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WHAT WORRIES YOU?
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2747 Glenview Ave.
LOS ANGELES, CALIF.

GRAPHOLOGY

BY

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AUTHOR OF "CURIOUS FACTS," &C.

HOW TO READ CHARACTER FROM HANDWRITING, WITH FULL EXPLANATION OF THE SCIENCE, AND MANY EXAMPLES FULLY ANALYZED

THE ENUMERATION

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Graphology

PREFACE

GRAPHOLOGY is the art of reading character from handwriting. That there is a relationship between character and style of penmanship has long been recognized, but until recently little has been done to formulate the principles upon which this relationship is based. Enough has now been accomplished in this direction, however, to make it possible to lay down definite rules for determining one's disposition, aptitude and nature by the peculiarities of his handwriting.

As a matter of pastime the author took up a study of this interesting subject several years ago. Finding it so full of entertainment and usefulness and realizing that there exists at present no popular treatise on the subject, notwithstanding the wide-spread interest and curiosity invariably aroused by an exhibition of ability to read character from handwriting, he has gathered together the results of his studies and experience, in the hope that the information here set forth may serve as a source of enter-

tainment to the general reader and as a means of aiding those who desire to acquire a practical knowledge of graphology.

C. H.

Washington, D. C., 1904.

INTRODUCTION

WHEN we receive a letter from a friend it is not necessary to open it in order to know from whom it comes. A glance at the address on the envelope is sufficient. The style of the handwriting tells us at once who the writer is. We recognize him by his penmanship as readily as we would by his voice.

This shows us very convincingly that there must be some sort of connection between the style of handwriting and the personality of the writer. Another familiar evidence of this is the fact that no two persons write exactly alike, notwithstanding that hundreds of thousands of us learned to write from the same copy-books and were taught to form our letters in precisely the same way.

Now, if handwriting bore no relationship to personality and was not influenced by the character of the individual, we would all be writing the beautiful Spencerian copperplate we were taught in our school-days. But, as it is, not one

in fifty thousand writes in this manner five years after leaving school.

Each one of us has modified the copy-book style in accordance with his individual character. Each one has unconsciously adopted a style of handwriting that is best suited to his tastes and inclinations, and has consequently given to it a distinctive character.

Like speech or gesture, handwriting serves as a means for the expression of thought; and in expressing our thoughts we give expression to ourselves. When once the art of writing is learned we are no longer conscious of the mental and manual effort required to form the letters. It becomes as it were a second nature to us. We do it mechanically, just as we form our words when talking, without realizing the complex processes of mind and muscle that it involves.

It is plain, therefore, that a person's handwriting, or chirography, is really a part of himself. It is an expression of his personality and is as characteristic of him as is his gait or his tone of voice.

How many persons are there who are able to answer off-hand the following questions regarding their own handwriting?

Do you close your a's and o's at the top or leave them open?

Do you end the final letter of a word abruptly, or do you add a final stroke?

If you use terminal strokes to your final letters, do these strokes ascend, descend or extend in a straight line?

Do the letters of a word remain uniform in size throughout the word, or do they diminish or increase toward the end of the word?

Unless a person has made it a point to analyze his writing, there is not one in a thousand who is able to answer the foregoing questions. In order to do so he will be obliged first to examine some of his own writing. And these are but a few of a score of questions that might be asked in reference to the characteristics of handwriting about which the average person is entirely ignorant. This goes to show very plainly that many of the constituent features of a handwriting have been unconsciously adopted; and although they may appear insignificant in themselves, they are nevertheless all very significant as indications of the writer's personality, and are among the most important guides in the reading of character.

Unless, as just stated, one has made it a point to study his penmanship, he knows really very little about it beyond its general appearance. It is for this reason that handwriting experts are able to detect forgeries and disguised writings.

When a man attempts to change his style of handwriting he simply alters the principal features of it. If his writing normally slopes to the right, he will probably adopt a backhand. He may also use a different kind of pen; may change the size of the writing, alter the customary formation of certain letters, and add certain unfamiliar flourishes. But knowing nothing about the many minor characteristics of his natural writing he unconsciously repeats them, notwithstanding his best efforts to veil the identity of his chirography. In this respect he resembles the actor, who, while he may assume all the outward characteristics of another individual, still retains certain personal peculiarities of which he is himself unaware and which render it impossible for him to completely disguise his own individuality.

There are some who believe that difference in handwritings is largely due to difference in styles of pens. It is true that pens have much to do

with the appearance of the chirography, but the choice of a pen is one of the elements involved in the individuality of handwriting.

Each one of us chooses a style of pen that best suits him, and hence it allows him to write in the manner that is most natural to him. But it is a mistake to suppose that it is the pen that determines the peculiarities of a handwriting. It may be awkward for a person who is accustomed to a stub pen to use a fine-pointed pen, but it will not alter the distinguishing characteristics of his chirography any more than it destroys his personality to wear a suit of clothes that does not fit him.

There are also many who claim that their writing is changeable; that they never write twice alike. This is true to a certain limited extent. Probably no one can produce three specimens of his own signature that are absolute facsimiles. But the differences are purely superficial.

The style of handwriting varies no more from day to day than does the outward appearance of the individual. A change of emotion will produce a corresponding change in the expression of the face. A different style of hat, a change in the

mode of wearing the hair, the shaving off of a beard or any alteration of a like character will produce its effect, but the individuality of the person is not affected thereby. In a similar manner our penmanship is superficially modified by our feelings, our physical condition, by the kind of ink we use, the style of pen, the kind of paper, etc., but its individuality remains unaltered.

Of course, the style of handwriting does not in every case remain the same throughout the entire life of a man or woman. A man at fifty may not write the same hand that he did when he was eighteen or twenty, and if he lives to be eighty or ninety it will in all probability show further indications of change. This fact only emphasizes the relationship between handwriting and personality; for it will always be found that where there is a change in the style of penmanship there is a corresponding change in the person himself. Very few of us retain the same character, disposition and nature that we had in youth. Experience and vicissitudes do much to modify our natures, and with such modifications come alterations in our handwriting. In some persons the change is very slight, while in others it is noticeably evident.

