

A MANUAL OF GRAPHOLOGY

BY

ARTHUR STOREY



NEW YORK
MOFFAT, YARD & CO.

1923

124

BF891
.57

Printed in Great Britain.

323584
24



CONTENTS

	PAGE
PREFACE	7
INTRODUCTION	9
1. THE PSYCHOLOGY OF HANDWRITING	13
2. THE PHYSIOLOGY OF HANDWRITING	15
3. THE PHYSIOLOGICAL CONNECTION BETWEEN HAND AND BRAIN	17
4. HOW THE HEART'S ACTION AFFECTS THE HAND- WRITING	20
5. HOW THE NUMEROUS MUSCLES OF THE BODY ARE BROUGHT INTO PLAY IN THE ACT OF WRITING	24
6. HOW THE NUTRITION OF THE BODY AFFECTS THE HANDWRITING	26
7. A FEW OBSERVATIONS IN REGARD TO PEN, INK, NOTEPAPER, PHYSIOGNOMY, AND STYLE	30
8. A PRELIMINARY FORMAL EXAMINATION	32
9. CAPITALS AND " <i>t</i> " BARS	38
10. THE RECOGNITION OF ACTIVITY IN HANDWRITING	41
11. GRAPHOLOGY AS DETECTIVE WORK	43
12. IMAGINATION IN HANDWRITING	46
13. TENDENCIES	49
14. HEALTH	56

A Manual of Graphology

	PAGE
15. AUTOGRAPHS	58
16. HANDWRITING AS AN ART	76
17. DIAGRAMS	79
18. WHY WE WRITE FROM LEFT TO RIGHT, AND THE USE OF THE RIGHT HAND	83
19. SCHEME FOR THE SYSTEMATIC OBSERVATION OF TRAITS IN HANDWRITING	86

PREFACE

THE aim of this book is entirely practical : it is to enable you to read character from handwriting.

The following pages are the result of an endeavour to give a sound psychological and physiological basis for our observations ; to get at the core of the science of character-reading from handwriting.

Although devoting most of my time to the psychological side, I have realised that anatomy, physiology, and pathology play a large part ; consequently, I have devoted sufficient attention to them to enable me to avoid pitfalls in character-reading, as certain slight defects in the working mechanism of the hand, especially those defects produced by rheumatism and heart disease, may account for the existence of certain signs which may be wrongly interpreted. I have also introduced a formal method of observation for the sake of accuracy.

The meanings attached to the signs may be accepted as generally reliable ; the majority of them are the result of years of observation by the best graphologists.

However, the meanings attributed to them are not absolute, but relative. Each person's own observation and experience may lead him to accept, reject, modify, or give newer and fuller interpretations to a number of them.

INTRODUCTION

WHAT do we mean when we hand a specimen of handwriting to a graphologist and ask him to tell the character of the writer ?

Do we not mean that we want to know certain characteristic habits of thought and action from which we infer the nature of the person, with the further knowledge sometimes (especially if we have to interview the writer) of how he acts or would be likely to act under ordinary or even abnormal circumstances ? It is a big order. But the graphologist sees in the handwriting an immovable and permanent record of the gestures which reveal the settled disposition of the writer to think and feel and act in certain ways, as well as many other things.

Let us suppose that the writing is large, and through the examination of other signs he sees that it indicates one who is fond of generalising. The graphologist tells us that the writer is a man who cannot be bothered with details—when talking to him we must come to the point at once ; that he has a choleric disposition, and like all aggressive men he seeks strife and loves it. (Bludgeon-like strokes in the writing.)

If, on the other hand, the writing is small, he may tell us that this man loves details ; that he notices little

A Manual of Graphology

things ; that you must satisfy his mind on every little point ; that he has a quiet disposition. (Calm handwriting.)

If we wish to study character from handwriting there are certain things which we should remember, such as :—

(1) The effect of mental conditions on bodily conditions, and the effect of bodily conditions on mental conditions. Some people are controlled by their minds, as indicated by the smoothness, evenness, and refinement of their pen strokes ; others are controlled by their bodily appetites, as indicated by the thickness and coarseness of the strokes.

(2) The existence of contrasts in human nature ; for example, avarice and tenderness, indicating that the person might sympathise and help another in every way except with money.

(3) There are traits which are nearly always present together or absent together, one of which may be detected while the other is hidden, so that when we see one we might almost infer the other. For example, if we see vivid and quick feelings we may conclude that the attention tends towards diffusiveness and consequently a lack of concentration ; whereas with sluggish or slow or quiet feelings the *tendency* is for the attention to be more exclusive and consequently more concentrated.

(4) Acquired habits as opposed to natural habits. The beginning of a letter often tends to show the acquired habits, whereas the latter part shows the natural habits or disposition. For example, the beginning of a letter being harsh and rigid and the latter part softening off into gentle curves would indicate something unpleasant

A Manual of Graphology

in the recent or past experience, or that the nature has been constrained to assume this form through its in-harmonious environment.

Before looking for traits of character in a specimen of handwriting, or after having analysed it, we might have to consider whether it was written under normal circumstances, as anxiety, excitement, or illness would for the moment greatly affect it, and would only reveal the character while in any of those states. We might also have to consider the writing materials, pen, ink, and paper ; if they are defective in any way, or if there were any mechanical difficulties to be overcome by the writer.

In many cases we do not desire, nor have we time, to make a detailed study of the handwriting ; if we get a few general characteristics, we find them enough for practical purposes.

Our own temperaments and dispositions will probably decide for us whether we shall be content with a few salient characteristics, or whether we prefer to go into details.

There are different ways by which we may study the handwriting. For example, if we know the writer's character by personal experience or from some other source, such as phrenology, palmistry, etc., we can compare the characteristics of the handwriting of this person with the same characteristics in the handwriting of a stranger, and deduce similar traits of character in the stranger. Let us suppose that we know the handwriting of some friend who is nervous, impressionable, artistic, etc. : we shall not be far astray if we infer some of these qualities from similar handwritings ; or we may think of

A Manual of Graphology

a single trait of character first, and then search for the signs that indicate it. If we take amiability, we should look for underhanded curves, openness of letters, rounded formations, and the letters diminishing in size towards the endings of words, as well as for other indications.

A MANUAL OF GRAPHOLOGY

CHAPTER I

THE PSYCHOLOGY OF HANDWRITING

WHEN we first learned to write, we concentrated our attention on the writing itself, and tried to make it conform to a copy. This active form of attention was exercised by our conscious minds. As the result of the repeated exercise of our active attention to the practice of writing, writing habits were formed and the writing could be done with a minimum of active attention, as the latter was, to a great extent, replaced by the passive attention of the subconscious mind. Our active attention was then directed to the expression of thought in writing; and as thought was subconsciously accompanied by, urged by, or else gave rise to feeling, this feeling tended to find an outlet in movement or gesture which caused the letters and words to take shape and occupy positions on the paper in accordance with our feelings. In other words, the feelings expressed themselves in our writing, as the writing was not written for itself alone but as a means to register the thoughts which we wished to express.

As a rule, our active attention is to a certain extent diffused over our writing, expression, and the thoughts to

A Manual of Graphology

be expressed. One part of the attention being directed more strongly to the thoughts, the writing receives a very small margin of conscious attention. Of course, the direction of the active attention sometimes varies so that it is more strongly concentrated on some one of these thoughts at one time, leaving a mere margin of attention for the others.

Since it is in the subconscious mind that our feelings reside, the more the active attention is engaged with the expression of thought, the more will the writing reveal the feelings ; and the more the active attention is engaged with the penmanship, the less will the writing reveal the feelings.

Our feelings, being innate, are true to our natures, although the words (artificial, arbitrary symbols) which we use may or may not be true to our feelings.

If we observe the characteristic movements of the hand while a person is under the influence of certain feelings, we shall be able to observe a close analogy to those movements in the strokes of the handwriting : *i.e.* the ascending movements of hope, the descending movements of sadness, etc. There are also refined feelings which give rise to refined movements, and strokes which indicate intellectual qualities by their very simplicity, simplification, or abbreviation ; and when we see strong and decisive strokes we can infer strong and decisive feelings or strength of will power.

CHAPTER II

THE PHYSIOLOGY OF HANDWRITING

THE nerves connected with every organ and tissue of the body are united in the lower brain, and are from thence connected with the cortex or outer surface of the brain.

The lower brain is the seat of the subconscious mind, and the cortex is the seat of the conscious mind.

The cerebro-spinal system of nerves is under the control of the conscious mind, and it conveys the current resulting from voluntary thought to the muscles of the hand, fingers, and thumb in the act of writing.

The autonomic system of nerves is connected with the cerebro-spinal system, and is under the control of the subconscious mind ; and the latter, although indirectly under the control of the conscious mind, is constantly acting independently of it (it is held that the subconscious mind is a link between mental processes on the one hand and spiritual processes on the other) ; and the subconscious mind not only controls the vital actions of the body, *i.e.* the automatic activities of the heart, respiration, etc., but sends the current resulting from the feeling which accompanies thought, instinct, and habit through the nerves to the muscles of the hand, fingers, and

A Manual of Graphology

thumb, as well as through the nerves going to other parts of the body. But it is the recorded movements in writing which we can study at our leisure, subtle movements which would be too swift and delicate to perceive directly.

CHAPTER III

THE PHYSIOLOGICAL CONNECTION BETWEEN HAND AND BRAIN

THE two following quotations are taken from Professor Culverwell's book on *The Montessori Principles and Practice* :—" It is indeed beyond all doubt that in early infancy any marked deficiency in manual dexterity implies a deficiency in mental power ; and further, that in such cases the brain must be educated through the hand before it can be educated through the ordinary mental channels." "*An idiot can be trained to think consecutively by training his hands.*"

We see from the above quotations the influence of controlled muscular movement upon the brain and mind.

The writing centre is so closely connected with the speech centre that " as a general rule derangement of writing runs nearly parallel to motor derangement of speech."

Clear writing may mean clear articulation, and it is a matter of common observation that there is an intimate connection between clear articulation and clear thought. The cultivation of good handwriting makes for the control and organisation of nervous impulses, and has a salutary effect upon the mind. It means a cultivated eye (as the

A Manual of Graphology

eye is also trained) as well as a cultivated hand, habits of accuracy, observation, neatness, and method.

Good handwriting is not a reliable criterion of intelligence, but is an indication of the cultivation of automatic order in the mind, no matter how small or how great the intelligence.

Bad handwriting may indicate carelessness, inaccuracy, lack of observation, of neatness, and of method, emotional disturbance, impatience, insanity, or nervous strain or disturbance brought about by anxiety, according to the other signs in the handwriting. The intelligence may be of a high order, yet it would be better for the individual if he controlled his feelings, and kept his muscles more in a state of repose.

Men of intellect sometimes work under great nervous tension. They see ahead and *feel* the spirit of that which they are writing, and thoughts flow too quickly for the pen. The result is inco-ordination and chaos in the writing. Victor Hugo's manuscript has been described as "a battlefield on paper, in which the killed words were well stamped out, and the new recruits pushed forward in anything but good order." It was also compared to "a sheet of music in which the numerous blots took the place of crotchets and quavers."

A spontaneous, harmonious handwriting, the result of easy, harmonious muscular movement, indicates a restful, healthy, balanced state of mind; whereas jerky and stiff-looking handwriting indicates a great expenditure of energy as the result of nervous tension, and this again is the result of an emotional state.

A writer's health may break down under the emotional

A Manual of Graphology

strain of creative literary work. This emotional strain is one of the commonest causes of neurasthenia—a condition in which the person is easily exhausted or fatigued.

Dr Paul Hartenberg, in his book on *The Treatment of Neurasthenia*, says that this rapid exhaustion betrays itself also in the handwriting of many neurasthenics. Whilst the beginning of the written line may be horizontal or even sloping slightly upwards, the latter part inclines downwards more and more as the words approach the edge of the page.

CHAPTER IV

HOW THE HEART'S ACTION AFFECTS THE HANDWRITING

Two sets of nerves connected with the heart have their origin in the base of the brain. One set—the inhibitory (cranial nerves)—when energy is discharged through them, tend to slacken, and the other—the accelerators (sympathetic nerves)—to increase its action. The impulses descending through these two sets of nerves exert a regulatory function upon the rhythm, so that the heart's action is balanced between two opposing streams of nervous impulses.

Each action of the heart—expansion or contraction—causes a *wave of motion* to travel along the largest blood-vessels (arteries) with gradually diminishing force to the smallest blood-vessels (capillaries), since the impulse is spent in the elastic recoil of the walls of the large blood-vessels. When the arteries are dilated and rigid, as in old age or disease, there is no elastic recoil until the impulse reaches the capillaries in the fingers and a “pulse” is produced there. Every beat of the “pulse” then produces a slight shake of the hand and fingers, and leaves a record in the strokes of the handwriting.

In every person, whether young or old, healthy or

A Manual of Graphology

unhealthy, mental and bodily states are continually affecting the heart's action, either through the accelerating nerves or inhibitory nerves, or both together. When the accelerating nerves are stimulated, the *waves of motion* are reinforced, and a diffusive action takes place in the muscles of the body at the same time, owing to the distributed connections of the sympathetic system of nerves (the accelerating nerves belong to the sympathetic system); the forearm and the hand holding the pen are therefore caused to shake. When the inhibitory nerves are stimulated there is slower action of the heart and steadier movement of the hand, since the heart muscles get longer periods for rest and invigoration, no diffusive action taking place in the other muscles of the body, because the inhibitory nerves, having few of the distributed connections characteristic of the sympathetic nerves, act distinctively on the heart itself.

Emotional excitement acts upon the accelerators, and, owing to the dominance of the sympathetic nerves with which they are connected, these are capable of readily overwhelming the conditions established by the nerves of the cranial system. If a writer, having seventy-five pulse beats in the minute at the time of writing, writes his name in four seconds, his pulse will have beaten five times in the writing of it. So that, if the arteries are dilated and rigid, we should look out for distinct records of the heart-beat in the writing (unless the writer holds the pen firmly in order to overcome the shaking of his hand). Fractured letters, notched strokes, noticed especially at the top of looped letters, would indicate defective respiration, which accompanies certain kinds of heart trouble. Dots placed

A Manual of Graphology

here and there would indicate difficulty in breathing ; and strokes bent in, or notched half way up the stroke, are a sign of heart disease. Sometimes anxiety, or a temporary indisposition, might produce some of these effects in a healthy person's handwriting.

Grains Potassii Solutum

Iodine 1 gramme

Potass. of Potassium 2 grammes.

Distilled Water 300 c. c.

Aquiline Gentiana Violet Stain

Aquiline water 100 c c

Cine Alcohol Sol. Gentiana Violet 11. c c

Absolute Alcohol 10. c c.

An example of the effect of the heart's action in a case of rigid arteries (arteriosclerosis). Observe the "I" in Iodine and the fractured stroke at the junction of "A" and "l" in Alcohol, as well as the general shakiness.

Bear doctor-I am
not a good hand
at this work

The above specimen was written by a man who was troubled with a weak heart, tuberculosis, and bronchitis.

