questions deeply when occasion demanded.

Two of his most pronounced characteristics were his artistic and literary tastes. To a strong

sense of form were united a love of the beautiful and a constructive ability. These traits in a man of his parts should have made him skillful with the brush or pencil and also given him a keen eye for symmetrical architecture.

His literary taste was equally strong. His creative power in imaginative writing was aided by originality, versatility, great clearness and fluency of ideas, and the faculty of seeing details. His power of concentration, combined with his perseverance and carefulness, ought to have made him a hard worker. He also enjoyed music.

A considerable sense of his own importance and position may have given him a rather haughty bearing, and he was probably independent and somewhat self-assertive. With friends he was sociable, possessing a sense of humor and a large and ready vocabulary. While usually cheerful, he had occasional periods of depression. He was punctual at engagements. Sometimes hasty and impulsive, he also possessed a deal of patience.

In his affections he was ardent, but somewhat inconstant. Probably muscular and of strong appetites, he enjoyed the pleasures of the table. Moderately fond of luxury, he would be extravagant, but only when his own comfort was concerned.

The student will observe how the similar and opposed characteristics have been grouped in this delineation. Combining related traits of character serves the double purpose of making the delineation accurate and preventing verbosity.

As to the reasons for the admission or exclusion of certain characteristics from the list, a word must be said.

23. Affection. The writing on this, the first page, is almost vertical, but as suggested elsewhere, the last page of a letter contains the most natural writing, and affection is indicated in the signature which was cut from the last page.

44. The blues. The descent of the final word is observable in the words *like*, *the*, *today*, *Yours*, and *Frederic*.

78. Seriousness. This is only placed in the analytical tables in contrast to Levity (79), and need not be considered unless the other characteristics tend to lightness.

88. Dignity. This is mostly observable in the *t's;* in the *h's*, in *when* and *which;* and in the *f* in *funnier*.

109. Sensuousness. While the cross-strokes are not as heavy as the down-strokes, yet the shading is evident when most of them are compared with

the strokes connecting *I scribble, I write,* and *of the.*

118. Extravagance. The words *scribble, haste,* and *mailed* illustrate the wide spacing of letters; and *press* and *Truth,* the narrow.

127. Love of luxury. The lines are not actually widely spaced, but are relatively so when the height of the small letters is considered.

140. Constructiveness. This trait is plainly indicated by the *tm* in *Christmas,* and by the connections between *Faithfully* and *Yours* and between *Harold* and *Frederic.*

147. Egotism. The height of the pronoun *I* in the third and eleventh lines and the *F* in *Frederic* indicate egotism. Compare their height with that of the other capitals.

170. Humor. A magnifying-glass disclosed this trait at the end of *haste, in, like, letter, the, Truth, than,* and *Frederic.*

173. Versatility. The concave final is faintly indicated after *in* (line 4), *can* (line 11), and *the* (line 12).

240. Communicativeness. The *d* in *dear* is the only definite sign of this trait, but some of the other *d's* show a tendency in the same direction.

The student should label the list of characteristics from which an analysis is written with the

name of the writer, date of the specimen (if known), date of the analysis, and then file away for future reference. He will find these lists interesting, and perhaps valuable in the event of a dispute as to the accuracy of a delineation.

XVIII

DISGUISED WRITING, FORGERY, AND WRITING OF THE INSANE

GRAPHOLOGY is defined by Webster as "The art of judging of a person's character, disposition, and aptitude from his handwriting." The use of the term to designate the vocation of the professional handwriting expert is therefore a misnomer. Yet it is occasionally so used. Except in cases where the expert goes out of his sphere and deduces traits of character from handwriting (as is sometimes done on the witness-stand), he cannot call himself a graphologist. To be sure, graphology often proves a valuable aid to the handwriting expert, but his work pure and simple does not include the deduction of character. His duty, on the honest discharge of which life and death often hang, is to detect forgeries and to find the authors of anonymous writings.

If the foregoing be true, then conversely it is outside the province of a work on graphology to

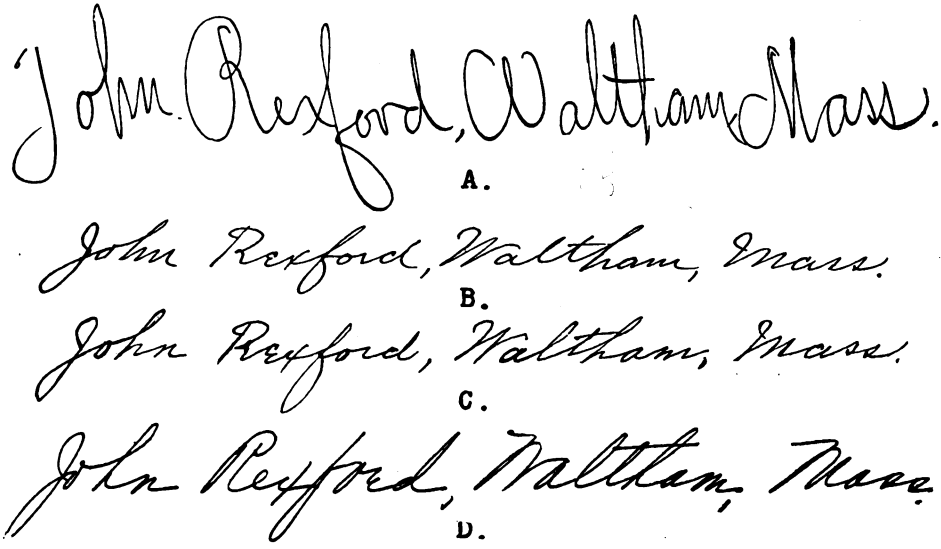
treat of disguised hands; yet as the subjects are so nearly akin and as disguised hands often, nay, usually, reveal the worst traits of a writer's character, it is expedient that some attention be paid to them.