Without pursuing the subject further it must be evident to every thoughtful mind that handwriting does bear a very close and definite relationship to the personality of the writer. We see that every one has a style of writing peculiar to himself, and it is only reasonable to suppose that each feature of his writing reflects some personal trait or tendency; otherwise, why is there such a variety of features in handwritings? What would cause these various distinguishing characteristics of penmanship if it is not the individuality of the writers themselves?

But aside from all argument or speculation, it is only necessary to add that careful and scientific investigation has conclusively shown that there is a direct correspondence between the various features of a handwriting and the character of the penman. It has clearly demonstrated that one's nature and disposition may be accurately determined by his chirography.

The studies and investigations of the author, in conjunction with those of other students of the subject, have revealed the fact that every feature of a handwriting is indicative of some particular personal characteristic, and it is the object of this volume to point out these relation-

ships; to show the characteristic features of handwritings and their corresponding personal indications, and, generally, to present the subject in such form as to make it readily possible for any one to demonstrate to his own satisfaction the relationship of character to chirography.

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PART I

The Principles of Graphology

CHAPTER I

Preliminary Remarks. How Handwritings Are Classified

It would be as difficult to find two handwritings that are exactly similar as it would be to find two persons who are precisely alike. Yet at the same time we often see handwritings that resemble one another, either in their general appearance or in certain particulars, and we find upon investigation that while the chirography of no two persons is exactly alike, there are nevertheless certain general styles or types of handwriting, to some one of which every specimen of penmanship can be assigned as containing certain features peculiar to that particular type of handwriting.

The first requisite, therefore, in the study of graphology is to classify the different types or kinds of handwritings. This will enable us to tell not only wherein certain handwritings resemble one another, but also to distinguish the differences between the chirography of one per-

son and that of another, for it very frequently happens that although we realize there is a difference between two handwritings we are unable to tell in just what particular features the difference exists; so that we see at once the necessity for adopting some method of classification as a basis for the proper understanding of the subject. The study of botany depends primarily upon a system of classifying plants, and in natural history, or zoology, very little profitable work could be accomplished were it not for a method of classifying the various animals. The same principle holds good in graphology, where we have a great variety of types and kinds to deal with. But this does not mean that we are to cumber our minds with an elaborate or intricate system of classification. On the contrary, it is very simple and very plain, for it is built up on certain definite lines that make it at once obvious and logical.

In the first place, handwritings are distinguishable by their general appearance. Some are small and some are large; some are heavy and others light. Here is one that is easy to read and there is another that is almost undecipherable. In short, we find that handwritings in

their general appearance, without taking into account any of their details, are subject to quite a variety of differences which are recognizable at once. It is only necessary, therefore, to classify these various differences in appearance that distinguish one kind of handwriting from another, and then ascertain what these particular varieties of styles indicate as to personal characteristics, for each general style of handwriting has its corresponding significance.

Our first classification, then, is made up of the General Features of handwriting.

Our second classification consists of the Special Features, as revealed in the various details of handwriting.

It not infrequently happens that a number of different handwritings will very closely resemble one another in their general appearance, for they may all possess the same general features; but upon examination it will be found that they differ from one another in certain details or special features. In one of them, perhaps, the *t's* are all crossed very heavily and firmly; in another they are crossed very lightly and in a third the crosses may be entirely absent.

Now, although these differences may seem very

trifling in themselves, they are nevertheless of importance to the graphologist, for each of them has its special significance as to the character of the writer. And what is true of the example just cited applies to all of the various special features to be found in handwritings. These special features, consisting as they do of particular details, are not so readily discernible as the general features, and it is, therefore, our purpose not only to classify these various details and to assign to them their respective significances, but to point them out and explain them, in order that they may be easily identified in the analysis of any particular handwriting.

Having thus defined the two classifications necessary for a systematic study of graphology, we shall now take them up in their order for the purpose of learning what the various types and features of handwriting indicate.

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formations. The specimens given in plates 2, 4, 8 and 15 are distinctively rounded hands.

Each of these two general or fundamentai types has its particular significance.

(1) The Angular Hand
(Plates 1, 7 and 16.)

Angular writing always indicates activity. It is associated with nervous, quick and energetic dispositions. It betokens a person of mental alertness and physical restlessness.

Writers of an angular hand are natural workers. They are not happy unless their brains or hands are busy. Whatever they do is done with energy and enthusiasm. Their tastes turn to the practical affairs of life, and they have a natural aptitude for work requiring manual skill.

They are apt to be emphatic, precise, positive and aggressive. They are generally self-reliant and industrious.

(2) The Rounded Hand
(Plates 2, 4, 8.)

In general, the personal qualities represented by the rounded hand are the opposite of those shown in the angular hand.

Writers of round hands are fond of the pleasures, the beauties, the comforts, the luxuries of the world. Work for work's sake does not appeal to them. They are not naturally industrious. They are lovers of peace, rest and enjoyment. They do not like to be disturbed. Their natures are more or less passive.

As a rule, they are benevolent and kind-hearted and have loving dispositions rather than affectionate or ardent. Their natural desire is to go through life as easily and as comfortably as possible, and hence they are careful to avoid all unnecessary burdens.

Remark.—It must be borne in mind that the significations given to the angular and the rounded types of handwriting are merely the *general* personal characteristics indicated by these two broad classes of penmanship. They are subject to modification by other important features, as will be shown later on; so that these two primary types—the angular and rounded—should be regarded not as specific indications, but rather as broad foundations on which to build character delineations.

A second division of handwritings is that which is determined by the slope of the writing.

In this division there are three styles of penmanship:

(*a*) The Forward Hand, or writing that slopes to the right.

(*b*) The Vertical Hand.

(*c*) The Back Hand, or writing that slopes to the left.

(3) The Forward Hand
(Plates 1, 2, 3.)

Nearly all handwritings have the forward slope, varying from the almost vertical to an exaggerated slant. Ninety per cent. of all who use a pen write a forward hand. It may readily be seen, therefore, that taking this as a style by itself it can have but little individual significance, since it is employed so universally.