A Manual of Graphology

This man was troubled with heart disease and tuberculosis. Examine the strokes of the individual letters,

dear Doctor I want to no could
you get me the Insurance as I
have be out of work for a long
time as I very bad but now I am
keeping a lot better since I came

and you will perceive inequalities of pressure and shakiness. The writer tried to write this carefully.

Perhaps you could let me know more
than on an approval & I will return them
I do not require

Another example of how the writing is affected by heart disease.

CHAPTER V

HOW THE NUMEROUS MUSCLES OF THE BODY ARE BROUGHT INTO PLAY IN THE ACT OF WRITING

THE pen is kept steady by the tension of the muscles of the hand, wrist, forearm, upper arm, shoulder, and thorax.

The right-handed and left-handed movements (*i.e.* in the direction of the hands of a clock and the reverse direction), as well as movements towards and movements away from the body, required to form the letters are performed by the muscles of the hand and forearm, as well as those of the wrist. The hand is moved from left of page to right by the extensor muscle of the upper arm chiefly, and from right to left by chest muscles.

The muscles of the whole body are kept firm, in order to give the requisite steadiness to the arm and hand.

The muscles of the neck, shoulders, and left arm and hand are kept moving along with the other parts of the body, and are constantly adapting themselves to the necessary changes of position, or *move in sympathy with the nature of the thoughts*.

The softness of the muscles and laxness of the joints in children and women, and those not accustomed to hard

A Manual of Graphology

manual labour, will produce a corresponding lack of firmness and steadiness in their handwriting.

The seasons of the year, or anything which raises or lowers the temperature of the body, will affect the muscles of the hand. Cold causes contraction of muscle and drives the blood inwards, causing deficient circulation and want of power in the grip of the pen, but increased activity ; whereas heat has the opposite effect.

(The muscles are in a state of excessively minute tremor at the rate of about ten to twelve vibrations a second. These vibrations do not affect the handwriting so long as the nerves are healthy ; but in certain diseased conditions—*i.e.* paralysis agitans—the muscles vibrate at the rate of three to seven vibrations a second, and this is exaggerated by voluntary movement, so that it is recorded in the up and down strokes of the handwriting.)

The sensitive eye muscles are indirectly brought into play. The state of the writer's eyesight and his power of perceiving the letters which he writes, as well as the resulting bodily position, will affect the muscles of the hand, and consequently the strokes of the handwriting.

CHAPTER VI

HOW THE NUTRITION OF THE BODY AFFECTS THE HANDWRITING

THE heart pumps the blood through the arteries at each beat. These arteries are united at the ends to the commencement of the veins, where the interchanges between cell and blood take place. The foodstuffs pass to the cells of the tissue, and diffusible substances are withdrawn from the tissues by the blood.

“The blood supply affects all parts of the system, for the most minute and remote cell has no other source of nourishment, and therefore of life, than the blood.”

Lack of proper nourishment impoverishes the blood, which therefore does not nourish the nerve centres and muscles, *so that the writing lacks buoyancy.*

Poisons or drugs entering the circulation have a selective action upon certain nerve centres and muscles, and will also produce noticeable accompanying peculiar variations of character, and will consequently affect the muscles of the hand while writing. This is specially noticeable in the case of alcohol. “The effects of alcohol upon the blood cause its nutritive qualities to be impaired and its oxygenation and circulation retarded.”

A Manual of Graphology

Effete and stagnant matter is not eliminated. The brain is injured. *Tremor and lack of co-ordination are observed in the strokes of the handwriting of the alcoholic.*

The more rapidly oxygen is carried to the tissues, and the greater the increase in the flow of blood, the greater will be the activity of both brain and body. The blood, containing impurities withdrawn from the tissues, is collected by the veins and returned to the heart. The latter pumps the impure blood into the lungs, where it becomes oxygenated, and the poisons are thrown off in the breath ; thus purified by the inhaled air, it enters the heart, and is pumped out to undergo the same cycle of changes over again in a continuous manner.

Therefore improper breathing, or the breathing in of impure air, prevents the blood from becoming oxygenated and thus purified ; and the result is that the impurities are carried round in the circulation again, the tissues become poisoned and the nerves become diseased. The brain will be sluggish in action, there will be a want of active attention, and the muscles will lack tone. *The writing will be laboured-looking and descending.*

*I have been attending
on the 21st Inst. She
was then in the last*

Poisons circulating in the system, diseased nerves.

A Manual of Graphology

THE NUMEROUS BONES AND JOINTS OF THE HAND BROUGHT INTO PLAY IN THE ACT OF WRITING, AND THE EFFECT OF FRICTION AT THE JOINTED SURFACES.

The complicated movements of the hand and fingers bring into play the numerous bones and joints.

The jointed surfaces of the bones are covered by white cartilage ; they are also kept lubricated by fluid secreted there, consequently friction at the joints is reduced to a minimum.

When the joints are affected—*e.g.* concretions around them, erosion, malposition, cartilage dry or worn away, and no self-lubrication—they grate against each other, are stiff, and in some cases immovable. These conditions are often accompanied by wasting of some muscles and increased tonicity of others, as in certain kinds of rheumatic trouble.

The loss of power in the grip of the pen, the short, limited movements, and the lack of flexibility and co-ordination are shown in the handwriting.

here laid up in one
way or another since
the very cold weather

long ago. That
in need of it.
also the India

Examples of the effect of rheumatism upon the handwriting.



X-ray photograph of the hand.

CHAPTER VII

A FEW OBSERVATIONS IN REGARD TO PEN, INK, NOTEPAPER, PHYSIOGNOMY. AND STYLE

(1) THE kind of pen which a person uses is to a certain extent indicative of his character. Preference for a fine-pointed steel pen would be characteristic of a person who has different qualities from the one who prefers a broad-pointed " J " or quill pen.

FINE-POINTED STEEL PEN = Activity, sharpness, vivacity, affection, kindness, quick temper, sensitiveness.

BROAD-POINTED " J " OR " QUILL " PEN = Steadiness, self-will, fond of pleasure, love of ease.

(2) In regard to ink, most of us use the ordinary blue-black ; but if a person has a preference for red ink, it would suggest the type of person who would be loud in other things and would probably be of a Martian or choleric temperament.

(3) NOTEPAPER—POOR PAPER = Poverty or economy.

GOOD ,, = Wealth or luxuriousness.

SCENTED ,, = Caprice, love of luxury, affectation, etc.

(4) Every handwriting has a physiognomy of its own,

A Manual of Graphology

which gives you a feeling which is difficult to put into words. You cannot rob it of its mystery, just as the botanist cannot rob a flower of its mystery. But the interpretation of the graphological signs will help you to understand it better, as the interpretation tends to modify or confirm this first impression.

(5) A graceful, delicate style of writing would indicate a fine organic quality of the physical constitution ; whereas a coarse style would indicate a coarser build.

Very often the words used in describing the style of a handwriting will describe the corresponding outstanding traits in the character, or a close analogy, viz. : methodical, artistic, slovenly, simple, plain, elegant, harmonious, etc.

Variety of style of letters—*i.e.* capital letters, different shapes, making looped letters at one time and at another substituting straight lines for them—indicates versatility.

CHAPTER VIII

A PRELIMINARY FORMAL EXAMINATION

TAKE any specimen of handwriting and go through the following process, using your own judgment as well as you can in selecting the proper meanings for the signs.

(1) First of all, see how the writing is placed upon the paper—is it high up or low down ?

HIGH UP = Economy, vulgarity.

LOW DOWN = Extravagance.

(2) Are there any margins at the sides, or is the whole notepaper covered with writing ?

REGULAR MARGINS = Taste.

IRREGULAR MARGINS = Want of taste, untidy habits.

NO MARGIN ON LEFT = Economy, want of taste, vulgarity, avarice.

EVEN MARGIN ON LEFT = Æsthetic taste, orderliness, love of harmony and proportion, conscientiousness.

EVEN MARGIN ON RIGHT = Artistic feeling, patience, delicate taste.

WRITING PLACED ON THE PAPER SO THAT THE MARGINS ARE BALANCED = Prescience, judgment.

(3) Examine the direction of the lines of writing ; do

A Manual of Graphology

they go in a serpentine manner across the paper like ranges of hills ?

SERPENTINE = Mental flexibility, inconsistency, finesse, untruth, agitation, impressionability, hesitation, diplomacy, mental effort, tact, diseases of the eye.

(4) Do the lines ascend or descend, or are they horizontal ?

ASCENDING WRITING = Ardour, ambition, hope, good-humour, mirth-loving, courage, energy, prosperity, cheerfulness.

DESCENDING WRITING = Sadness, want of ardour, discontent, despondency, want of enthusiasm, unhappiness, melancholia, ill-health, fatigue, debility, timidity, want of self-confidence, uneasiness, discouragement, indolence, weakness, depression of spirits.

ASCENDS AT THE BEGINNING OF A LINE AND DESCENDS TOWARDS THE END = Embarrassment.

HORIZONTAL WRITING = Moderation, medium enthusiasm, calmness, normal condition of mind and body, health, determination, straight-forwardness.

(5) Examine the size of the writing. Is it large, small, or medium ?

LARGE WRITING = High aspirations, much pride, generosity, greatness of soul, magnanimity, presbyopia, pride, imagination, simplicity of nature, frankness, large-heartedness, boldness, self-assertion, self-esteem, fondness for generalising.

A Manual of Graphology

SMALL WRITING = Love of detail, reserve, pettiness, acuteness, minutiose faculty, cheerfulness, spirituality, economy, short-sightedness, opinionativeness, mental subtlety, power of assimilating knowledge, logic, bigotry.

MEDIUM SIZE OF WRITING = Balanced characteristics.

SIZE OF WRITING VARYING AT DIFFERENT TIMES AND ALSO DEPENDENT UPON THE SIZE OF PAPER = Adaptability, mental flexibility, imitative faculty.

(6) Observe the shape of the letters : are they angular, round, or square ?

ANGULAR = Obstinacy, firmness, hardness, selfishness, positiveness, precision, perseverance, activity, penetration, acuteness, restlessness, irritability.

ROUND = Gentleness, gracefulness, weak will, imagination, æsthetic sense, complacence, calmness, good-nature.

SQUARE = Truthfulness, talent, eccentricity.

(7) Do the letters slant forward or backward, or do they slant every way—at one time forward, at another time backward ; or are the letters vertical ?

LETTERS SLANTING FORWARD = Passion, impressionability, irritability, morbidness, desire of approval, affection, sensibility, feeling, hypersensitiveness, tenderness, keenness of interest, devotion, emotionality.

LETTERS SLANTING BACKWARD = Distrust, exaltation, restrained sensibility, dissimulation, reserve,

A Manual of Graphology

suspicion, originality, brusqueness, gaucherie, diffidence, apathy.

LETTERS SLANTING EVERY WAY = Impressionability, agitation, variability of mood, caprice, mobility of feeling, indecision, unsettled state of mind, disordered nerves, exhaustion, fear, alcoholic excitement.

LETTERS VERTICAL = Reason, energy, coldness, selfishness, self-complacency, sarcasm, determination, obstinacy, absence of quick spontaneous sympathy.

(8) How are the lines spaced out?—*i.e.* the vertical distances, or the distance a line of writing is below the previous line.

LINES SPACED OUT = Prodigality, extravagance, generosity, fondness for display, lucidity of thought, friendliness, kindness, love of ease, improvidence.

LINES EVENLY SPACED = Clearness of ideas, harmony, love of order, neatness.

LINES CLOSE TOGETHER = Economy, reserve, selfishness, reticence, caution, avarice, lack of distinction.

(9) Observe the thickness of the strokes : are they fine, thick, or of medium thickness ?

FINE = Delicacy, æsthetic tastes, refinement, sensibility, spirituality, weakness.

THICK = Sensuousness, materialism, physical strength, courage, strength of will, dignity, love

A Manual of Graphology

of life and outdoor pursuits ; or they may indicate coarseness, gluttony, amativeness, and a choleric temperament, according to other indications in the writing.

THICK HORIZONTAL STROKES = Liveliness.

THICK VERTICAL STROKES = Slowness.

(10) Are the words equal or unequal in height ?

EQUAL = Calm judgment, decorum, rectitude, conscientiousness.

UNEQUAL = Mental pliability, sensibility, indecision, hesitation, weakness, versatility, or untruthfulness.

(11) Are the letters of the words equal or unequal distances apart ? Are they close together or spread out ?

LETTERS EQUAL DISTANCES APART = Judgment, neatness.

LETTERS UNEQUAL DISTANCES APART = Lack of neatness.

LETTERS CLOSE TOGETHER = Economy, reserve, argumentativeness, ungraciousness, reticence, hard-heartedness.

LETTERS SPACED OUT = Sociability, kindness, generosity.

(12) See if the small letters are connected or disconnected, or if some are connected and others disconnected.

LETTERS CONNECTED TOGETHER = These show an intellectual sense, a grasp of theory, creative faculty, power of comparison, and intuition.

A Manual of Graphology

SOME LETTERS CONNECTED AND OTHERS DISCONNECTED = Power of assimilation, or assimilation and comparison, an encyclopædic mind.

(13) Are the *o*'s and *a*'s, etc., open at the top or bottom, or closed ?

o's AND *a*'s, ETC., OPEN AT TOP = Open-heartedness, frankness, candour, unconstraint, effusiveness.

o's AND *a*'s, ETC., OPEN AT BOTTOM = Dissimulation, hypocrisy, lying.

o's AND *a*'s, ETC., USUALLY CLOSED = Accuracy, discretion, reserve, secretiveness.

(14) Look at the long letters, especially the *l*'s, *y*'s, *g*'s, *j*'s, *p*'s, or *t*'s, etc. Are the loops excessively long ? or if loops are used instead of single upstrokes and downstrokes in *p* and *t*, etc. ; or if loops of *y*'s, *g*'s, *f*'s, etc., are replaced by single strokes.

LOOPS EXCESSIVELY LONG = Exaggeration.

LOOPS USED INSTEAD OF SINGLE UPSTROKES OR DOWNSTROKES IN *p* AND *t*, ETC. = Love of home, affectionate disposition.

LOOPS OF *y*'s, *g*'s, *f*'s, ETC.; REPLACED BY SINGLE STROKES = Mental culture, simplification, purity.

CHAPTER IX

CAPITALS AND "t" BARS

CAPITALS have a character of their own : their height showing the amount of self-esteem and imagination possessed by the writer ; their shapes indicating whether he is conceited or modest, artistic or inartistic ; their width showing whether he is bold or restrained.

TALL CAPITALS = Self-esteem, lively imagination, pride.

MEDIUM-SIZED CAPITALS = Modesty, restrained imagination, moderation.

LOW CAPITALS = Humility, weak imagination, or they may indicate hypocrisy.

FLOURISHED CAPITALS = Conceit, vanity, pretension, self-importance, self-assertion.

CURLED AND TWISTED CAPITALS = Vanity.

ELEGANT, SYMMETRICAL SHAPES OF CAPITALS = Artistic taste, sense of beauty, refinement.

INELEGANT, UNSYMMETRICAL SHAPES OF CAPITALS = Absence of artistic taste, vulgarity.

WIDE CAPITALS = Boldness, force of character, self-dependence.