Anonymous letters contain the commonest examples of feigned writing, and being generally written by inexperienced persons, their authorship is the most easily detected. Dissemblers in this line usually alter three features of their natural hand, and then consider themselves secure. They change the size, the slope, and the shape of the letters. These alterations certainly do produce hands which in appearance have no resemblance to the natural ones. The manner of shading the writing is also sometimes varied. From this it is evident that in comparing disguised writing with the normal hand of the suspected person the alliterative quaternion of size, slope, shape, and shading should be the last to be considered, while the apparently insignificant matters of punctuation, finals, connections, spacing, and lines should be the first.

By way of illustration the two specimens A and B will be compared, the first being a disguised hand and the second the natural one.

Pictorially there is little resemblance. The letters of A are double the size of B, there is a contrast of fifty degrees in slope, and the shape of all the capitals and of the *e's*, *x's*, and *r's* is different. Those are the only changes, yet it is apparent that a page written like A would present a very different appearance from a page written like B. At first blush most people would declare the two specimens were written by different persons.

On the other hand, considering the minor features, how very evident is the connection! In the matter of punctuation, not only the number and shape, but also the position of the points is identical, and the length and position of the *t* bar is the same in each specimen. Three of the four finals are alike, and the habit of uniting letters has persisted in specimen A, the only difference being in the breaks between the *J* and *o* and the *x* and *f*. Both of those breaks are evidently due to the change in form of the letter preceding the break. One of the most salient resemblances is discovered in comparing the spacing in the word *John*. The *o* and *h* are well spaced, while the *h* and *n* are so contiguous that in both specimens the word might be *Jolm*. The tendency to break the base line of *Walt-ham* (specimen B) into two



ascending parts is reflected in the word *Rex-ford* in specimen A. The letter *f* in each line has a small upper loop and a large lower one, and the stem of the *h* in *Waltham* drops down quite below the *t* in both specimens. A handwriting expert would show further points of resemblance, but a sufficient number have been given to illustrate the method.

The student may think it an easy matter to write a hand in which every feature is disguised. Theoretically he might do so, but if he will write a line and then rewrite it in a disguised hand he will appreciate the difficulty. To keep size, slope, lines, shape, shading, spacing, connections, finals, and punctuation all in mind when writing a disguised hand is about as easy as it would be for a novice in jugglery to keep nine knives in the air. By repeatedly writing a single line, all the above named features might be changed, but the futility of trying to disguise a whole page is, the author believes, quite evident.

Another rule that sometimes aids in detecting the authorship of disguised writing is this: when some eccentricity peculiar only to the writing of the suspected person appears in the disguised writing, that fact alone is almost absolute proof of authorship. This rule is not always of service,

because the idiosyncrasy is generally known to the writer, and he assiduously avoids it in the disguised hand.

What may be called disguised hands are not always written with the intention of concealing authorship. The author has seen a fine Spencerian script written by a writing teacher who wrote quite indifferently in his private memoranda. Nor is handwriting free from fads. People sometimes alter their natural writing in order to produce what they consider a distinguished or original style. (See illustration 5 B.) The large, angular hand—considered fashionable a few years ago— is still occasionally met with. The author has a letter written in this inflated style with a postscript in the writer's natural hand. But whenever or wherever found, disguised writing, like assumed manners, usually discloses the more undesirable traits of character. When a signature differs from the body of a writing the best traits will be found in the latter and the less attractive ones in the signature. The safer way, though, to treat unnatural writing is not to attempt to delineate character therefrom. A photographer cannot produce a true likeness from a distorted face.

If it is difficult for a person to conceal the individual peculiarities of his own writing, how much more formidable is the task when in addition he has to reproduce those of another! How often this is attempted and with what success, the court records of forgery cases can attest. The apparently easy method of obtaining money or other value simply by imitating another's handwriting has brought people more worry than wealth.