At the same time, however, it has its signification, as distinguished from the vertical and the back hands. Broadly speaking, it indicates a personality in which the emotions, the feelings, the sympathies, constitute the natural governing element. It shows susceptibility to sentiment. The natural tendency of a writer of a forward hand is to be guided by his impulses.

The more the writing slopes to the right the

more predominant are the emotions and the impulses as controlling factors in the personality of the writer.

Where the slope is very marked, as we see it in the specimen given on plate 3, the writer is governed very largely by her sympathies and feelings. Such a writer is extremely affectionate; kind and sympathetic; generous and self-sacrificing; inclined to be impulsive, animated and demonstrative; capable of intense love and passion; easily pleased, and readily stirred to enthusiasm.

The average forward hand, however, cannot be regarded as a specific indication of character, beyond the fact that as the forward hand is the natural style of handwriting, it shows that those who use it are in a general sense amenable to the common influences of life; but the effects produced by these various influences will, of course, depend upon the individuality of each person.

(4) The Vertical Hand
(Plate 4.)

The writers of this style are not so readily susceptible to the influences of their environment or their emotions, as are those who write a for-

ward hand. Their natures are not necessarily calmer or more evenly balanced, but they endeavor to conduct themselves more deliberately. Judgment and reason and self-interest enter into their motives and into their actions. They are not apt to become very enthusiastic, nor are they inclined to be ardent in their attachments. Whatever they do is tempered with self-restraint and deliberation. They do not like to be hurried; they are generally slow, and do not arrive at decisions very readily.

When this style of writing is rounded and well formed, as shown in plate 4, it indicates simplicity of taste, deliberateness of thought and speech, and outward calmness. We say outward calmness, because the writers of such a hand are not always naturally calm, and often subject themselves to repression of feeling and emotion. They are apt to talk slowly and act with much deliberation and precision. They do not like to do anything hastily or on the spur of the moment. Everything must be given due consideration and attention. Their affections may be deep, but are not often intense or demonstrative. As a rule, however, they are sincere, constant, and loyal. They usually take a practical, common-sense view of life, and are not

readily disturbed in their purposes and beliefs.

In the signature of Longfellow, which is given on plate 14, we find this style of handwriting—vertical and rounded; indicating a deliberate, dignified person; a lover of the beautiful; a man of careful habits and simple tastes; a person of self-control and balance. These are the very traits we would logically look for in this poet, to judge him solely by his works. There is a calmness, a finish, a clearness about his poetry that contrasts strongly, for example, with the involved, impetuous and rugged style of Browning, who, as we see by his signature—shown in plate 14—wrote an angular, forward hand. Longfellow's poetry is never impassioned nor highly dramatic, nor is it ever mystical or elusive as is that of most of the great poets. He was always careful to have his poetry in perfect form; its meter and rhythm are faultless; a characteristic due to his love of order and detail, which is one of the qualities indicated by a vertical handwriting.

(5) The Back Hand
(Plate 5.)

Reason and self-interest are the governing mo-

tives of those who write back-hand. While sentiment or susceptibility to sentiment is not lacking in these writers, it is rarely permitted to influence their actions or their decisions, if it is likely to interfere with their comfort or plans.

Back-hand writers are natural reasoners and schemers. Their personal interests come first in the decision of all questions. Their sympathies are held in check. They do not often have very deep or lasting affections. They think more of themselves than they do of anybody else.

A back-hand writer is nearly always self-conscious. It is seldom that he does anything impulsively or without first thinking of the consequences. He has a dread of appearing in a false light to others, or of creating an impression unfavorable to himself. As a result of this quality he is inclined to be artful and insincere.

As a rule the writers of this style of handwriting are persons of ability, originality and much self-reliance. This latter characteristic is often very strongly marked. They are usually unorthodox in their beliefs and are seldom enthusiastic or deeply interested in the general affairs of the world. They are not the kind of persons who engage in charitable work or philanthropic enter-

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hand when obliged to use his left hand; and curiously enough, he will write forward if his natural right-hand style is back-hand. In other words, any one who is obliged to use his unaccustomed hand will slope his letters in the direction opposite to that of his natural chirography.

These facts go to demonstrate that it is useless to attempt to correctly read a person's character from his handwriting unless the writing is in his natural style. Graphology makes no pretense of detecting false or unnatural styles of chirography. It lays claim simply to showing the correspondence between handwriting and character in their natural relationship.

(6) Small Writing
(Plates 5, 6, 17 and 18.)

The size of a handwriting has a decided bearing upon its significance. This feature, of course, admits of great variation; ranging from the enormous to the microscopic; but by classifying the various sizes into small and large and representing each by its extreme, we shall be able to gain an approximate estimate of the value of size.

The specimen given on plate 6 will indicate what is here meant by small writing, as com-

pared with the average size. The other specimens noted above all fall within the classification of small writing, but No. 6 is especially illustrative.

Small, neat writing indicates, as a general rule, intellectuality, good reasoning powers, culture, and originality of ideas.

The writers of small hands are usually persons capable of concentration, both mental and physical. They are natural brain workers and can endure a large amount of fatigue.

They are persons of individuality and force of character. Their mental powers are above the average and their general abilities and capacities are correspondingly pronounced. They are naturally versatile, well-informed, acquisitive of knowledge, and good thinkers and reasoners.

They are apt to be self-contained and patient, with a natural reticence concerning their personal affairs. They are not apt to make a display of feeling in public. They have the gift of keeping silence, and biding their time. Reserve, quietness and dignity are often associated with this style of handwriting. Writers of small hands are usually self-sufficient. They may enjoy society and the companionship of their fellows,

but they seldom crave it or find it essential to their well-being. They are usually best contented when alone with their own thoughts and work.

Many literary persons, scholars, statesmen, philosophers and persons of mental refinement generally, write small hands. No person of ordinary intellectual qualities ever writes a decidedly small hand.

If the writing, in addition to being small, is well formed and even, it indicates a person of methodical ways; neat, self-reliant and thorough. It indicates also executive and business qualities, in which perspicacity, judgment and sometimes shrewdness play important parts, for writers of this style of hand seldom do anything hastily or ill-advisedly, but are governed always by well trained faculties. Specimens of small, neat writing, exemplifying the personal traits above cited, are shown on plates 6 and 17.