NARROW CAPITALS = Restraint, weakness, inertness, disappointment, timidity, uneasiness, disquietude, feebleness of character.

A Manual of Graphology

BAR OF " t "

The regularity of the " t " bar indicates the amount of steadiness of will ; its length, the amount of animation ; its strength, vigour ; its height, ambition ; its position on the stroke apart from height, the amount of enterprise ; its shape, the amount of imagination and gaiety ; its termination, the amount of optimism and perseverance.

REGULAR IN FORM AND SIZE = Steadiness of will, calmness.

IRREGULAR OR ABSENT = Fickleness, lack of will power, irresolution, versatility.

LONG = Animation, impulse, ardour.

SHORT AND SLENDER = Indecision, feeble will.

SHORT AND STRONG = Great energy.

STRONG = Vigour.

SLENDER = Want of vigour.

HIGH UP = Ambition.

LOW DOWN = Passive nature, resignation.

" t " BAR ON RIGHT SIDE OF UPSTROKE = Enterprise, energy, initiative faculty, executiveness.

" t " BAR ON LEFT SIDE OF UPSTROKE = Tardy resolution, caution, timidity, weakness.

" t " BAR OF THE NATURE OF A FLOURISH = Imagination, egotism.

" t " BAR OF THE NATURE OF A SERPENTINE LINE = Gaiety, merriment.

" t " BAR OF THE FORM OF THE LASH OF A WHIP = Effusiveness, fancy.

" t " BAR TRENDING UP = Optimism.

" t " BAR TRENDING DOWN = Pessimism.

A Manual of Graphology

When examining the handwriting for traits of character it would be as well to do so without reading the subject matter, as there are illusions of perception produced by familiarity in reading, and we are apt to slur over familiar characteristics instead of studying them. Invert the paper or look at the reflection in a mirror.

If you look at any handwriting for a moment to get a clear picture of it, then close your eyes and look at the mental picture, you will be able to focus your mind on it better, as the exclusion of the sense perception has a clarifying effect upon the mind.

CHAPTER X

THE RECOGNITION OF ACTIVITY IN HANDWRITING

ALTHOUGH we may never have studied Graphology, we at once recognise lively and sprightly-looking handwriting. The writing seems to be alive. In other words, "the lines seem to embody an activity in themselves, an activity which we as active beings read into them." By practice we can refine our observations in regard to the degree of activity, and can gauge to a certain extent whether the specimen was written rapidly, or at medium speed, or slowly.

WRITTEN RAPIDLY = Ardour, activity, ready wit, animation, mental activity, rapid thoughts, ease in mental processes.

MEDIUM SPEED = Moderation, discretion, reserve, prudence, non-excitability, cautiousness, dignity, calmness, modesty, want of confidence, timidity, mistrust, dissimulation.

WRITTEN SLOWLY = Calmness, slow intelligence, want of activity, ill-health, timidity, embarrassment.

Apart from the recognition of the degree of activity, we can observe whether it was harmonious or inharmonious ; or of the dashing kind with large sweeps of the pen, known

A Manual of Graphology

as pronounced movement ; or of the controlled kind, known as temperate movement, where there is an absence of these extra sweeps of the pen.

HARMONIOUS MOVEMENT = Artistic feeling, sense of harmony, cultivation, good taste, well-regulated imagination, good health.

INHARMONIOUS MOVEMENT = Absence of artistic feeling, ill-regulated imagination, eccentricity, nervous susceptibility, originality, egotism, strong personality, self-assertion.

PRONOUNCED MOVEMENT = Imagination, gaiety, gracefulness, animation, pride, communicative nature, excitability, mental agitation, want of judgment, heedlessness, and, in excess, madness.

TEMPERATE MOVEMENT = Prudence, reflection, precision, cautiousness, self-government, judicious reserve, sharp-sightedness, want of confidence, mistrust, timidity, dissimulation.

We can also observe whether the activity is of a calm nature, or agitated, or trembling, or hesitating.

CALM = Placidity, inertia, indolence.

AGITATED = Nervousness, fear, alcoholic excitement, fatigue.

TREMBLING = Old age, agitation, cold, fatigue, apprehension, fright, indignation, anger, alcoholism, personal excesses, paralysis agitans, paralytic tendencies.

HESITATING = Embarrassment, fear, indecision, solicitude, timidity, caution.

CHAPTER XI

GRAPHOLOGY AS DETECTIVE WORK

OWING to the nature of Graphology, the signs which you see in a handwriting can only furnish hints, which must be amplified by experience. You should be able to a certain extent, by your knowledge of people, to size up the characteristics which you have found, and infuse life into them.

Graphology is first-class detective work ; and just as a detective by the nature of his training and breadth of his knowledge becomes an expert at finding clues and following them up, so will the student of Graphology become more expert at finding the significant—although perhaps not very obvious—signs, and at following them up.

For instance, if you see in a handwriting signs indicative of hope and depression, as well as of a certain amount of nervousness, you will not be far astray if you infer that the writer is anxious about something, or is perhaps in ill-health ; or if you see sensuousness in the writing, you may infer love of pleasure ; or again, if you see in a well-balanced handwriting indications of firmness and hope, you will combine these characteristics, and infer that health, happiness, and success will result from this combination. A handwriting may be presented to you

A Manual of Graphology

with the question, "Is this person dishonest or untruthful?" or perhaps an inquiry may be made in regard to some other trait which cannot be directly observed from the handwriting. Your best plan in such cases will be to analyse the writing.

Anticipate questions by putting them to yourself. What are the characteristics of dishonesty and untruthfulness? You will notice that they are very closely allied, so that, when you see one, some other very slight indication will lead you to infer the other.

Lack of straightforwardness is characteristic of both. The lines of writing will be uneven or irregularly spaced. There is a desire to conceal (*o*'s tightly closed). In the dishonest person, thievishness is the characteristic, therefore we should expect to see acquisitiveness indicated (letters close together). Dissimulation is the characteristic of the liar, and misrepresentation is shown by unevenness in the size of letters, final letters illegible or glossed over, interchangeable letters, etc.

Some of the resulting qualities deduced from combinations of signs :—

POOR JUDGMENT = Inclined handwriting, pronounced movement, long *t* bars, irregular margins, writing not well placed on paper.

LOVE OF THE MARVELLOUS = Large "heads" to capitals, inclined handwriting, circular style, high dots to *i*'s, perpendicular ascending final strokes.

DISHONESTY = Lines of writing irregular, words not evenly placed and diminishing in height, lack of harmony in the pen movements; capitals and

A Manual of Graphology

loops either very low or exaggerated in height and embellished ; lack of consistency in forming letters, crossing *t*'s, etc. ; sometimes very small handwriting, exaggerated movements of the pen, irregular slant to the letters, *i.e.* not all slanting the one way, the letters at the end of words being diminished into a thread-like line ; finals turned inwards ; very low bar to *t*.

PERPLEXITY = Agitated movement, stop placed at beginning of a sentence, *t* bars and *i* dots on left side of letter, lack of forward movement in the handwriting.

INDECISION = Lack of energy in the movement of the handwriting, low capitals, agitated movement.

ANGER AND VIOLENCE = Club-like terminals, *t*-bars and *i* dots, heavy writing, pronounced movement.

ENTERPRISE = Pronounced movement, ascending handwriting.

IRRITABILITY = Agitated movement, club-like stroke or large inclined handwriting, large flourished capitals, any of the indications of sensibility, with any of the above.

GOOD JUDGMENT = Writing well placed on the paper, even margins, all those characteristics which indicate precision, small or medium-sized angular handwriting.

CHAPTER XII

IMAGINATION IN HANDWRITING

LET us ask ourselves what are the outward characteristics of an imaginative person, or what is generally understood as one, and then examine the gestures in his handwriting. The imaginative type of person has a dreamy look ; he is sensitive, fanciful, idealistic ; he builds castles in the air ; his behaviour is impulsive ; he may be melancholy or superstitious ; his visions grow to be real to him, and have a stronger influence over him than practical affairs. Art, music, or poetry appeals to him. He knows that he is different from other people, and consequently goes to secluded places to enjoy himself by himself. One kind of imaginative person, be he author, poet, or musician, is more receptive to one kind of impression than is another ; he is prone to indulge in an emotional state which affects the course of his thoughts, giving rise to further imaginative constructions. Suggestions which are in accord with his latent desires or tendencies are very acceptable to his mind. He is hardly aware of these desires and tendencies, and when he allows his thoughts to flow along he is dramatising as in a dream state some side of himself that is not usually free to function. This side of his nature is that which manifests itself in his strokes.

A Manual of Graphology

DREAMY = Strokes loosely formed and rounded, letters disconnected.

SENSITIVE = Sloping writing and variation of slope.

FANCIFUL = Fanciful formations of capitals.

IDEALISTIC = Beautiful formations.

SUBLIME CONCEPTIONS = Large writing (large and dashing strokes = exaltation).

IMPULSE = Strokes fining away, disconnections here and there in the writing.

MELANCHOLY = Lines of writing have a tendency to slope downwards.

SUPERSTITION = *i* dots placed high up, endings perpendicular.

RESERVE = Writing contracted.

Imagination has its origin in feeling or emotion. It may be that feelings or emotions are the original crude instincts in another form, which must be suppressed in the practical affairs of everyday life, and since they are denied an outlet one way they find another outlet by becoming intellectualised in imaginative constructions. These instincts cause the individual to perceive the things related to them, so that he has an aptitude for noticing and acquiring these things more rapidly than others. He actually dwells upon them for the sake of the exalted, interesting, or pleasurable feelings associated with them, and these feelings produce the incidents in dreams, since they conjure up mental pictures or memories associated with them. Under a feeling of love, images appear which show up the beloved one under the best possible conditions, and under a feeling of hate the object is shown up

A Manual of Graphology

under a reverse aspect. If an energetic man goes to bed hungry after reading a novel of adventure, he may dream that he is hunting animals, or killing and eating them. We see from this that imagination is not merely the memory of images, but is a constructive process urged by *feelings or emotions* which may be mixed or composite. An accomplished liar puts a constructive imagination to an improper use by the underlying feelings, probably those of fear; just as a burglar may have courage and ingenuity and observation, which he also puts to an improper use as the result of certain underlying primitive feelings. The combativeness of primitive men has been transmuted into activity or energy in action in the modern man; but this is not sufficient to stamp out its original nature, so that it becomes intellectualised to a certain extent in mental pictures of fighting, and a love of books of adventure, or in dreams of fighting for some cause.

The nature of the signs in the handwriting will give a hint as to the kind of imaginative work performed by the mind, or the underlying *tendencies* of the mind:—

LARGE, BOLD WRITING = Adventure.

SLOPING AND ROUNDED, ETC. = Affection.

SMALL WRITING = Observation (detective work).

FANCIFUL FORMATIONS = Fantasy.

CHAPTER XIII

TENDENCIES OF THE MIND, OR INDICATIONS OF THE BUSINESS OR PROFESSION

SERVICES = Large, bold writing, well-barred *t*, firm downstrokes; or firm and clear handwriting, tall capitals, well-barred high-crossed *t*, careful punctuation.

LITERATURE = The style varies with the diverse interests of the authors: generally a small, nervous-looking style, letters disconnected here and there, abbreviations, original shapes of letters, sometimes one word connected with another.

POETRY = Similar in style to the above: irregular small letters, absence of order or restraint; original imaginative letters, especially capitals; writing often descends.

SCIENCE = Very distinct, clear, careful, patient.

LAW = Angular, clear, sharply outlined, upslanting fluent style.

MEDICAL = Firm, energetic, angular, and curved formations, clear, sometimes unconnected abbreviated writing.

POLITICAL = Tall capitals, somewhat angular and bold style, large writing, one word connected with

A Manual of Graphology

another, loops used in connecting words, old-fashioned "hand," upslanting.

THE CHURCH = Simply-formed letters ; firm, curved, and sloping "hand" ; tall capitals, *t* bars high, clean style.

ART = Graceful, shapely style ; original shapes ; precision of outline ; typographic and curved formations. The style of writing will depend upon the kind of art : if bold style of art with broad effects, the writing will be large and imaginative-looking ; if small and delicate kind of art, the writing will be small and fine, with little details to give it finish. The characteristics of art are : shapely letters, regular distances between them, even margins, oval shapes, precision of outline. These may be modified by a strongly emotional type of artist. However, the writing will rarely be such as to offend the eye ; it will on the other hand reveal the artist in a number of ways. Unevenness of shading of strokes is said to indicate a love of colour.

MUSIC = Rounded, sloping, soft, steady, flowing style ; usually thick bars to *t*, well-curved capitals, twice-bent curves.

ACTOR OR ACTRESS = Great movement apparent, writing slanting upwards, well-shaped capitals ; compressed writing, capitals usually standing apart from the letters which follow them, letters uneven at base.

EDITOR = Words connected together, letters disconnected here and there, abbreviation, clearness and regularity observed, neat style.

ARCHITECT = Precision of outline ; parallel, equi-distant

A Manual of Graphology

strokes; neat, rather severe artistic style; typographic shapes.

COMMERCE = Plain, clear, methodical, practical-looking style.

ILLUSTRATIONS

repeats that he is unable to
accept the kind invitation
of the Executive Committee

telling them the simple
facts about our army &
navy. Faithfully yours

The Army.

The wind had ceased. Outside, in
silence, the snow kept on falling,
spreading its pall upon the world,
while the cold grew more and more vi-

? People had said ~~not~~ that we should go out driving before dark, & they
had waited by the castle gates. They, with the waiting crowd,

Literature.

A Manual of Graphology

no doubt his cul-
tivation will be successful.

John G. Whittier

John W. Long
Edwin Arnold

Poetry.

Henry Drummond.

Science.

W. A. R. Russell

Very faithfully

Henry James

Law.

A Manual of Graphology

I can be ready
for your patient either
next Tuesday or

he has been in a very weak state
and died from shock due to fright
owing to some cotton wool having
taken fire in his bed

subject of Bronchitis for some time past
but I have not seen her since

Medical.

Edward Carson

for ^{all} the ~~articles~~ ^{articles} that

are worth reading

Yours faithfully

J. A. B. B. B.

Political.

A Manual of Graphology

Amos Belp

Yours very truly
Chas. S. Parkell

Political.

Much more
W. B. O.:

Cardinal Newman

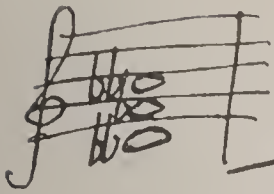
The Church.

Tracy E. H. O.

H. H. H. H.

Art.

A Manual of Graphology



Art Robertson

Music.

Shakespeare

Actress.

Yours truly H. Salomere

Editor.

Dalsey Ricardo

Architect.

H. Gordon Selfridge
June 29 '11

Business.

CHAPTER XIV

HEALTH

GOOD HEALTH = Writing fairly heavy, steady, clear, free, energetic, vigorous, buoyant, slanting upward or level, usually well spaced out (the latter showing a love of outdoor pursuits); inclination towards the use of flourishes not unusual.