The wisdom of nature in weaning men from copy-book models is evidenced in the protection afforded by individual styles of writing. Two persons often bear a striking resemblance to one another, but no person is an exact counterpart of another, and the same is true in handwriting. Even more is true; no person ever writes his name twice alike. That is, if one signature is written on transparent paper and superimposed on any other, they will not exactly coincide in every stroke and dot. The chances of a man writing a signature of ordinary length twice alike have been figured out to be something over one in a billion. This fact is often of great value, for if it is discovered that a disputed signature is an exact reduplication of a genuine one, it brands the questionable one as a tracery and a forgery.

When the handwriting expert is unable to find a signature or other writing from which a disputed specimen might have been traced, he has resource to four tests by which he determines the genuineness of the writing in question. First, as to the facility with which it was written, for generally it is difficult to produce a clever forgery while writing rapidly. Second, as to the points of resemblance to or divergence from the genuine writing. This tests the forger's ability to suppress his own peculiarities and reproduce those of the genuine writing. Third, as to the retouching of letters done in order to increase similitude. This is quite a common practice in forgery; but under the microscope the extra lines and shaded spots are easily detected. Fourth, as to the exaggeration in the suspected writing of the odd or prominent features in the original. This, too, is a common mistake of forgers. All these imperfections are present in specimen C, which, though quite unskilful, will serve as a means of illustration. The fourth line (D) is the natural hand of the writer of C.

In the first place, the strokes of specimen C (or exhibit C, as it would be termed in court) lack the smoothness of specimen B, particularly in the *Rex*

and *W*. The letters were drawn rather than written. Secondly, the spacing between the letters *h* and *n* in *John* would alone place A and B in one group and C and D in another. The separation of the up-strokes from the down-strokes in the *h*, *W*, *h*, and *M* of specimen B is quite in contrast with their adhesion in specimens C and D. The finals of *John* and *Waltham* in C agree with those in D rather than B. Thirdly, *J*, *R*, *M*, the first *h*, and the first *a* have been retouched, besides some less conspicuous letters. Fourthly, the commas, the lower loop of the *f*, and the final of *Mass.* have been exaggerated in the forged hand. More instances might be cited to show that specimen C was penned by the writer of D rather than B; but many men have been convicted of forgery on less evidence than has been here presented. The student may find it of interest to pick out the points of resemblance—and there are many—between the lines C and D as was done in the first part of this chapter with lines A and B.

If the student pursues the study of graphology for any length of time, he will some day come across a specimen of handwriting that will probably baffle him. It is impossible to predict what

its form will be. It may be normal in all respects save one, and in that one it may be more than eccentric. When the student finds such a sample he may set the writer down as being of unsound mind.

Alienists divide madness into two classes, acute and chronic; these classes may be subdivided and the resultant divisions still further divided, until the various ramifications and their relations one to another form a very complex and intricate study. If insanity resulted from only one cause and it was merely a matter of tracing one case, typical of all others, from its incipiency through its development to its final stages, the corresponding graphological signs might be given; but insanity is so diverse in its forms and manifestations that to enumerate them all with their attendant graphological signs is outside the purpose and perhaps the ability of the author.

The most that can be said is, that the writing of a lunatic, if exaggerated in any particular, will be exaggerated in the direction of the sign controlled by the trait of character affected in the patient. For instance, the sign of confusion of ideas is interference of the strokes and loops of one line with those of the line above or below; it

is therefore to be expected that mental incoherence would be indicated not only in the interference of loops, but the lines themselves would be strangely mixed. Hence, if the undisguised writing of a person contains one graphological sign that is exaggerated beyond all bounds of reason, the probability is that the person is insane, and in the direction indicated by the exaggeration. The accompanying specimen (E) is a common type of the chirography produced by an unbalanced mind.

It is possible for people afflicted with monomania, or paranoia as it is now more generally called, to write perfectly sane letters on subjects not connected with their delusions, so the student must not expect always to find the subject-matter peculiar in the epistles of this most unfortunate class.[1]

[1] For further study of this subject the student is referred to *Mad Humanity*, by Dr. L. Forbes Winslow, which contains a chapter with nearly fifty illustrations on "Handwriting of the Insane."

GENERAL INDEX

INDEX OF ANALYTICAL TABLES

(Numbers preceded by "S" refer to characteristics which are almost, if not quite, synonymous.)

A Selection from the Catalogue of

G. P. PUTNAM'S SONS

Complete Catalogues sent on application

The Psychology of Handwriting

By

William Leslie French

The author of "The Psychology of Handwriting" has for many years been a contributor to various periodicals, in which he has shown what uncanny revelations of character can be seen in handwriting. In this book he has put together the work of many years and, in an easy, readable manner, simplifies the whole study of handwriting and character so that the beginner in the science may get from it a workable knowledge. For purposes of comparison and study he divides the subject into various classes, dramatic, artistic, executive, etc., and illustrates each point fully with facsimiles of handwriting.

"The Psychology of Handwriting" is an invaluable book to all those who are interested in this developing science.

G. P. Putnam's Sons

New York **London**