Where the writing is very small and the words are written close together, giving the writing a compact, crowded appearance, it shows cunning and suspicion. But the cunning of such a writer is always that of a diplomat. What would be deceit and treachery in a person of less trained men-

tality, is with this writer finesse and diplomacy. He is wary and alert, difficult to convict, clever at plausible arguments and evasions, and always careful to provide a loophole for escape from any dilemma.

To sum up its various indications, small writing, as a general rule, denotes intellectuality, literary and business ability, educational culture, reservedness, diplomacy, self-containment, patience, industry, quietness, thoughtfulness, mental energy, perspicacity, and judgment.

(7) Large Writing

(Plates 7, 12 and 23.)

When writing is above the average in size it signifies a character devoted more to the practical, material affairs of life, than to the intellectual or the spiritual.

The writers of such a hand are inclined to be outspoken, frank and talkative, and possess but little tact. They express their feelings without reserve. Their natures are close to the surface and are easily seen, for they make little or no effort to conceal their emotions or opinions. They are apt to be critical and to find fault; although in the great majority of instances, their bark is

worse than their bite. While they are quick to take others to task and to cast aspersions upon the conduct of their friends and acquaintances, they are seldom deeply in earnest, and their comments generally should be taken with due allowance for their impulsiveness and lack of restraint.

They have but slight power of concentration. Their thoughts are diffuse and fly readily from one subject to another. They find it difficult to remain long at one task. They are naturally restless and unsettled, and hard to satisfy.

Their emotions are quickly aroused. They are extremely sensitive to their surroundings. They are naturally generous and sympathetic, particularly those whose writing is rounded. Their pride is readily wounded, and they are quick at retaliation.

They have but little reserve force. They expend their energy extravagantly. They are, in fact, inclined to be extravagant in all ways—in the spending of money, in the expression of opinions, in their charities, and in their vocabularies. As a rule, they talk and laugh noisily.

Where flourishes and deliberate shading constitute a feature of large writing, we find a per-

son who is egotistical and pompous, and much given to boasting.

If the large writing is angular, as in plate 7, it denotes ardor, zeal and enthusiasm. Such a writer becomes readily animated or excited and is always vivacious and spirited.

Writers of large hands are usually fond of that which is small or dainty. They observe details and particularities very quickly and often give themselves much concern over them.

They are usually very entertaining talkers, although their talk is almost invariably about themselves or about their personal affairs or experiences. As a rule they insist upon having things their own way, and it matters but little to them whether it suits others or not. In this respect they are apt to be extremely selfish and thoughtless.

Remark.—Medium-size writing has, in itself, no specific signification. Handwritings that fall between the small and the large must be treated in accordance with their proximity to either one or the other extreme. Where they occupy an approximate middle position as to size the opposing qualities indicated by the two extremes are neutralized.

The size of a handwriting, therefore, is not of much value from a graphological point of view unless it is distinctively small or large.

(8) Heavy Writing

(Plates 8 and 12.)

Heavy writing is of varying degrees. In some handwritings it is very pronounced, as in the specimens shown on plates 8 and 12, where the letters are all formed of thick, black strokes. These represent extreme examples, and between this style and the writing composed of fine, delicate strokes, there is a large range of styles.

Where the writing is as heavy as in the examples cited it denotes assurance, aggressiveness and a general lack of delicacy, especially where this feature is shown in writing that is above the average in size, as the two specimens are.

In a man's chirography, heavy, black writing indicates roughness and boldness of manner. Such a man is overbearing, a braggart, and in all probability a bully, though this latter trait is not necessarily denoted unless it is corroborated by other features of the chirography. He is possessed of strong passions and animal appetites. He is usually muscular, fond of physical exercise,

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always ready to boast of their exploits and their accomplishments, whether real or imaginary.

Their good qualities lie in the fact that they are masterful, self-reliant and frequently possess much ability. Some of the other traits cited above are not infrequently turned to good purpose; for aggressiveness and self-assurance, for example, may often be used to good and worthy purpose when applied with discretion. And it must also be borne in mind that the characteristics cited in connection with this style of handwriting, as well as all others, are all subject to modification by other features of the chirography.

(9) Shaded Writing

(Plates 2, 7, 10 and 11.)

Shaded writing differs from heavy writing in the fact that the latter is formed of heavy, thick or blurred strokes throughout, as in plates 8 and 12; whereas in shaded writing the heavy strokes occur only at intervals.

Sometimes the shading is done for effect, as in the specimen on plate 10. In this case it betokens affectation and egotism and a commonplace personality. Shading of this kind, where it is done consciously with a view to adding

to the effect of the penmanship, is nearly always an indication of small education, and lack of culture and ability.

But the shaded writing shown on plates 2, 7 and 11 is distinctly different from that just referred to. In these examples we see that the shading is confined largely to the cross of the *t's* and to the terminal strokes of certain letters. Wherever it appears it bears evidence of having been done unconsciously or without design on the part of the writer. This sort of shading indicates an insistent nature, and the more pronounced the shading is, the more insistent and emphatic the writer is apt to be. This feature denotes, also, natural executive ability, coupled with a fondness for and an appreciation of physical pleasures. Those whose chirography contains this style of shading are likely to be fond of luxury and good living. They are usually persons of distinctive personality, with well defined tastes. The chief signification, however, is insistence and determination.

(10) Fine Writing
(Plates 3, 4, 18.)

When a handwriting is composed of delicate

strokes or there is a marked absence of shading or pressure on the pen, as we see in plates 3, 4, 16, 18, etc., it is a general indication of a person of quiet, modest tastes, and with a disposition that tends toward complaisance and simplicity.

There are so many whose writing has this characteristic of unshaded strokes that no particular indications can be given for it. We must content ourselves with the general signification above given, except that where this feature of chirography is very distinctive, as, for example, in plate 3, where the letters are all formed of very fine strokes, we may take it for granted that the writer is a person of refined and delicate sensibilities, temperate in habit, quiet and unobtrusive, and with little if any desire for the voluptuous pleasures or luxuries of life.