BAD HEALTH = Writing lacking in force, unsteady, laboured-looking, spiritless, lifeless, lines slanting down, final strokes descending, sparing and without flourishes, indicating sadness, trouble, weariness, etc.

KINDS OF SICKNESS : Dyspepsia, liver complaints, biliousness = High, firm bar to *t*; lines descend; handwriting concentrated (non-expansive), turning back upon itself, sparing and without flourishes.

ALCOHOLISM = Writing thick, scratchy, lacking co-ordination, descending.

HEART DISEASE, PALPITATION = Breaks or slight interruptions in the up or down strokes, especially in the loops of the letters; tremor in the strokes.

OBESITY, CONSTRAINT IN BREATHING = Dots and dashes placed frequently where not needed.

A Manual of Graphology

ASTHMA, SHORTNESS OF BREATH = Slight and scattered dots and dashes placed frequently where not needed.

HYSTERIA = Marked agitation, some single letters of exaggerated size, very sloping writing, some words larger than others.

TENDENCY TO LUNACY = Marked disorder in handwriting.

FEVER, EXCITEMENT = Dots represented by little dashes considerably in advance of letters; hasty strokes; the letters of some words diminish in height, others grow longer; some words illegible; lines serpentine and wavy in direction, and descending.

The more numerous specimens of a person's handwriting you can see, the more data you will have to work upon, especially when they are written under different circumstances and at different ages. Different sides of the character are observable from the beginning and from the end of a communication, from the signature, and from the address on the envelope.

It is a good plan to ask people the reason why they make a certain formation, or use a certain pen; the reason given is in itself an indication of character.

One thing that is worth remembering is that you cannot expect your reading of the character to be correct if you are labouring under feelings of love or hatred towards the person whose character you are reading; in such cases you will be inclined to gloss over or exaggerate certain characteristics which a more disinterested person would take note of.

CHAPTER XV

AUTOGRAPHS

Dear Sir, I am much
obliged for
your kind and
opportunity

THE following are the traits of character and the signs which indicate them in the above specimen of handwriting :—

A bold and self-confident man who looks at things in a big way, judging by its general appearance.
Good health—Writing vigorous and steady.

A Manual of Graphology

- Mental activity, rapid thoughts, ease in mental processes—Rapid movement.
- Strong personality, self-assertion—Large sweeps of pen.
- Practical instincts—Absence of margins.
- Self-esteem—Large writing.
- Good-nature—Rounded writing.
- Affection—Forward slant.
- Lucidity of thought, clearness of ideas—Even spacing and simple shapes.
- Love of outdoor life, physical strength, liveliness—Bold and distinctive style, thick strokes.
- Tact, finesse—Letters diminishing in size towards the end of words.
- Quick intelligence, active brain, practical reasoning mind—Habit of joining words together.
- Power of assimilating knowledge and of making comparisons—Small letters connected together in groups of three or four.
- Intuition—Some letters disconnected and placed side by side.
- Frankness, freedom from constraint—*o*'s and *a*'s, etc., open at top.
- Loquacity—Loops of the upper looped letters long and flowing, and attached to the following letters.
- Imagination, pride, open-mindedness, self-esteem, independence—Tall capitals, and boldness of formation.
- Suavity, kindness—Capitals formed all in one piece, underhand curves.

A Manual of Graphology

Prudence—Curtailed finals.

Animation, impulse, criticism—Bar of *t* irregular in form and size, long, and ending in a point; the bar is usually on the right side of letter.

Pride of name—Large writing, tall elegant capitals, a straight line underneath the signature (not shown), indicating a desire for the good opinion of others.

Quick reflection, and concentration—Dot of *i* placed directly above first stroke of which letter is composed.

Memory of places—Bold style, original capitals, long downstrokes (vivid impressions, desire for novelty, and physical activity).

Agreeableness—Absence of angles, etc.

Love of society or capacity for making friends—
Letters spaced out, curved and sloping to right.

Constructive ability—Ingenious connection of letters and words.

Love of life—Writing forcible and vigorous.

Perception and appreciation of vast and large things, and a tendency to do things on a large scale—
—Large writing, pronounced movement, large loops.

Ability to express thoughts—Letters and words connected together.

Foresight—Equal distances between words, writing well balanced on the paper.

A Manual of Graphology

Grady Cooper.

Love of harmony indicated by the rounding in and out of the curves. Imagination indicated by graceful capitals and size. Originality is obvious. Artistic feeling is exemplified in the harmonious movement.

All kindest regards
yours very sincerely
Katherine Tynan Hitchcock

Sensibility indicated by the slant; intuition by the disconnected letters. Observation is shown by the smallness and precision of the strokes.

Harry Tiller.

Liveliness. The strokes of this signature seem to be endowed with life.

A Manual of Graphology

Dennis Eudell

Ambition recognised by ascending lines and rapid movement. Tact—the word “Dennis” decreasing in height. Desire for finish is shown by line under signature.

Herbert Beerbohm Tree

Independence is shown by the *h* in Beerbohm. Sensuousness—Thick writing.

Letters standing on different levels indicate a gift for dramatic art.

Thinker, I am growing here
which she says she might
turn to profit. Perhaps
You could find one for
me.
By the way did you ever
analyse his handwriting?

Handwriting of a journalist. Quick intelligence, an

A Manual of Graphology

active brain, ingenuity, a practical reasoning mind and conversational gifts.

I have a good knowledge of the following

*Checking Accounts
Stock Sheets*

*Extending and adding same
also Invoicing*

Specimen of a clerk's handwriting. This copperplate style does not reveal much character beyond the necessary qualifications of a clerk. "A good machine."

It here determines me

cannot speak his febrile

attack is due to Tubercle.

Yours sincerely,

Handwriting of a blood specialist. This "microscopic" writing indicates a love of minutiae.

A Manual of Graphology

opinion of the bus
being unworkable, I
shall operate
Yours sincerely

Specimen of a surgeon's handwriting. Sharp, decisive writing, indicating sharp, decisive, controlled muscular action. This writing also indicates a quick temper by its speed and angularity, as well as by the abrupt and heavy strokes.

by a cystoscopic examination. This
could of course be done easily, but
I do not think it would be
likely to be followed by much

A surgeon's handwriting. The absence of rigidity of the strokes, as well as the cultivated style, indicates mental pliability. "A man who can see a subject from all sides." There has been just the necessary force used to produce the writing clearly, indicating balanced muscular action and economy of energy.

A Manual of Graphology

June 21st. 1901

James:

$\begin{matrix} Q + 3 \cdot 5 - 17th \\ L + 4 \cdot 7th \end{matrix} \left. \vphantom{\begin{matrix} Q \\ L \end{matrix}} \right\} \text{for reading.}$

$\begin{matrix} Q + 2. \\ L + 2.5 \end{matrix} \left. \vphantom{\begin{matrix} Q \\ L \end{matrix}} \right\} \text{distance.}$

Handwriting of an eye, ear, and throat specialist. The strokes are original, and have been formed by a precise and sensitive muscular movement. Keen observation and love of minutiae are shown by the small writing and attention to punctuation, etc.

several years, where I had the inestimable advantage of a thorough grounding in the best of English Church music -
Studied Harmony, Counterpoint & Piano playing under Dr. Tomkins the renowned Organist of the Cathedral -
Graduate in Arts of TCD -
Took Mus B degree in Cambridge in 1891
Mus Doc 1897

Handwriting of an organist. Musical ability is indi-

A Manual of Graphology

cated by the curves. Reserve is shown by the closeness of the letters ; intuition and idealism by the separation of individual letters as well as by graceful formations.

...mery. I have been home for three weeks completely run down and get T.

I have been troubled with bronchitis for some days, and have kept to bed to try

The above writings lack force ; the lines and words descend, and the strokes are shaky and agitated.

I feel it my duty to inform You I have been out for an hour this evening and called with my solicitor I felt exceedingly nervous and regretted the venture,

Yours Sincerely

This specimen was written shortly after an accident. The writing is laboured and nervous.

A Manual of Graphology

Right! and thanks.

I'll be at the Hall 4 p.m. or so.

*D.V. and provided, in not
head of by anything unforeseen*

Great physical and mental activity. Passion—great slant to the right. Conversational gifts and wit—indicated by the flowing lines, sharp disconnections, and small writing.

Atty. Bratch

The irregular, curving, rapid movement shows mobility of feeling, mental activity, and diffusive attention. The writer sees many points at once, and unconsciously notes all that is taking place around him. Letters standing on different levels indicate a gift for dramatic art.

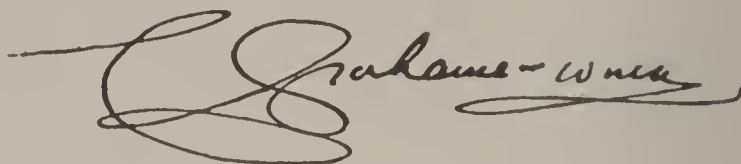
Right: *Mrs. Baden-Powell*

Left: *Mrs. Baden-Powell*

A Manual of Graphology

Vigour and originality are the predominant characteristics of this signature. Sir Robert is a great advocate of ambidexterity. He can write equally well with either hand.

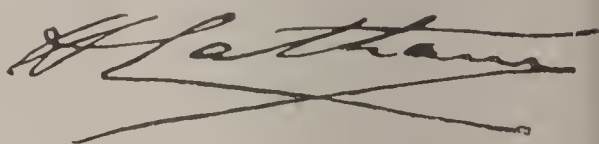
Flying flourishes.



Lasso-like flourish.



Whip-like flourish.



Fencing flourish.

Before analysing any of the following handwritings, think of any person whose books or speeches you have read. What is the manner of their expression? "The style"? Is feeling translated into the sentences?—if so, the writer is emotional. Look for this trait in the handwriting. Is the expression subtle and delicate?—if so, a subtle and delicate mind is indicated. A clear style indicates a clear head; an affected style indicates an affected person; a compressed style a concise thinker; a nervous style a nervous character. These characteristics will give you clues towards forming an accurate analysis of the handwriting.

The subjects with which the writer deals are of value in so far as they help to throw a sidelight upon his

A Manual of Graphology

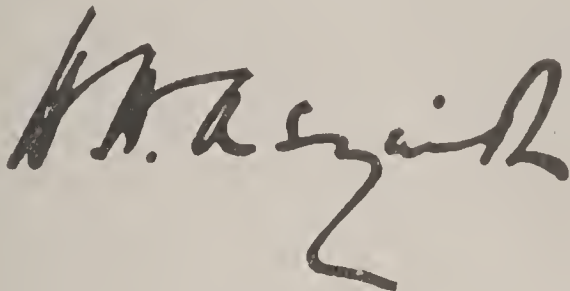
character through his interests, occupation, profession, environment, etc.

What a writer says and the way in which he says it, by enabling you to view the character from a definite standpoint, will help you to check and confirm your conclusions as well as to discover other qualities. The information obtained from the analysis, combined with that obtained from reading the specimen, may bring into relief qualities which previously were less obvious, as well as incongruities of any kind.



W. G. S. 1911

Passion is indicated by slant; energy by movement; intuition and impulse by disconnections; fluency by connected words.



W. A. Smith

Intellectual subtlety indicated by "quith." Power of expression is shown by connected initials.



L. S. S. 1911

Sensitiveness is indicated by the rounded curves and low writing. Perception of detail by its smallness.

A Manual of Graphology

E. Gray.

The handwriting of a thinker. Wonderful concentration and perception of detail are shown in the clearness and simplicity of the few strokes and punctuation.

Northcliffe

These firm upright strokes indicate strong, inflexible will and determination. Compression indicates secrecy. The writing being upright shows coldness and reserve.

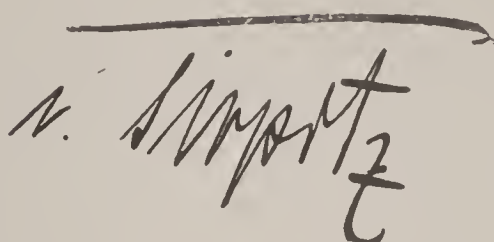
Wilhelm
S.P.R.

Egotism, selfishness, and vanity are indicated by the tall writing, compression, and absurd flourishes.

Richard Rollins

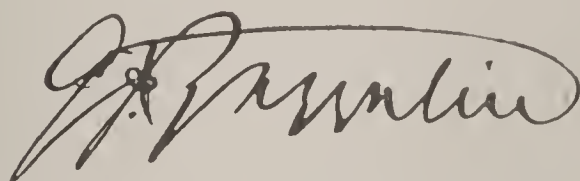
Passion is indicated by slant; abruptness by finals.

A Manual of Graphology



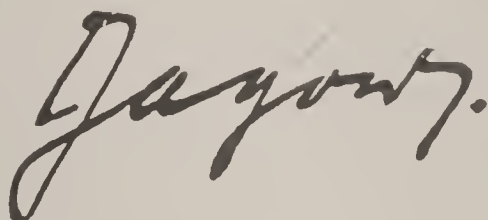
V. Simpert

A malignant and evil disposition is shown in the compressed, harsh strokes with sharp angles.



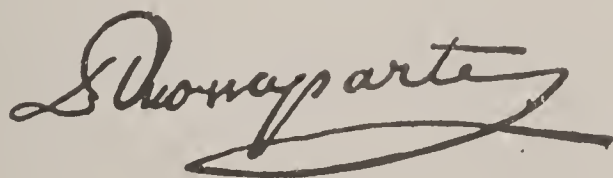
J. P. Franklin

Ambition is shown by upward slant; restraint by final coming over to left.



Gagony.

Courage is indicated by the heavy writing and upward slant, with defensive flourish at end of name. Mental activity is shown by the smallness of the lower looped letters in contrast to the longer upper ones.



Bonaparte

Signature of Napoleon at the age of twenty-four. He was a captain at this time. Will power and concentration are indicated by firm strokes and by the fact that his

A Manual of Graphology

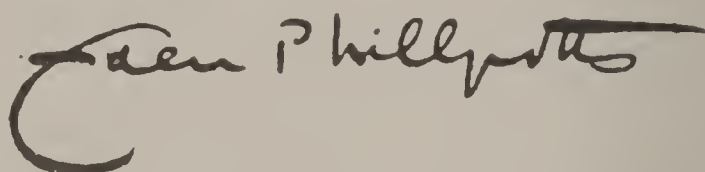
hand does not leave the paper until it finishes the "offensive" sweep of the flourish, which also gets thicker towards the end.



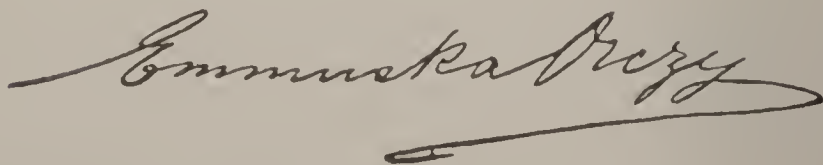
Mental culture is indicated by the simplicity of the strokes. By substituting straight strokes for looped letters a love of simplification is shown.



A fanciful and artistic temperament is shown. The signature of one who lives in the imagination.