(11) Conventional Writing
(Plates 10 and 21.)

By "conventional" writing we mean that style of handwriting which is popularly regarded as the standard form of good penmanship—the copperplate style and the kind that is contained in the copy-books,—where the letters are all formed precisely and distinctly, according to rule.

It very frequently happens that when a person is told that his character can be read from his handwriting he is wont to exclaim: "Oh, but I write such a poor hand that it certainly can't signify anything good about me." As a matter of fact, however, the so-called "poor" writers are usually those whose chirography indicates the greatest amount of character, while the good penmen—those who write the fine, legible, copperplate hands—are generally persons possessing but little individuality.

It may be set down as a rule, that the more nearly a handwriting approaches the copy-book standard, the more commonplace is the personality of the writer.

The man or woman who writes a so-called "copperplate" hand is one who lacks individuality. Such a person has no distinctive character. His ideas and his capacities are limited. He has but little, if any, originality. He is merely a copyist, an imitator, bound by rules and conventionalities. He has no ideas of his own; there is nothing about him, mentally, that raises above the dead level of the commonplace. He is merely one of thousands. Whatever he does he may do well, but no better than others.

His accomplishments are limited and are never brilliant.

Clerks, teachers, bookkeepers—all whose life is devoted to routine duties calling for strict adherence to rules—are apt to write more or less conventional hands. Plates 10, 15 and 21 are examples of this style of writing.

Where good penmanship includes what is known as "fancy" writing, which abounds in flourishes and supposedly graceful curves that do not belong to the letters necessarily, we have a sign of a person who is much impressed with his own importance and who is consequently egotistical and conceited. The specimen on plate 10 is a mild example of this style of writing. It is, however, quite tame compared with many examples that might be shown, in which the capital letters are ornamented with scrolls and the chirography throughout is adorned with fanciful strokes and artistic shading.

The more wonderful and elaborate such penmanship is, the more insignificant is the person who is responsible for it. This does not prevent his having an excellent opinion of himself, however. He is often affected in his manner and endeavors to have it believed that he is really of

importance. He is inclined to be headstrong and opinionated, and to lay much stress on trifling matters of form and style.

(12) Inartistic Writing
(PLATE 9.)

The opposite of the affected or good writing is what may be termed plain or inartistic writing. Plate 9 affords an example of this style—the so-called "schoolboy" hand. It is often awkward in its formation and anything but beautiful. At the same time, however, it is legible, unaffected and distinctive in its simplicity. No hand displays better or more desirable qualities than this, from the standpoint of inherently good character. In such a writing we have modesty, frankness, truthfulness and sincerity. The writer is unassuming, honest and trustworthy, and guided always by motives of integrity. He has no patience with deceit and rises superior to affectation. He does his duty and is careful at all times to do what he thinks is right, regardless of what others may say or think of him.

(13) Neat, Uniform Writing
(PLATES 1, 6 AND 15.)

Writing that is neat and uniform in its general

appearance, or where the letters are carefully and distinctly formed, is always an indication of corresponding neatness, precision and carefulness on the part of the writer.

Such writing denotes a personality that is tactful, methodical, painstaking and generally well balanced.

The writer of a neat, clear hand, as shown in plate 1, 6 or 15, is systematic; likes to do things according to system and to do them well and thoroughly. Such a writer has good business instincts, and is thrifty, prudent, economical and painstaking. Good managers and organizers often write this style of hand, as do also capable clerks and men and women of responsible positions.

(14) Uneven Writing
(Plates 9, 13.)

Where the writing simply shows a lack of precision in its formation or a general unevenness of appearance, as we see in plate 9, it betokens a greater or less degree of carelessness on the part of the writer. Such a person is not naturally methodical or systematic, is often careless about little things, and is inclined to be

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sist simply of mere, unformed strokes, as the result of evident haste in writing. The specimens shown on plates 3, 11 and 22 will illustrate this feature better than can be described.

By examining plates 11 and 22 it will be seen that many of the words contain letters that are scarcely formed. We only know by the context what they are intended for. If they were to be cut out of the word and isolated, it would be next to impossible to tell what they are. Take, for example, the word *bring* on plate 11. It is the second word on the seventh line. Here we see that the *b* and *r* are the only letters of the word that are recognizable. The rest of the letters, *i*, *n* and *g*, consist simply of a continuous straight stroke. See, also, the word *for* in the third line of plate 22; it is the second-last word on the line. Were it not that we know from the context that it is meant for *for*, it is doubtful whether we would be able to decipher it. The entire word consists simply of a loop and a curlicue—a mere hieroglyphic.

Taken in its entirety, such chirography as we have cited presents the appearance of haste and quickness and a general lack of distinctness. It

is the sort of writing that must be read quickly and in jumps if we are to read it at all.

As might naturally be supposed, this style of writing indicates quickness and hastiness, as well as impatience, vivacity and animation. Writers of this kind of chirography are usually good talkers and very entertaining; they possess much ability and are nearly always accomplished in one direction or another. They have a good deal of originality, and put the stamp of their individuality upon whatever they do or say. They have but little patience with rules or humdrum work. They are apt to be insincere and they do not always intend that what they say shall be accepted literally. Dissimulation and artfulness are always present, in one form or another, and conscientiousness is not usually one of the strong points of such writers.

They seldom bother themselves with details. They do things in a hurry and do not stop to ask whether they are in accordance with the fixed rules of their neighbors. They have no time for commonplace, little affairs, and such duties as they have to perform are accomplished in the quickest manner possible, it making no difference to them whether it is according to rule or not.

There is another style of hasty writing, however, which must be distinguished in some particulars from that upon which we have just been commenting. The specimen in plate 3, for example, while coming under the head of hasty and indistinct writing, is not characterized by the same sort of indistinctness as is that on plate 11 or plate 22. It will be seen that in this case the writer has not failed to form her letters and has not slurred them over as in the other two examples, but the indistinctness of the chirography lies in the fact that the writer does not distinguish one letter from another. Each letter is separately formed, but it is difficult to tell the different letters apart as they are all made so nearly alike. Take, for instance, the first word in the specimen on plate 3. No doubt there are many who will not be able to tell at once that this word is *Cousin.* Not one of the letters is missing nor is any one of them simply indicated by a mere stroke, as in the other specimens referred to, but each one is almost precisely like the other. Were it not for the *i* dot there would be really no clue to the identity of the word.

Indistinctness due to this cause denotes a character in many particulars like the one we first

considered. It shows quickness, animation, vivacity, much hastiness and intolerance of details, and an inherent inability to do things according to plan or order. The writer is impulsive and insists always in doing things agreeably to her own notions; she will not follow recipes nor rules, nor will she submit to dictation. Such a writer usually lacks the ability or aptitude for practical work. There is wanting the necessary patience to follow directions or to remain steadily at any one task.

But this sort of indistinct writing does not denote dissimulation, finesse, diplomacy or lack of frankness, as is shown in the kind of indistinctness peculiar to the specimens given on plates 11 and 22.

It will be seen, therefore, that hasty and indistinct writing admits of division into two varieties, which should be carefully distinguished when considering the traits of character last enumerated.

(16) Crowded Writing
(Plate 13.)

Where the words and lines are crowded well together and where the writing has the appear-

ance of being crowded on the page, it shows, generally, a saving disposition. The writer is inclined to worry and to be particular about little things. There is also a tendency on the part of such a writer to be close or to take narrow views of life. It frequently happens, too, that such writers have suspicious natures. This is especially so if the writing is crowded along the right-hand margin of the paper so that some of the words look as though they were being squeezed, in order to get them onto the line, rather than divide them and carry the syllables over to the succeeding lines.

As a whole, crowded writing denotes a person who is naturally secretive, saving and suspicious; one whose nature is cramped and often warped.

Such writers usually fill up every available bit of space on a sheet of paper; squeezing the words in at the corners and filling up the space at the head of the letter rather than use another sheet. It is due to an instinctive desire to save paper, although they do not do it consciously; but it serves, nevertheless, to exemplify the quality of economy, closeness or parsimony that is almost invariably associated with a chirography of this style.

(17) Diffuse Writing
(Plates 2, 7 and 16.)

At the opposite extreme to crowded writing, we have a style of chirography that spreads itself over the page, occupying a large amount of space with comparatively little writing. It is this style to which we give the name of diffuse writing.

It is recognizable at once by the ample space between the words and between the lines. The specimens shown on plates 2, 7 and 16 are good examples of this kind of handwriting. As a rule it is associated with large hands; it is not often that a small writing exhibits this characteristic.

Those who write diffuse hands are naturally generous or extravagant. They find it difficult to save. They are intolerant of restraint. They wish to be left free to do what they please and to spend as much as they please. They are neither economical nor thirfty, unless circumstances should make it necessary. As a rule they are not methodical nor systematic, and as they dislike drudgery of any sort they are often merely superficial in their accomplishments and education. Fortunately, nature usually endows persons of these traits with quick and ready minds and with inherent talents, so that they

can often accomplish much without great effort. They do things in a hurry, because they want to get them out of the way as quickly as possible, and consequently they are often hasty and careless.

They are inclined to be thoughtless and imprudent; to say and do things that ought not to be said or done. They are usually lacking in judgment. Their ideas, like their chirography, are diffuse and not easily concentrated.

They are often of sociable disposition, fond of the company of their fellows, and enjoy entertaining and being entertained. They relish the good things of life; prefer extravagance to plainness; know how to dress well, and are generally up to date in the modes and fashions. As a rule, the writer of such a hand, if a woman, would rather do without her dinner than be obliged to preside at a table that was not fashionably perfect as to its appointments and service.

But the style of diffuse writing just considered must not be confounded with that style of writing in which the words are straggling and spread out, as we see in plate 13. Here, although the writing, as a whole, is crowded, we see that

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and the diffuse writing, there are many gradations and varieties, each of which must be determined as to its indications by its proximity to the one or the other extreme. Midway between them we find the variety that is neither crowded nor diffuse, and in which the writing is carefully and uniformly spaced. By referring to the specimens on plates 5, 6 and 17 it will be noted that the letters of the words are well spaced, the words themselves are well spaced in relation to one another, the lines are all approximately even in their spacing, and each line is confined to itself; that is to say, none of the loops or downstrokes of the letters in one line come down to the next line.

A writing that is well spaced in this manner denotes, primarily, a person of good judgment; one whose mind is well ordered and who may be depended upon in matters calling for circumspection and prudence. Such a writer rarely acts hastily in matters of business, and he is not readily flustered or convinced against his better judgment. He is naturally a good manager, careful and conservative, with the instincts of a business man.

(19) Writing That is Not Well Spaced
(PLATES 2, 9.)

Writing that is not well spaced may be divided into two varieties: That in which the letters of one line collide with the letters in the line below, and that in which the lines are unevenly or irregularly spaced in relation to one another.

An example of the first variety is to be found in the specimen on plate 2. It will be seen here that the loops of the letters *f*, *g*, *p*, *y*, etc., extend from one line into the next line, and even beyond it in some instances. This peculiarity is also noticeable in the specimens on plates 15 and 23.

This feature is usually associated with persons of more or less carelessness in certain directions. It is not necessarily the carelessness that is shown in matters of dress or personal appearance, but may be, and usually is, the kind of carelessness that manifests itself in indifference to engagements or duties or minor proprieties. It denotes a tendency to flightiness or lack of poise. Such writers are not naturally methodical or systematic, and their judgment in affairs of importance is not often to be relied upon. They are themselves not always to be depended upon,

for they change their minds quickly, and, many times, without apparent cause, so that it is not usually an easy matter to make any definite predictions regarding their decisions or plans. Their decisions are always more or less unstable, while their plans are liable to sudden alteration, due perhaps to some change of mood or to some unexpected circumstances, whatever may be the real value of its bearing on the matter.

Such writers, though they may have practical ability, have but little taste for routine business. In financial affairs they are likely to be rash and imprudent. They prefer, as a rule, to make money by speculation, rather than by investment or work.