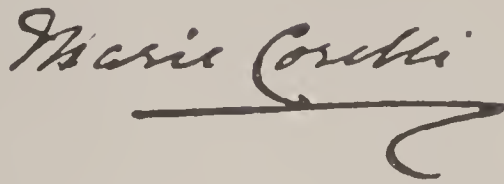
The capital E at Eden indicates originality and artistic taste. Refinement is observed in the *i* dot.



Gentleness, fluency, sensitiveness, and imagination are shown by the fine lines, the connection of the names, the slanting writing, and movement.

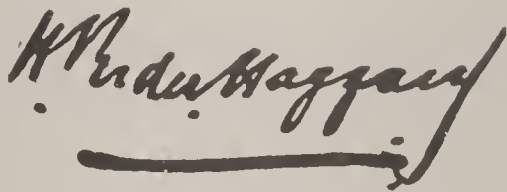
A Manual of Graphology

Maria Corbelli



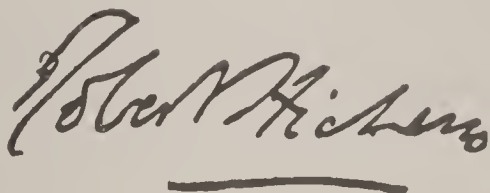
Sensitiveness indicated by slant; firmness by strong lines; clear thinking by clear strokes.

Wanda Mazzanti



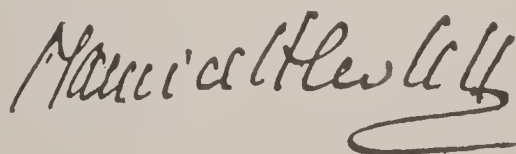
Sensuousness is indicated by the thickness of the strokes. Attention to detail and love of finish are shown by line and dots.

Robert Richens



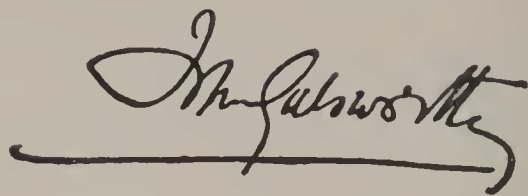
Subtlety or finesse is indicated by the serpentine movement of the lines. Also originality and constructiveness by capital R and connection of the *t* of Robert with H.

Maria Corbelli

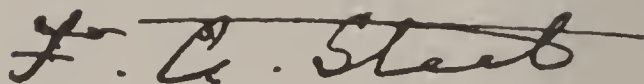


The creative faculty is strongly in evidence, as indicated by the whole style of the writing.

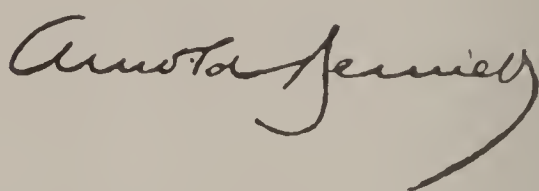
A Manual of Graphology

A handwritten signature in cursive script, reading "J. Galsworthy". The letters are fluid and connected, with a long horizontal stroke at the bottom.

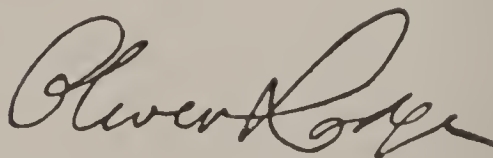
Fluency and harmony of thought. The words and letters seem to run smoothly from the point of the pen.

A handwritten signature in cursive script, reading "F. C. Street". The letters are more upright and angular than the previous signature, with a long horizontal stroke at the bottom.

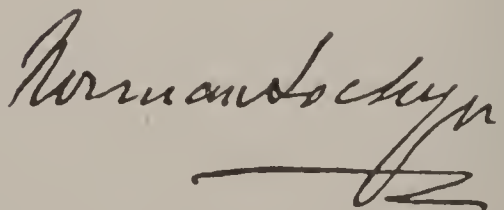
Agitation, affection, and gentleness are shown here

A handwritten signature in cursive script, reading "Annetta Jennie". The letters are very smooth and rounded, with a long horizontal stroke at the bottom.

Suavity is observable in the underhanded curves; refinement and love of beauty in the smooth, harmonious strokes.

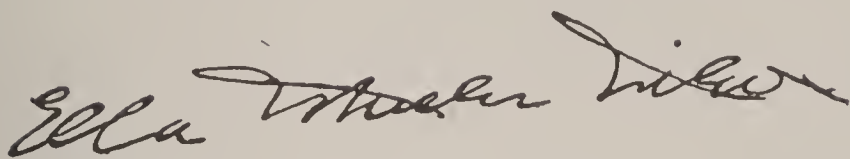
A handwritten signature in cursive script, reading "Oliver Lodge". The letters are light and delicate, with a long horizontal stroke at the bottom.

Sensitiveness is shown in the light pen strokes. Power of expression is shown in the way in which they are connected.

A handwritten signature in cursive script, reading "Norman Lockyer". The letters are clearly defined and slightly angular, with a long horizontal stroke at the bottom.

Clearly defined and slightly angular letters, combined with a simple, unpretentious style of writing, are indicative of a clear mind, with great powers of observation.

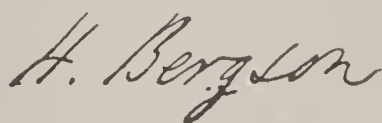
A Manual of Graphology

A handwritten signature in cursive script, reading "Ella Wheeler Wilcox". The letters are fluid and connected, with a prominent flourish at the end of the word "Wilcox".

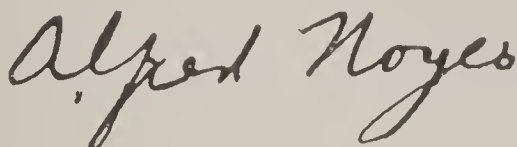
Great sensibility, refinement, energy, and imagination.

A handwritten signature in cursive script, reading "A. Garrison". The letters are large and flowing, with a distinctive loop at the end of the word "Garrison".

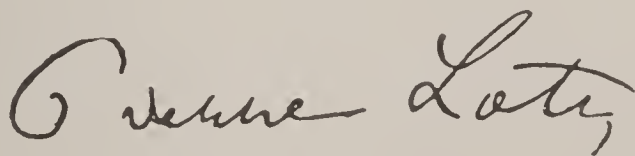
Great fluency, harmony, and originality are exemplified in these flowing, original, and harmonious pen strokes.

A handwritten signature in cursive script, reading "H. Bergson". The letters are fine and sloping, with a clear and legible style.

Refinement, sensibility, and great clearness of thought are indicated by the fine, sloping style and clear letters.

A handwritten signature in cursive script, reading "Alfred Noyes". The letters are sloping and rhythmic, with a slight up-and-down movement in the lines.

Sensibility combined with a flexible mind. Sloping writing with a slightly up-and-down movement in the lines which often accompanies rhythm.

A handwritten signature in cursive script, reading "O. Lutz". The letters are very fine and sloping, with a notable flourish in the stroke of the letter 't'.

Great sensibility is observed here, especially in the stroke of the *t*.

CHAPTER XVI

HANDWRITING AS AN ART

IF handwriting were considered as a black-and-white art, and not altogether from the utilitarian point of view, the mechanically accurate and commercialised form which exists at the present day would give way to one which would appeal to our æsthetic sense. A cultivated person wishing to improve his style of handwriting wants something more advanced and more original and artistic than the "copperplate" style of the copybook. Some people we know have deliberately developed a style of their own which is very refreshing to look upon. They have studied handwriting as an art; they have made a selection of certain forms which have taken their fancy or suited their style. Although handwriting is only a medium of expression, why should it not be made a beautiful medium of expression like the human voice? If artists with their feeling for line would take up handwriting, and introduce all kinds of variety into their own handwriting instead of sticking to conventional forms, they would discover the immense variety of shapes they could introduce into it without making it the least bit difficult to read. As in black-and-white drawing, the merest suggestion of a line is sometimes quite sufficient for the mind to interpret it

A Manual of Graphology

correctly. If at any time we wished to use handwriting as the medium for expressing other arts, the forms in handwriting, as well as having an artistic appeal in themselves, could be made suggestive—*i.e.* the running purity and smoothness of the script forms would enhance the effect produced by poetry; in this case we should harmonise the language of the eye with the language of the ear. Again, picturesque form could be interwoven in our minds with picturesque language or picturesque ideas. Architectural or crystalline effects in language or ideas could be suggested by a certain kind of printlike script, and fragility and delicacy by fine lines and curves. Hardness is always suggested by firm, angular strokes. In this way handwriting could be made to appeal and carry meaning unknown to the reader through its abstract forms. This would also be very appropriate in photo plays, where writing has to be flashed upon the screen. Some authors have said that their words seem cold and stiff when set in print; this effect could be obviated if scriptlike print in its appropriate art form was introduced into books as the accompaniment of the art of the writer. To be easily read is not the only quality required of handwriting, although it may appear so to those whose sense of beauty has been dulled or to those lacking artistic education. The writer feels that his own handwriting is sadly deficient, but he also feels that he cannot take the copybooks that exist at the present day as models for imitation. Why should we not have copybooks or models for men and women who have advanced beyond the ordinary style; or exhibitions of handwriting by artists, just as there are exhibitions of pictures—by cubists,

A Manual of Graphology

impressionists, and post-impressionists in handwriting? Such an exhibition would be an education in line and form to artists as well as to students studying art, and even to the ordinary man in the street.

Horton.

near Olonga.

22nd Sep 99.

S. I.

Dear Mr. Zacher

I have read with much interest
your Society's rules. I appreciate the request

your art is advancing. It is not
the most promising material, I find, that

Alfred R. Zacher Esq.

Art.

CHAPTER XVII

DIAGRAMS

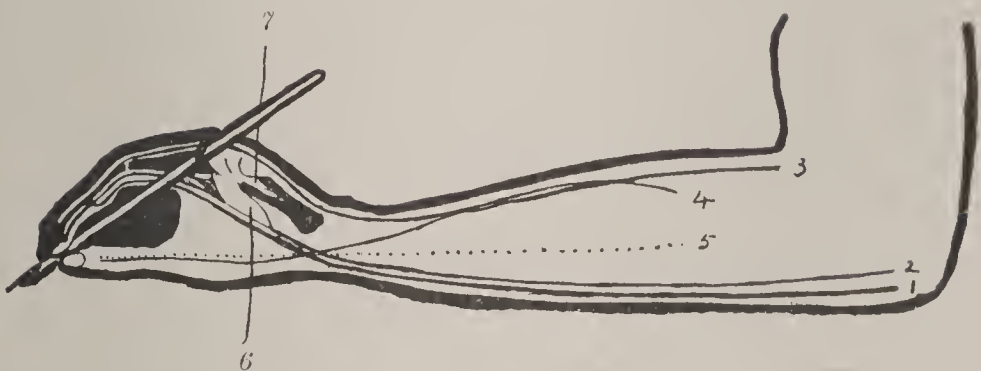


DIAGRAM I.—The course taken by the long muscles and tendons of the fingers and thumbs and the small muscles connected with them.

- (1) Long upper muscle starting at elbow ; four tendons issue from it at the wrist ; each tendon passes into the front of the second phalange of each finger.
- (2) Long muscle lying underneath the above ; four tendons issue from it at the wrist ; each tendon is inserted into the front of the third phalange of each finger.
- (3) Long muscle starting at the inner bend of the arm ; four tendons issue from it at the wrist ; these pass along the back of the hand, and are distributed to the backs of the fingers.

A Manual of Graphology

- (4) Long muscle with tendon inserted into the back of nail phalange of thumb.
- (5) Long muscle with tendon inserted into front of nail phalange of thumb.

All the above are large, flat, fleshy muscles.

- (6) Little muscles arising from the tendons of (2).
 - (7) Little muscles attached to the sides of the metacarpal bones of the hand, and connected with (6).
- (1), (2), and (5) can powerfully flex the fingers and thumb.
- (3) and (4) can powerfully extend the fingers and thumb.
- (6) and (7) perform the varied finer movements where quickness and delicacy are required.

The experienced writer depends more upon the large muscles, since they, being more powerful, give greater freedom of movement and are less easily fatigued than the smaller hand muscles.

Short muscles of thumb (Diagram 2) :—

- (a) Muscle which draws thumb away from fingers.
- (b) Muscle which draws thumb in front of fingers.
- (c) The short flexor muscle of thumb.
- (d, d'') The transverse and oblique parts of the muscle which draw the thumb in towards the fingers.

Short muscles of the little finger :—

- (e) Muscle which draws the little finger in towards the thumb.

A Manual of Graphology

- (f) The short muscle brought into play on bending the little finger inwards.
- (g) Muscle brought into play on drawing the little finger away from the other fingers.



DIAGRAM 2.—Other short muscles of the hand.

THE NERVES TRACED FROM THE SPINE TO THE FINGERS AND THUMB OF HAND

Six nerves, one from each section of the spine, pass through each segment of the vertebræ of that part of the spinal cord at the neck ; each nerve is attached to the surface of the cord by two roots, an anterior and a posterior.

On leaving the spine, little branches connect them with other nerves ; there are also little twigs given off here and there to the various muscles, and they are also connected with the ganglions of the sympathetic system of nerves which run down alongside the spinal column. They divide, and unite again to form the three nerves,

A Manual of Graphology

whose branches supply the muscle and skin of the arm and hand.

While writing, energy is discharged from the hand centre in the left hemisphere of the brain, and the impulses pass along nerve fibres to the spinal cord, then from the spinal cord through the nerves to the muscles, etc., of the right hand. In a left-handed person the energy is discharged from the right hemisphere of the brain, and the muscles of the left hand receive the impulses.

CHAPTER XVIII

WHY WE WRITE FROM LEFT TO RIGHT, AND THE USE OF THE RIGHT HAND

ACCORDING to the theory of evolution, man has evolved from an apelike ancestor ; his hands were clumsy paws which were used for purposes of locomotion. When he assumed the upright gait, right-handedness asserted itself. In all right-handed people the centre of speech is in the left hemisphere of the brain beside the hand centre, showing that speech was developed with the use of the right hand.

The Greeks were right-handed, and at first wrote from right to left and left to right alternately, each letter being separately drawn with the stylus on wax or cut with a chisel on stone. This method of writing in alternate directions was gradually changed when the reed or quill came into fashion. Then the alphabetical letters were gradually joined together and made continuous, and this, along with the slope and the direction of the thickening of the strokes, as seen in early specimens of Greek writing, suggests a right-handed execution. "Instead of writing from right to left and from left to right alternately, it was noticed that it was more convenient in this continuous writing to write from left to right,

A Manual of Graphology

and this practice has been followed by all European nations.”

THE EXPERIMENTAL STUDY OF HANDWRITING

“ It is well known that most individuals have an individual style which can be recognised even from a written address. The handwriting of others presents no individual characteristics, but it is possible to recognise in their handwriting the style of copy from which they were taught.”

“ Preyer supposed that the handwriting of the child was artificial, and that it showed no individual character. This, however, is but partially true. The handwriting of the child depends more on the copy than does that of the adult ; but teachers, especially of the highest classes, can readily recognise the writing of individual pupils.”

“ It is a special characteristic of the masculine type [of handwriting] that the pressure increases with the speed.”

“ Experiments with unconscious imitation in handwriting demonstrate a greater imitative tendency among women than men.”

“ The feminine type, to which, however, the writing of some men conforms, writes more quickly than the masculine, but with less pressure, and not in such uniform total impulses. The pressure curve has in most cases several maximums, and it is characteristic of this type that, with increased speed, pressure decreases.”

“ With children of six and seven years a pressure maximum is never found in the word ; but each single

A Manual of Graphology

letter, and at the outset each single stroke, is written with equal pressure.”¹

DIAGNOSIS BY HANDWRITING

Dr Lemanski in a very interesting article in the *Paris Médical* (9th of April 1921) on “Disorders of Handwriting,” illustrated with numerous specimens of handwriting showing different diseases, such as hysteria, diseases of the liver, stomach, rheumatoid arthritis, etc., mentions a test to be applied to a patient. He says:—

“The handwriting may be the object of very minute study. The best way is to give a theme—for example, the river, the forest, springtime, summer, etc., asking the patient to put down on paper all that enters his head during a quarter of an hour. The test permits one to judge, besides the wealth of associations, the peculiarities of graphic expression, the errors, omissions, and even the forms of the writing.”

This test could be applied to normal individuals with very good results.

¹ Introduction to *Experimental Education*, by Robert R. Rusk (Longmans, Green & Co.).

CHAPTER XIX

SCHEME FOR THE SYSTEMATIC OBSERVATION OF TRAITS IN HANDWRITING

THE following scheme may advantageously be employed in the systematic observation of handwriting for the purpose of discerning traits of character.

The scheme enables us to pass automatically from first vague impressions to clearer and more definite ideas regarding the character. The traits must then be related to the general character, as each trait is not isolated but must be judged in conjunction with all the others.

INDEX TO SCHEME

	Section
Appearance or physiognomy of the hand- writing	1
Organic quality of the individual	2
Temperaments	3
Health	4
Tendencies	5
Movement	6
Superiority of character	7
Style	8
Methods of writing	9
Words	10

A Manual of Graphology

	Section
Letters	11
Capitals	12
Commencements of words or letters.	13
Final strokes to words or letters	14
Bar of <i>t</i>	15
Signature	16
Strokes	17
Punctuation	18
Dot of <i>i</i> , and dots anywhere	19
Misuse of notes of exclamation, etc.	20
Figures	21
Brackets	22
Bars	23
Stamping and addressing envelope	24
Psychological qualities	25
Age, etc.	26

OBSERVE

(a) Style of pen :—

FINE-POINTED STEEL PEN : Activity, sharpness, vivacity, quick temper, sensitiveness, affection, kindness.

BROAD-POINTED " J " OR QUILL PEN : Steadiness, self-will, love of pleasure and ease.

(b) Kind of ink :—

PREFERENCE FOR BLUE INK : Vital temperament.

PREFERENCE FOR RED INK : Choleric temperament.

PREFERENCE FOR MIXED COLOURS : Nervous temperament.

A Manual of Graphology

(c) Notepaper :—

POOR PAPER : Poverty or economy.

GOOD PAPER : Wealth or luxuriousness.

TINTED, SCENTED, ROUGH, OR FANCY PAPER : Caprice, affection, love of luxury, fashion, or some passing whim.

SCHEME FOR THE DELINEATION OF CHARACTER

The following salient characteristics should be specially noted in forming a judgment of character from handwriting :—

(1) APPEARANCE OR PHYSIOGNOMY OF THE HANDWRITING :—

How does its general appearance strike you? Have you any intuitive feelings about it? See how the interpretation of the signs confirms or disposes of this first impression.

(2) ORGANIC QUALITY OF THE INDIVIDUAL :—

The finer the organic quality of the physical constitution, the more refined and intellectual the character, and *vice versa*. High quality is shown by fine, slender lines, graceful, delicate, soft, vivacious style.

(3) TEMPERAMENTS :—

Every individual is made up of a certain combination of temperaments. The indications which show the predominating ones are as follows :—

A Manual of Graphology

TEMPERAMENTS :—

(a) *Nervous* : Head large, eyes bright, features sharp, skin soft, hair fine. Writing sharply defined, usually small, animated, legible.

(b) *Motor* : The different forms of this are melancholic or bilious, and choleric. Characteristics : conspicuous features, hard muscles, prominent bones. Writing bold in style and somewhat heavy. The predominance of muscle is indicated by curved writing, and of bone by angular writing.

The melancholic or bilious form is recognised by dark hair, dark or yellowish skin, sunken eyes, lank and spare frame. Writing angular, contracted, sometimes abbreviated.

The choleric form is recognised by ruddy skin, bold glancing eyes. Writing ascending, vigorous, heavy, angular.

(c) *Vital or assimilative* : The different forms of this are lymphatic and sanguine. Characteristics : round face, plump figure, pleasant disposition. Writing circular, sloping, expansive.

The lymphatic form is recognised by flabby, soft white or yellow skin, slow-moving eyes, listlessness. Writing inert-looking, calm, slow, open.

A Manual of Graphology

TEMPERAMENTS :—

The sanguine form is recognised by coloured skin, animated, good-humoured, vivacious countenance. Writing rapid, ascending, open.

(4) HEALTH :—

Health good : Writing energetic, vigorous, steady, either level or slanting upward.

Health bad : Writing lacking in force, unsteady, lines slanting down, descending final strokes, laboured-looking.

(5) TENDENCIES :—

Tendencies of the mind, or indications of the business or profession. (Note the interpolation of certain signs, which may be those used in shorthand, in musical composition, in mathematics, in foreign languages (*i.e.* Greek), in physicians' prescriptions, poetry, or science of any kind.)

(6) MOVEMENT :—

Speed rapid : Ardour, activity, ready wit, animation, mental activity, rapid thoughts, ease in mental processes.

Speed medium : Moderation, discretion, reserve, prudence, non-excitability, cautiousness, dignity, calmness, modesty, want of confidence, timidity, mistrust, dissimulation.

Speed slow : Calmness, slow intelligence, want

A Manual of Graphology

MOVEMENT :—

of activity, ill-health, timidity, embarrassment.

Harmonious : Artistic feeling, sense of harmony, cultivation, good taste, well-regulated imagination, good health.

Inharmonious : Absence of artistic feeling, ill-regulated imagination, eccentricity, nervous susceptibility, originality, egotism, strong personality, self-assertion.

Pronounced (*i.e.* large sweeps of the pen) : Imagination, gaiety, gracefulness, animation, pride, communicative nature, excitability, mental agitation, want of judgment, heedlessness, madness (in excess).

Temperate (*i.e.* absence of extra sweeps of the pen) : Prudence, non-excitability, reflection, precision, cautiousness, dignity, self-government, judicious reserve, sharp-sightedness, want of confidence, mistrust, timidity, dissimulation.

Calm : Inertia, indolence, placidity.

Nature agitated (*i.e.* lacking in calmness) : Nervousness, fatigue, fear, nervous temperament, alcoholic excitement.

Trembling : Agitation, cold, fatigue, apprehension, fright, indignation, anger, alcoholism, personal excesses, old age, paralytic tendencies, paralysis agitans.

Hesitating : Fear, indecision, solicitude, timidity, embarrassment, cautiousness.

A Manual of Graphology

(7) SUPERIORITY :—

Superiority of character : Writing simple in style ; controlled movement, although rapid ; distinctive appearance.

Superiority of intellect : Letters clearly formed ; attention to punctuation ; absence of rigidity, flourishes, or exaggerated movement.

Superiority of morals : Lines of writing, words, and letters evenly placed, and equal in height ; open appearance of the writing, extended terminals, good spacing, fairly large capitals, flexible sloping style.

Superiority of will : Writing fairly heavy, unvariable method of forming letters, vigorous movement, sharply defined terminals, a certain amount of angularity, strong *t* bars, up-slanting lines, even thickness.

(8) STYLE :—

Very often the words used in describing the style of a handwriting will describe the corresponding outstanding traits in the character, or a close analogy, viz. : methodical, artistic, slovenly, simple, plain, elegant, intense, harmonious, etc. The style when recognised is a most important clue to the character.

Variety of style (*i.e.* capital letters different shapes ; making looped letters at one time, and at another substituting straight lines for them ; as well as numerous other indications) : Indecision, versatility.

A Manual of Graphology

(9) METHODS OF WRITING :—

(a) *Position of margins* : Observe (1) top, (2) regularity, (3) left, (4) right, (5) placing :—

(1) Close to top of paper, or absence of a margin there : Economy, vulgarity. Low down : Extravagance.

(2) Regular : Taste. Irregular : Want of taste, untidy habits.

(3) No margin on left : Practical, economy, want of taste, vulgarity, avarice.

Even margin on left : Æsthetic taste, orderliness, love of harmony and proportion, conscientiousness.

(4) Even margin on right : Artistic feeling, patience, delicate taste.

(5) Writing placed so that the margins are balanced : Prescience, judgment.

(b) *Position of lines* : Observe (1) regularity, (2) inclination.

(1) Serpentine : Mental flexibility, inconsistency, finesse, untruth, agitation, impressionability, hesitation, diplomacy, mental effort, tact, diseases of the eye.

(2) Ascending : Ardour, ambition, hope, good-humour, mirth-loving, courage, energy, prosperity, cheerfulness.

Descending : Sadness, want of ardour, discontent, despondency, unhappi-

A Manual of Graphology

METHODS OF WRITING :—

ness, melancholia, want of enthusiasm, ill-health, fatigue, debility, timidity, want of self-confidence, uneasiness, discouragement, indolence, weakness, depression of spirits.

Ascending, then descending : Embarrassment.

Horizontal : Moderation, medium enthusiasm, calmness, normal condition of mind and body, health, determination, straightforwardness.

N.B.—If the letters of the words are all standing on different levels : Gift for dramatic art.

(c) *Size of writing* :—Large writing: High aspirations, much pride, generosity, greatness of soul, magnanimity, aristocratic pride, presbyopia, imagination, slow intelligence, simplicity of nature, frankness, large-heartedness, boldness, self-assertion, self-esteem, love of generalisation.

Small writing : Love of detail, reserve, pettiness, acuteness, minutiose faculty, cheerfulness, spirituality, economy, short-sightedness, opinionativeness, mental subtlety, power of assimilating knowledge, bigotry.

Medium writing : Balance between the characteristics of both large and small.

A Manual of Graphology

METHODS OF WRITING :—

Ability to do the work characteristic of either, yet not excelling in either ; preference for a middle course.

Varying at different times, and also dependent upon the size of paper : Adaptability, mental flexibility, imitative faculty.

(d) *Shape of writing* :—Examine the tops and bottoms of the letters. A mixture of the following shapes would indicate a corresponding variety of traits: (1) angular, (2) round, (3) square, (4) linear.

(1) Angular : Obstinacy, firmness, hardness, selfishness, positiveness, precision, perseverance, activity, penetration, acuteness, restlessness, irritability, wickedness.

(2) Rounded : Gentleness, gracefulness, weakness of will, imagination, æsthetic sense, complacence, calmness, eccentricity.

(3) Square : Truthfulness, talent, eccentricity.

(4) Linear (*i.e.* straight, rigid lines) : Firmness, inflexibility, severity, steadfastness, regularity, power of application, love of method.

(e) *Orderliness* :—Orderly : Order in ideas, material order, classification, detail.

A Manual of Graphology

METHODS OF WRITING :—

Disorderly : Want of order, want of precision, want of care, thoughtlessness.

(f) *Slant of writing* :—Forward : Passion, impressionability, irritability, morbidness, desire of approval, affection, sensibility, hyper-sensitiveness, tenderness, interestedness, devotion, emotion.

Backward : Distrust, exaltation, restrained sensibility, dissimulation, reserve, gaucherie, diffidence, suspicion, affectation, originality, brusqueness, apathy.

Every way : Impressionability, agitation, variability of mood, caprice, mobility of feeling, indecision, instability, nervous exhaustion, fear, alcoholic excitement.

Vertical : Reason, energy, coldness, selfishness, self-satisfaction, sarcasm, determination, obstinacy, absence of quick spontaneous sympathy.

(g) *Spacing of writing* :—Lines spaced out : Prodigality, love of being comfortable, extravagance, generosity, love of display, lucidity of thought, friendliness, improvidence.

Lines evenly spaced : Clearness of ideas, harmony, love of order, neatness.

Lines close together : Economy, reserve, selfishness, reticence, parsimony, caution, avarice, lack of distinction.

A Manual of Graphology

METHODS OF WRITING :—

(h) *Thickness of the lines of writing* :—

Fine : Delicacy of mind, æsthetic tastes, refinement, weakness, sensibility. Such writing indicates highly organised, elevated thoughts, pure feelings, or when the other indications concur, feebleness, unhealthy nature, morbidity, spiritual tendencies.

Thick : Sensuousness, sensuality (if excessively thick), strength of will, courage, materialistic nature, passion or brutality, a common mind, love of life and outdoor pursuits, coarseness, gluttony (when strokes are thick and swollen - looking), boldness, physical strength, amativeness ; low mental development, and a choleric temperament are also indicated.

Medium : Healthy balance between both of the characteristics belonging to fine and thick writing.

Not uniform, but distributed here and there : Colour sense.

On horizontal strokes : Liveliness.

On vertical strokes : Slowness.

(10) WORDS :—

(a) Height equal : Justice, calm judgment, decorum, rectitude, honour, frankness, candour, conscientiousness.

A Manual of Graphology

WORDS :—

- Height unequal : Mental pliability, sensibility, indecision, hesitation, weakness, untruthfulness, versatility.
- (b) Finish (*i.e.* termination of words) : In a point—Finesse, mental acuteness, ability, subterfuge. Large (*i.e.* increase in size of letters towards the end of words) — *Naïveté*, candour, credulity, integrity, clearness, sense of justice, enthusiasm. Illegible final letters — Impenetrability, subtleness, dissimulation, precipitation, distrust, hypocrisy, agitation, secretiveness, finesse, tact.
- (c) Omitted words : Heedlessness, absent-mindedness, thoughtlessness, inattention.
- (d) Emphasised words : By increase in size — Exaltation. By underlining—Self-esteem, enthusiasm, exaggeration, and sometimes prudence.
- (e) Separation of words : Far apart—Lavishness, generosity, lucidity, love of comfort, disorderliness, love of ease, fondness for display, especially if the lines are far apart as well. Crowded together—Economy, reserve, parsimony, stinginess, niggardliness.
- (f) Connection (*i.e.* a habit of joining words together) : Quick intelligence, activity of

A Manual of Graphology

WORDS :—

brain, ingenuity, a practical reasoning mind, conversational gifts.

(11) LETTERS :—

(a) Spacing, or distance of letters from each other :

Equidistant : Judgment, neatness.

Not equidistant : Lack of neatness.

Contracted : Economy, reserve, argumentative, matter-of-fact.

Close together, words not close : Ungraciousness, unsociability, reticence, reserve, hardheartedness.

Wide : Accessibility, kindness, generosity, love of being comfortable.

(b) Connection of small letters :

Connected together : Practical reasoning mind, logic, order in ideas, power of deduction.