The second variety of handwriting that is not well spaced is exemplified in the specimen shown on plate 9. Here, although the lines do not interfere with one another to the extent shown in the other examples given, it will be noticed that they are not evenly or regularly spaced. The same is also true of the specimens on plates 3 and 10.

This indicates, merely, a person who is not naturally gifted with methodical or business instincts. It is indicative also of a tendency to

carelessness and lack of precision. Upon the whole, however, its significance is not so comprehensive nor so pronounced as is that of the feature that distinguishes the first variety of this style of writing.

Another point to be considered in connection with the general features and styles of handwriting, is the direction or position of the lines.

When writing is on unruled paper, the lines will be either straight across the page, or they will slope toward the upper right-hand corner or toward the lower right-hand corner. We shall classify them, therefore, as straight lines, ascending lines, and descending lines. Each of these directions of writing has its significance.

(20) Straight Lines
(Plates 1, 3, 6.)

When the writing is in straight, even lines, it shows perseverance and will power, and more or less firmness of character. The degree to which these traits are applicable in each case will depend very much upon the other features of the handwriting.

It must be borne in mind, also, that what is here meant by a straight line, is not merely

one that goes acróss the page without sloping up or down, but one that is *evèn* throughout. It will very frequently be found that the words constituting a line are not strictly on the line throughout its length. Some are above and some below, although taking the line as a whole it may appear straight. A typical example of this feature may be seen in the specimen on plate 23. An examination of this specimen will show that not only are the words uneven as to their position on the line, but the words themselves are so formed as to make an uneven edge at the bottom. In other words, some of the letters of a word are not on the line.

When we find lines of this kind, therefore, they cannot properly be included under the heading of straight lines. This peculiarity of uneven lines makes such chirography subject to the rules governing in the case of uneven writing (Section 14) and writing that is not well spaced (Section 19).

(21) Ascending Lines
(Plate 11.)

If the lines have a tendency to run up hill it signifies an ambitious person; one who is natu

rally hopeful, not easily discouraged, and possessed of much good nature, especially if the writing is rounded. Such a person takes a cheerful view of life. He is optimistic by nature. He may be cast down one time after another, but he is always ready to try again.

In addition to the qualities of optimism and buoyancy of spirit, the writer of ascending lines usually possesses ambition and determination to succeed. He never feels satisfied with what he has accomplished, for there is always more he wants to do and more that he feels capable of accomplishing. He is constantly pushing ahead. He has ideals and aspirations. He always has something to which to look forward. He thinks more of the future than he does of the past.

When the upward slope is very marked it shows exaggerated ambition. Such a writer is more ambitious than practical. He is likely to be visionary and to have extravagant aspirations.

(22) Descending Lines
(Plate 13.)

Writing that droops toward the lower right-hand corner of the paper, indicates, generally, a lack of initiative or a lack of active ambition.

Persons in whose chirography this feature occurs may be ambitious, but they have not the necessary vigor or steadfastness of purpose to accomplish it. In fact, in most cases they make no attempt to attain it, for there is usually wanting in such writers the feeling of self-reliance or hopefulness that is essential to the successful accomplishment of any purpose or desire.

Such writers are very apt to be pessimistic. It takes but little to discourage them. They are easily put out of humor, and they have a habit of worrying and fretting. They take it for granted that the worst is always going to happen.

They are subject to morbid prejudices. They are often suspicious and are likely to take offense very quickly. They have a way of misconstruing what is said or done by others, and they frequently take uncharitable and unreasonable views of their neighbors and misinterpret the motives of their friends. They are moody and subject to fits of depression; happy and in high spirits one hour and in the depths of gloom or discouragement the next.

It sometimes happens that the writing of those who usually write in straight lines will be found to show a downward tendency. This is always

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is always one of the incidents of a crowded writing. The comments given under Section 16 will, therefore, apply whenever a specimen of chirography is found in which the margin on both sides is absent.

CHAPTER III

Special Features

Personal characteristics indicated by various details of handwriting. The significance of the different letters of the alphabet.

In the preceding chapter our attention was confined to the features presented by handwritings viewed as a whole. These are the general features of handwriting, as distinguished from the special features, which pertain to the *details* of chirography. These special features relate to the manner in which the letters of a word are put together and to the manner in which the individual letters themselves are formed.

We will consider first the peculiarities embraced in the manner of constructing words, or putting the letters together.

Upon comparing a number of specimens of handwriting it will be found that in some of them the letters of each word are well joined together, while in others the letters are more or less separated. We have, therefore, under the

heading of this special feature, two kinds of hand-writing: Connected letters, and disconnected letters.

(24) Connected Letters

(Plates 4, 8 and 16.)

Where the letters of a word are well joined—that is, where each word is written without taking the pen from the paper—we have an example of connected letters. An examination of the specimens on plates 4, 8 and 16 will explain what is meant by this feature.

A person whose chirography exhibits this feature is generally of a practical turn of mind. He is instinctively careful and prudent and does not make up his mind hastily on matters of importance.

Such a person is a natural reasoner. He takes very little for granted, and is inclined to ask questions; for he must know the why and the wherefore. This quality tends to make him argumentative, with a corresponding tendency to question the statements and opinions of others. He is skeptical of whatever he does not at once understand; he accepts very little on faith, and consequently is likely to be opinionated and to

hold very decided views. Facts must be proved to him according to his principles of logic and reason; otherwise he will dispute them or decline to accept them as true.

This feature of connected letters is very often seen in the chirography of business men, and especially of lawyers. In fact, there are comparatively few lawyers whose handwriting does not exhibit this characteristic to a greater or less extent. This exemplifies very strikingly the significations ascribed to the feature of handwriting under consideration, for the legal profession is one in which the reasoning and argumentative faculties are essentially predominant.

It not infrequently happens that such a writer joins his words together as well as his letters. An example of this is shown on plate 8, where it will be noted that the writer has a tendency to keep right on writing without raising his pen from the paper, with the result that two and three words are strung together at a time.