Connected in groups of three or four, then disconnected : Powers of assimilation and comparison, eclecticism, an encyclopædic mind.

Disconnected and placed side by side : Intellectual sense, creative faculty, comparison, intuition, capacity for system, paradoxicalness.

Connection of capitals :

Joined to small letters : Altruism,

A Manual of Graphology

LETTERS :—

benevolence, kindness ; indicates a person easily approached.

Joined to small letters after making a loop : Altruism, restricted to family or to coterie, clannishness, party spirit.

Not joined to small letters : Intellectual capacity, intuition, candour.

(c) Omission of letters or parts of letters :
Want of method, absence of caution, thoughtlessness, absent - mindedness, acuteness, impatience.

(d) Openings (*i.e.*, *o*, *a*, etc., whether open top or bottom) :

At top : Open-heartedness, frankness, candour.

At bottom : Dissimulation, hypocrisy, lying.

Usually closed : Accuracy, discretion, reserve, secretiveness.

(e) Shapes of the letters :

All modifications or abbreviations of the normal shapes of letters or words which indicate some special knowledge : Mental cultivation.
Like type : Taste, art, mental culture, grace, distinction (as opposed to insignificance). If type-like shapes are used decisively, they will then indicate

A Manual of Graphology

LETTERS :—

a consequential, egotistical character.

Vulgar: Want of taste, a commonplace mind, coarseness.

Copperplate: Insignificance, want of originality, a passive mind, love of official matters.

(f) Looped and long letters :

Loops excessively long : Exaggeration.

Loops disproportionately full and wide :
Imagination, exaltation.

Loops of the upper looped letters long and flowing, and attaching them to the following letters : Sensibility, loquacity.

Loops used instead of single downstrokes : Love of home.

Loops used instead of single upstrokes :
Affectionate disposition.

Loops replaced by straight strokes :
Mental culture, simplification, purity.

Loops on the *o* parts of letters like *g* and *q* : Mental cultivation.

Upstrokes longer than downstrokes :
Mental activity proportionately greater than physical.

The converse denotes the reverse.

Upstroke of the *t* long : Independence.

A Manual of Graphology

LETTERS :—

(g) Unvaried in shape : stability, constancy, decision.

Varied in shape : Indecision, instability, plasticity, inconstancy, versatility.

(12) CAPITALS :—

(a) *Height* :

Tall : Lively imagination, exaggeration, pride, openness, self-esteem, independence.

Medium : Restrained imagination, moderation, modesty.

Low : Dissimulation, humility, hypocrisy, weak imagination, cringing, fawning disposition.

Disproportionate : Boastfulness, affectation, conceit.

(b) *Correct use* : Order, moderation, judgment, reason.

Used instead of small letters : Negligence, enthusiasm, exaggeration, want of judgment, madness.

Replaced by small letters : Negligence, simplicity, disorder.

(c) *Shapes* : Apply the following signs and interpretations to any small letters which are similar in form. See (11), (e).

Round : Kind-hearted, good-tempered.

Angular : Penetration, tenacity of

A Manual of Graphology

CAPITALS :—

purpose, quick temper, good judgment.

Unnecessary flourishes and curves :
Pretension, conceit, vanity, consequential.

Inelegant or unsymmetrical : Absence of artistic taste, ill-regulated imagination, nervous susceptibility, originality, vulgarity.

Gladiolated : Finesse, sensitiveness, self-consciousness.

Full-bodied : Self-esteem, imagination.

Simple : Lucidity, sense of form.

Partly formed by an ingenious curved stroke from preceding letter : Sense of humour.

Of curved letters contracted at the top so that the rounded portion is not filled out : Suspicion, distrust.

Contracted and angular : Wickedness.

With sharply pointed angles : Quarrelsome disposition, easily vexed and irritated.

Open and large, with high ending strokes : Cheerfulness.

Curled and twisted : Vanity.

With twice- or thrice-bent curves :
Taste for music, art, or poetry.

Cramped or hurried over, or parts

A Manual of Graphology

CAPITALS :—

- omitted altogether : Want of method, absence of caution, thoughtlessness, absent-mindedness, impatience.
- Fractured : Absent - mindedness, anxiety.
- Oval : Artistic perception, gentleness, imagination, complacency.
- Touched up or made more perfect : Desire for improvement, habit of reverting to first idea.
- With underhand curves : Suavity, kindness, gentleness.
- With overhanded curves : Outspokenness, honesty, candour.
- Elegant or symmetrical : Artistic taste, love of art, sense of beauty, perception of form, regulated imagination, refinement.
- Flourished : Imagination, self-importance.
- Typographic : Sense of form, observation.
- Long and sloping : Sensitiveness, fluency.
- Abrupt : Impulsive. If thick as well : Self-assertion, brusquerie.
- Gracefully disproportionate : Imagination.
- Print-like used decisively : Egotism, consequential self-assertion.

A Manual of Graphology

CAPITALS :—

Varied in style : Instability of taste, caprice.

Flourished at base : Self-assertion.

Inturned commencements in combination with an upright style : Egotism.

Looped prior to connection with the following letter : Clannishness.

Raised up from base (*i.e.* L) : Pride of comparison.

Of letter M :

Disproportionate height of shoulders : Unsatisfied ambition.

First stroke higher than second : Pride of comparison, aristocratic pride, dignity, distinction.

First stroke lower than second : Envious pride, humility.

Considerable disappearance of third shoulder : Finesse.

Strokes equal in height : Calm mind, order, reason, self-satisfaction.

Curious : Originality.

Graceful : Imagination.

Formed all in one piece : Directness of insight, naturalness of disposition, simplicity.

A Manual of Graphology

CAPITALS :—

(d) *Width* :

Narrow : Restraint, weakness, inertitude, disappointment, timidity, uneasiness, disquietude, feebleness of character.

Wide : Boldness, force of character, self-dependence. Observe H, M, N :—If the strokes of the M are very wide apart—Presumption, self-complacence, vanity, pride. The same rule applies to the other letters.

(e) *Base* :

Wide : Self-satisfaction, boastfulness (observe L). If very wide and strokes far apart (observe N) : Vigour, independence, self-assertion, arrogance, self-esteem.

Narrow : Timidity, constraint, disquietude, feebleness of character.

Glides under word (observe C) : Self-complacence, vanity, pretension.

(f) *Variation* :

See (11), (g). Variation of shapes would be more noticeable in the capitals.

(13) COMMENCEMENTS OF WORDS OR LETTERS :—

Short abrupt strokes or tick : Quickness of temper.

Curl or twist : Self-love.

A Manual of Graphology

COMMENCEMENTS OF WORDS OR LETTERS :—

Inward curved line or hook : Desire of acquisition, egotism, love of possession.

Rapid curvilinear line : Gaiety, good-humour, high spirits, sense of humour, buoyancy, mirthful spirits, love of the ludicrous.

Straight strokes : Spirit of contradiction, cavilling, love of contest, quarrelsomeness, contentiousness.

(14) FINAL STROKES TO WORDS OR LETTERS :—

Uprturned : Cheerful disposition.

Downturned : Unhopeful disposition.

Curtailed : Prudence, carefulness, reticence, calculation, solicitude, forethought.

Long : Liberality, generosity, vivid powers of fancy, extravagance.

Rounded and raised : Benevolence, graciousness of manner, courteousness.

Thrown back to left over the rest of the letters of the words : Ardour, impulsiveness, rapidity of thought and action.

Curved backward so as to surround or cover word : Protective spirit, loyal disposition, self-complacence, pretension, vanity.

Inturned : Selfishness, egotism, insignificance.

Curled in a spiral : Conceit, presumption, pretension, vanity.

A Manual of Graphology

FINAL STROKES TO WORDS OR LETTERS :—

Undulating to the right, with a return stroke :
Coquetry, love of admiration, desire of approval, constraint.

Angular and ascending : Impatience.

Produced by dwindling or gladiolation of final letters : Finesse, impenetrability, subtlety, hypocrisy, dissimulation, mistrust, vivacity, hurry, worry.

Rounded ascending finals : Gentleness, calmness, contemplation, elegance of taste, perception of form.

Very round and lifeless : Lethargy, indolence, laziness.

Broken and curved (*i.e.* formed of successive angles) : Want of artistic taste, harshness, severity, want of culture and tact.

Perpendicular and ascending : Mystical nature, love of marvellous.

High and angular : Satire, caustic wit, ardent, enthusiastic.

High and curved : Humour, sense of the ridiculous.

Hooked : Tenacity.

Blunt : Resolution, brutality, violence, strong will, force of character, extreme determination, quarrelsomeness, contentiousness.

Fining away : Irresolution.

Suddenly finished, but without a club form :
Restraint.

A Manual of Graphology

FINAL STROKES TO WORDS OR LETTERS :—

Not cleanly finished off : Irresolution.

Formed by a rapid curl from left to right, and then in the reverse direction :
Self-defence, resistance, independence,
brusqueness, defiance.

(15) BAR OF *t* :—

(a) Regularity of form and size of *t* bar :

Regular in form and size :

Equable will.

Calmness.

Moderation.

Irregular in form and size :

Non-equable will.

Versatility.

Fickleness.

(b) Absent (especially when without a loop as well, and rounded) :

Acquiescence.

Distaste for struggle.

Desire for support.

Force of character lacking.

Want of energy.

Lack of will power.

Careless indifference.

Absent, and final stroke angular :

Lack of initiatory power.

Obstinacy.

Sometimes barred, sometimes unbarred :

Irresolution.

(c) Length of *t* bar :

Long :

Animation.

Short :

Energy.

Slender :

Want of vigour.

Strong :

Vigour.

A Manual of Graphology

BAR OF *t* :—

Long and slender :
Small will-power.

Long and strong :
Ill-considered
effort.

Inability.

Short and straight :
Simplicity.

Short and strong :
Great energy.

Short and slender :
Feebleness of will,
indecision.

*Flying into letters of
next word* :

Animation.

Impulse.

Vivacity.

Sequence of ideas.

Jovial nature.

*Strong, and thicker
than down
stroke* :

Vacillation, a ten-
dency to pro-
crastinate.

*Short and thick, and
crushed down, as
it were* :

Contrariness of

thought and
action.

Strength of mind.

*Long, fine — equal
thickness* :

Energy.

Ardour.

Ambition.

*Long, or crossing two
or three letters* :

Impulse.

*Long, thicker at finish
than start, and
crushed down
upon other small
letters* :

Arbitrary will.

*Sometimes long and
at other times
short ; now and
again almost a
mere dot* :

Imagination.

Fantasy.

(*d*) Height of *t* bar :

High and tailing off :

Vivacity.

Quick nature.

Low down :

Slow nature.

A Manual of Graphology

BAR OF *t* :—

Obstinacy.
Great determination.
Self-will.
Very low down :
Obedience.
Humbleness.
Humility.
Resignation.
Passive nature.
High up :
Ambition.
High up and firm :
Dyspepsia.
Nearly at top of vertical line, but not flying above it :
Determined despotism of opinion.
Above the upright stroke :
Imperiousness.
Arbitrariness.
High above :
Authoritativeness.
Over letters, and curved so that

it overrides the letter, flying above it :

Hastiness.
Capriciousness.
Impatience.
Self-will.

(e) Position of *t* bar :

On left side of upstroke :

Caution.
Tardy resolution.

Low, and crossing tops of other letters :

Hasty temper.
Strong will.
Energy.
Initiative faculty.
Executive power.
Enterprise.
Hastiness.

Even length on either side of upstroke :

Perseverance.

*Light straight bar to *t*, longer on right side of letter* :

Patience.

(f) Shape of *t* bar :

Curved and placed

A Manual of Graphology

BAR OF *t* :—

over vertical
stroke :
 Affectation.
Partaking of the
nature of a
flourish :
 Imagination.
 Egotism.
Form of lash of whip :
 Effusiveness.
 Fancy.
Thin, bent, and ir-
regular :
 Quickness of tem-
 per.
Curved :
 Irresolution.
 Kindness.
 Delicacy.
 Weakness.
 Timidity.
 Hesitation.
On right side of up-
stroke :
 Optimism.
Trending down :
 Pessimism.
Uptending, small and
jerky :
 Imitation.

Mimicry.
 “*Crooked*” or ending
in a hook-like
finish :
 Tenacity of pur-
 pose.
Finishing in a rounded
curve :
 Gentleness.
 Want of will
 power.
 Absence of per-
 sistence.
 Grace of mind.
 Refinement of
 nature.
 Artistic capacity.
Ending in a point :
 Criticism.
 Malice.
 Causticity.
 Liability to go to
 extremes in feel-
 ing.
Fining away at ter-
minations :
 Want of persever-
 ance.
 Restraint over
 feelings.

A Manual of Graphology

BAR OF *t* :—

Serpentine line :

Gaiety.

Merriment.

Mercy.

Grace.

(g) Termination of *t* bar :

Trending up :

Optimism.

Turning up very much

at its finish :

Ill-will.

Malice.

Ending in a thick finish :

Energy.

Vivaciousness.

Perseverance.

Strong will.

Obstinacy.

Ending in a clublike stroke :

Resolution.

Brutality.

(16) SIGNATURE :—

Flourishes or additions absent : Want of self-consciousness, dignity, simplicity, absence of ostentation, aristocratic or proper pride, insignificance.

Flourishes or additions present : Various meanings according to shape, etc. :—

Straight line underneath : Self-confidence, caution, pride of name, vanity, prudence, sense of reputation, desire for good opinion of others.

Curved line underneath : Self-complacence.

Serpentine line underneath : Verve, imagination.

Curved line commencing and terminating in a looped hook : Love of admiration,

A Manual of Graphology

SIGNATURE :—

coquetry, love of flirtation, self-complacence.

Two horizontal lines between which are two little marks : Love of detail, careful regard for detail.

Followed by a dot : Prudence, distrust.

Followed by a line accompanied with dots : Distrust.

Flourish :

Outlandish : Marked individuality.

Of final letter from right to left : Defensive-ness. If there is also a return stroke from left to right : Aggression, defiance.

Lasso-like : Defensiveness becoming aggressive, self-assertion.

Like forked lightning : Great activity.

Cobwebbed : Skill in affairs, distrust.

Like shell of snail, and enclosing signature : Personal instincts.

Lines which fence in signature : A reasoning selfishness, dissimulation, penuriousness, self-interestedness, excessive secretive-ness, impenetrability.

Of final letter like a corkscrew, or corkscrew-like flourish underneath name : Finesse, skill in affairs.

Wavy curve underneath : Gaiety, mirthfulness, high spirits, good-humour.

Intertwined lines : Intrigue.

Complicated : Distrust, subtlety.

A Manual of Graphology

SIGNATURE :—

Stroke at end of name, and running down :
Egoism.

Elaborate : Love of display, ostentation,
affectation, boastfulness.

(17) STROKES :—

(a) *Position* :

Between two sentences : Order in
ideas, clearness, prudence.

At end of writing to fill up space : Dis-
trust.

(b) *Shape* :

Straight horizontal : Reason, firmness,
justice, fairness, positiveness.

Wavy : Grace, gaiety, tact.

(18) PUNCTUATION :—

(a) Wanting : Negligence, forgetfulness, ab-
sence of mind, thoughtlessness.

(b) Irregular : Heedlessness, lack of detail,
as well as characteristics similar to
those above (a).

(c) Careful : Order, precision, minute atten-
tion to detail.

(19) DOT OF *i*, AND DOTS ANYWHERE :—

Present, carefully attended to : Careful-
ness, order, prudence, attention to detail ;
indication of a good memory.

Varying or absent altogether : Untidiness,

A Manual of Graphology

DOT OF *i*, AND DOTS ANYWHERE :—

acuteness, heedlessness, slovenliness, economy, absent-mindedness, excitability, animation.

Position:—Directly above first stroke of which the letter is composed : Attention to minutiae, reflection, good judgment.

On right side of letter : Precipitation, presence of initiative faculty, vivacity of temperament, want of forethought.

On left side of letter : Apprehension, want of ardour, nervousness of disposition.

High above letter : Ambition, high aspirations, mysticism, imagination, religious spirit.

Low down : Precision, mental concentration.

Shape :—Angular and irregular : Irritability, excitability.

Round and even : Prudence, refinement, calmness.

Outlines blurred : Sensuousness, passion.

Angular : Impatience.

Comma-like : Sulkiness.

Thick : Materialistic, sensual.

Emphasis:—Heavy and large : Strong passion, energy, ungovernable temper, warmth of nature.

Varying : Animation.

Very slight : Delicacy, weakness, timidity.

Placed after signature : Prudence.

A Manual of Graphology

DOT OF *i*, AND DOTS ANYWHERE :—

Placed frequently where not needed : Constraint in breathing, obesity.

Placed frequently where not needed, but slight and scattered : Constraint in breathing, shortness of breath, asthma.

Placed at commencement of sentences : Hesitation, fastidious judgment in choice of words.

(20) MISUSE OF NOTES OF EXCLAMATION, ETC. :—

Exaggeration, enthusiasm, want of judgment, imagination, exaltation, tendency to magnify or embellish, want of balance, madness.

Of underlining strokes, or frequent underlining : Self-esteem, tendency to exaggerate, enthusiasm, want of judgment, want of deliberation.

Notes of exclamation, interrogation, suspension, underlines properly used : these imply methodical habits, a love of order and system.

(21) FIGURES :—

Properly formed : Care, attention, prudence, habits of neatness.

United : Sequence of ideas (see (10), (f)).

Used entirely in writing date : Haste, impatience, love of ease, economy, fancy.

(22) BRACKETS :—

Parentheses, () ; hyphens, (-) ; stops or periods, (.) ; commas, (,) ; colons, (:) ; semicolons, (;) : see (19).

A Manual of Graphology

(23) BARS :—

Substituted for stops: Prudence, guardedness.
Placed at the end of sentences in addition to full stops : Distrust, watchfulness.

(24) STAMPING AND ADDRESSING ENVELOPE :—

In a careful manner : Order, prudence, carefulness.

Carelessly : Haste, impatience, impulse, impressionability (see (26)).

(25) PSYCHOLOGICAL QUALITIES arranged according to the classification in use with phrenologists :

(a) *Objective* :

Perception of shapes, Art : Symmetrical curved style, letters of a typographic or simple character, elegant capitals.

Perception of size, bulk, etc. : Capitals and small letters proportionate in size, lines of writing equidistant, margins even.

Perception of weight, ability to balance muscular action : Even pressure, even slope, compact appearance.

Perception of colour : See (9), (h).

Perception of detail, neatness : Small letters, attention to punctuation, regularity.

Perception of number, quickness at arithmetic : Clear, calm, methodical, precise style.

A Manual of Graphology

PSYCHOLOGICAL QUALITIES :—

Perception of sound, harmony : Twice-bent curves, recognised by the rounding in and out of the letters : sloping, soft-looking style.

(b) *Retentive* :

Observation : Writing small, angular, decisive ; letters unconnected.

Memory of passing events : Style clean, definite, regular, neat, punctuation attended to.

Memory of places and desire to explore : Bold style, long downstrokes, original capitals, rapid movement, original flourishes.

Memory of time : Style methodical.

(c) *Reflective* :

Comparison, criticism, clearness : Letters connected in groups of three or four, small.

Causality, or the why and wherefore of things : Letters disconnected.

Wit and humour combined : Style animated, irregular, ascending wavy strokes.

(d) *Superior* :

Benevolence, kindness : Style curved, slanting to right, spaced out, extended terminals.

A Manual of Graphology

PSYCHOLOGICAL QUALITIES :—

Amiability : Absence of angles, letters open and diminishing in size towards the endings of words, capitals and small letters connected, writing formed by underhand curves.

Credulity : Wide curves to the bases of letters, ascending finals, pronounced movement, letters disconnected, style rounded and delicate.

Hopefulness : Ascending writing, *t* bars and final strokes, writing spaced out, rapid movement.

Veneration, reverence : Style simple, low capitals, letters small, writing ascends, high *t* bars, *i* dots, terminals, inverted commas.

(e) *Aspiration* :

Conscientiousness : Letters placed on a level, uniform in size and evenly spaced, straight strokes.

Desire for the good opinion of others : Ascending writing, employment of flourishes, a habit of underlining words.

Self-esteem : Tall capitals and small letters. See (12), (c), letter M.

Firmness : Strong strokes, firm *t* bar.

A Manual of Graphology

PSYCHOLOGICAL QUALITIES :—

(f) *Social* :

Amativeness : Thick writing.

Constancy in affection : Style uniform, regular *t* bars which end in little hooks, letters inclined to right hand.

Love of children : Loops always used in making looped letters ; style small, curved, sloping.

Love of home, patriotism : Continual use of loops in joining letters together, the letters being curved and looped before being attached to the letters which follow them.

Love of society, or capacity for making friends : Letters spaced out, curved, and sloping to right.

(g) *Creative* :

Ideality, imagination, originality, inventiveness : Style original, unconventional, bizarre ; letters disconnected and placed side by side, fantastic capitals, uncommon method of forming letters.

Constructive ability : Ingenious methods of connecting letters or words together so that the liaison fulfils a double purpose ; original shapes of capital and small letters.

Mimicry, versatility of manner : Variable size of letters, writing adapted to

A Manual of Graphology

PSYCHOLOGICAL QUALITIES :—

size of paper, writing disconnected here and there, short upslanting *t* bars. See (9) (Position of lines).

(h) *Defensive* :

Cautiousness : Lack of advancing movement in the writing, abrupt terminals, words underlined, *t* bars and *i* dots at left side of letters, stops used before a sentence.

Secretiveness : Compressed writing ; the letters *o*, *a*, etc., closed at top ; short final strokes, dwindling of letters towards the end of words.

Destructiveness, desire to remove obstacles : Bludgeon-like strokes ; strong, thick *t* bars ; rapid movement.

Courage, combativeness : Style angular, large, advancing, vigorous, distinguished by pronounced movement ; *i* dot in advance of letter, strong *t* bar.

(i) *Self-preservative* :

Love of life : Style bold, forcible, vigorous, rapid.

Fondness for food : Thick, swollen strokes and stops.

Acquisitiveness (see (9), (*a*), (*f*)) : Final turn inward. (Poor note-paper.)

A Manual of Graphology

PSYCHOLOGICAL QUALITIES :—

(j) Concentration : Style uniform, even, small, unvariable ; *i* dot close to the letter and directly above it ; writing rather angular and concentrated-looking.

Perception and appreciation of vast and large things and the disposition to do things on a large scale : Large writing, pronounced movement, large loops, large tops to capital letters.

Ability to express thoughts : Style rapid, letters and words united together.

Foresight : Style angular, regular spacing, straight margins, compact appearance ; letters disconnected, evenly placed, and close together ; equal distances between lines, words, and letters ; no words broken at end of line ; writing well balanced on paper.

(26) AGE, ETC. :—

Child's handwriting : Soft-looking, circular, large, unformed, slow, and laboured-looking.

Grown-up person's handwriting : Formed and fixed-looking, firm and free from effort.

Sex : Unless this is evident it is best not to express an opinion, as there are effeminate men and masculine women.

A Manual of Graphology

AGE, ETC. :—

Nationality :

Britain : Clear, practical-looking, compressed, conventional, curved and angular.

France : Sloping, curved, flourishing.

Germany : Perpendicular, angular, cramped.

Italy : Rapid, delicate, vivacious.

America : Large, angular, tall capitals, inclination to flourish.

Type of hand :

Large : Small writing.

Small : Large writing.

Muscular hand : Curved writing.

Bony hand : Angular writing.

Hard, energetic hand : Rapid, animated, sharply defined strokes.

Thumb strong and large : Non-variable style.

Fingers :

Long first finger : Tall capitals, high *t* bars.

Long second finger : see Psychological Qualities, (*h*), Cautiousness.

Long third finger : Ascending writing.

Long fourth finger : Style angular, equidistant letters, one word joined to another.

Uniform with this Volume

Crown 8vo. Cloth. 2s. 6d. net per volume.

A MANUAL OF HYPNOTISM. By H. ERNEST HUNT.
Author of "Nerve Control."

An up-to-date handbook on Hypnotism and its application by means of Suggestion and Auto-Suggestion.

ASTROLOGY. How to Make and Read your own Horoscope. By SEPHARIAL. New Edition, with Two Additional Chapters.

"This work comes from one of the leading and most learned exponents of Astrology, and should be in the hands of every earnest student."—*Intl. Psychic Gazette.*

HAND-READING ; or, the Science of Chirolgy. By an ADEPT. Third Edition, with Seventeen Illustrations.

This little work is acknowledged as one of the most reliable handbooks on the subject which is available at a moderate price.

POPULAR PHRENOLOGY. By J. MILLOTT SEVERN.
Illustrated.

"This handbook is the best value for money we have yet seen in the way of Phrenological literature. The author gives in concise and readable form the essentials of the science."—*The Phrenologist.*

CARD-READING. Practical methods of Divination by Cards, clearly explained by MINETTA. Illustrated, with Four Plates and Diagrams.

"The ordinary drawing-room exponent may easily acquire professional skill by a careful study of Minetta's explanations and instructions."—*The Scotsman.*

WM. RIDER & SON, LTD., 8 PATERNOSTER ROW, LONDON, E.C.4

Rider's Publications

A CATECHISM OF PALMISTRY. The Sciences of Chiromy and Chiromancy explained in the form of Question and Answer. By IDA ELLIS. Third Edition. Crown 8vo, cloth, 248 pp., with 18 diagrams, 3s. 6d. net.

CARDS OF FORTUNE. By LILIUS. Illustrated Paper Cover, 1s. net. A simple and original method of fortune-telling with an ordinary pack of cards.

CHARACTER INDICATED BY HANDWRITING. By ROSA BAUGHAN, Author of "The Handbook of Palmistry," etc. A practical Treatise in support of the assertion that the handwriting of a person is an infallible guide to his character. Third and revised edition. Fully illustrated. Crown 8vo, cloth, 3s. 6d. net.

A MANUAL OF OCCULTISM. A complete Exposition of the Occult Arts and Sciences by SEPHARIAL. With numerous diagrams and illustrations. 368 pp., handsomely bound in cloth gilt. Crown 8vo, 6s. net.

GEOMANCY. The Art of Divining by Punctuation according to Cornelius Agrippa and others. With an Appendix containing 2048 Answers to Questions. By FRANZ HARTMANN, M.D. Large crown 8vo, cloth gilt, with numerous diagrams, 5s. net.

A MANUAL OF CARTOMANCY, Fortune-Telling and Occult Divination, including the Oracle of Human Destiny, Cagliostro's Mystic Alphabet of the Magi, etc., etc. Fifth and enlarged edition. By GRAND ORIENT. Crown 8vo, cloth gilt, 3s. 6d. net.

THE BRAIN BOOK, AND HOW TO READ IT. Being an Exposition of Phrenology in Theory and Practice. By H. C. DONOVAN. Crown 8vo, 519 pp. New Edition, fully illustrated, 5s. net.

WM. RIDER & SON, LTD., 8 PATERNOSTER ROW, LONDON, E.C. 4

The Marden Booklets

Small Crown 8vo. Price 2s. net each.

“Nowadays, more than ever, one needs grit. And the capacity for ‘sticking out’ can be trained into one. Few men are born ‘stickers.’ To all who feel the need of sturdier purpose, of mental discipline and vim, one can, and must, recommend the works of Orison Swett Marden.”

AN IRON WILL. By ORISON SWETT MARDEN, assisted by ABNER BAYLEY.

THE POWER OF PERSONALITY. By ORISON SWETT MARDEN, assisted by MARGARET CONNOLLY.

THE HOUR OF OPPORTUNITY. By ORISON SWETT MARDEN, assisted by ABNER BAYLEY.

ECONOMY. The Self-Denying Depositor and Prudent Paymaster at the Bank of Thrift. By ORISON SWETT MARDEN, assisted by ARTHUR W. BROWN.

CHEERFULNESS AS A LIFE POWER. By ORISON SWETT MARDEN.

DO IT TO A FINISH. By ORISON SWETT MARDEN, assisted by MARGARET CONNOLLY.

WILLIAM RIDER & SON, LIMITED,
8 PATERNOSTER ROW, LONDON, E.C. 4.

Rider's Publications

THOUGHT=COIN. By BART KENNEDY. With an Introduction by the Hon. RALPH SHIRLEY. Crown 8vo. Cloth, 5s. net.

"In this book Mr Kennedy discusses some of the deep problems of life, and he has an inspiring message which he proclaims in delightful language. His book may be confidently recommended to serious thinkers."—*Nottingham Guardian*.

"He certainly gives us much to think about. . . . Through all the worst of his troubles he seems to have been able to retain a keen sense of humour."—*Yorkshire Observer*.

THE SYMBOLISM OF COLOUR. By ELLEN CONROY, M.A. Crown 8vo. Cloth, 3s. 6d. net.

The association of colour with ideas and emotions is attractively illustrated by Miss Conroy's studies. A large field of interest is explored by the author in the variety of aspects from which past ages have viewed the subject.

THE SPIRIT OF THE NEW PHILOSOPHY. By JOHN HERMANN RANDALL. Crown 8vo. Cloth, 6s. net.

"A conception of unity capable of becoming a vital experience in the growing consciousness of mankind is set forth by John Hermann Randall as the basic solution for the various problems confronting the world."—*The Scotsman*.

THE INNER TEACHING AND YOGA. By CHARLES WASE. Crown 8vo. Cloth, 4s. 6d. net.

An attempt to make the Yoga philosophy of the East available to the Western world. Instructions are given which may be tested by those who seek to obtain results in self-development.

THE HIDDEN SELF AND ITS MENTAL PROCESSES. By H. ERNEST HUNT. Author of "Self-Training," etc., etc. Crown 8vo. Cloth, 4s. 6d. net.

"A popular study of Psycho-analysis."—*Scotsman*.

"Books on Psycho-analysis go on increasing, so one is glad to have a popular study which deals simply with recent developments."—*Birmingham Gazette*.

WM. RIDER & SON, LTD., 8 PATERNOSTER ROW, LONDON, E.C. 4

CX 173 82