This peculiarity accentuates the personal qualities above enumerated. It shows a person of very decided convictions, great argumentativeness and deep prejudices. He is hard to con-

vince; is very tenacious of his opinions, and insists upon full and definite understandings in all business matters. His actions are governed always by judgment and reason; he never permits his intuitions or his feelings to influence him in the practical affairs of life. He rarely jumps at conclusions. His views on any subject are all fortified by reason, facts and argument. He does nothing without cause, and subscribes to no tenet or belief without assuring himself that it accords with his judgment. In matters of business such a man is keen, shrewd and exacting. It is a difficult matter to overreach him.

(25) Disconnected Letters
(Plates 7, 15 and 22.)

By disconnected letters we do not necessarily mean the direct opposite of connected letters, wherein all the letters of a word are unjoined. It is in fact very rare to find a handwriting in which none of the letters are connected. By the term "Disconnected Letters," we mean simply that feature of handwriting in which there is a failure, to a greater or less extent, to write each word with a continuous stroke as is done in the case of connected letters. The words have

the appearance of being broken, due to the fact that here and there the writer has not joined certain letters. A reference to plates 15 and 22 will indicate more clearly what is meant.

In these specimens we see that there are very few words in which the letters are all joined from beginning to end. We find that there is a break in almost every word; some of them are broken in two or three places, as, for example, in the word *wanting* on plate 22 (the first word on line 5), where we note that the writer took her pen from the paper three times while forming this one word.

This feature of disconnected letters is found much more frequently in the handwriting of women than of men. It is essentially a feminine characteristic. There are, in fact, comparatively few women who write every word with a continuous stroke of the pen.

The simplest manifestation of this feature is seen in the failure to connect a capital letter with the balance of the word. Many writers who join their letters well together in all other respects, have a habit of allowing all capitals to stand alone. We have examples of this in plates 1, 11 and 19. This peculiarity has but slight signifi-

cance, aside from the fact that a writing in which it is exhibited cannot properly be classed under the heading of Connected Letters, while at the same time it does not come in for a full share of the significations ascribed to Disconnected Letters, though it partakes of them to a limited extent.

The primary significance of disconnected letters is intuition. The writers jump at conclusions. They make up their minds quickly. They arrive at their decisions instinctively. Their judgment of matters and people is dictated by their inner consciousness rather than by any process of deliberate reasoning.

Such writers are quick of comprehension, observant and critical. There is little that escapes their notice. They are generally good judges of character. Their likes and dislikes are formed on the spur of the moment. They are guided largely by their impressions. Their first impressions are likely to prove the most trustworthy and the most nearly correct. They usually find that it is better for them to be guided by these impressions than to attempt to convince themselves differently by arguments or reason.

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on plate 14), the qualities cited above are accentuated. Such writers are usually idealists. Their intuitions are the dominant controlling force of their lives. They are guided almost wholly by their imaginations, their impressions, their subconsciousness. Their acts and words are largely inspirational. Students of the occult often write in this manner, and this peculiarity is characteristic of persons gifted with psychic powers—mind-reading, mediumship, clairvoyance, etc. They are very rarely practical or logical. If any one claiming to be an adept in occultism or spiritualism writes a hand indicative of business instincts or logical reasoning powers, he or she may be set down as an impostor, so far as true pyschic powers are concerned.

The feature of disconnected letters is a distinguishing characteristic of artists, poets, musicians—in short, of all those whose work is essentially inspirational or emotional. The handwriting of nearly every man of genius in the realm of art, poetry, music, oratory, etc., exhibits to a greater or less degree this peculiarity of disconnected letters. See, for example, the signatures of Longfellow, Browning, Wilde, Millais and Poe, plate 14.

(26) Increasing Size of Letters
(PLATES 4 AND 9.)

A careful analysis of a handwriting will sometimes show that letters increase in size toward the end of a word; that is, the last letter will be relatively larger than the first. This feature is not very often found, but when it is, it may be relied upon as a sign of conscientiousness.

Persons in whose chirography this feature occurs are naturally honest, straightforward, and, above all, conscientious. In fact, they are usually over-conscientious. They do more than their duty, in the fear that they may not be doing enough. It causes them often to be fussy over trivial matters of propriety or honesty. They are apt to exaggerate the importance of their duty in respect to fulfilling obligations or living up to their principles of right. They set high standards for themselves and will allow nothing to swerve them from their adherence to these standards, though they are often unreasonably exacting. They place an exalted value upon consistency and allegiance to principles. They endeavor always to be consistent in their views and conduct, and their decision upon any question is determined

always by the principle involved, whatever may be the circumstances of the case.

This feature of handwriting is very prominently shown in the specimen on plate 9. It will be noticed, for example, how disproportionately large is the letter *d* in the word *pleased* on the second line; and in the word *success*, on the last line, each letter is larger than the preceding one, until we reach the final *s*, which is almost twice the height of the initial *s*.

Plate 4 also contains examples of increasing size of letters in a word, but they are not so pronounced as those in plate 9. At the same time, however, this specimen exhibits this feature more uniformly throughout the writing than does the other specimen, for it will be found that it occurs to a greater or less extent in nearly every word.

(27) Decreasing Size of Letters
(Plates 2, 12 and 22.)

This is a characteristic much more frequently observed than the one commented upon in the foregoing section. In this case the characteristic is just the reverse of the other; the letters decrease in size. Instead of remaining the same throughout the word, or increasing in size toward

the end, they grow smaller and give a word the appearance of tapering off.

Each one of the words in the second line of plate 2 is a typical example of decreasing size of letters. Note in the word *write* how much smaller is the letter *e* than the letter *w*, and in the word *and* we find that the entire *d* is smaller than the *a*. In plates 12 and 22 the difference in size between the initial and the final letters is more abrupt; the words do not taper as evenly as in plate 2. The signification, however, is practically the same.

Broadly speaking, this peculiarity of handwriting denotes lack of frankness. Persons in whose chirography this feature appears possess qualities that are approximately the reverse of those exhibited by writers of the increasing size of letters. They may not be lacking in conscientiousness, but it is never obtrusive and is never allowed to interfere with the plans or wishes of the writers. They may have high ideals of right and duty, but they do not feel themselves necessarily bound by them. Expediency is to them a more important point of consideration than consistency or adherence to principle. They are always ready to concede that circumstances alter cases.

As a result of the traits just enumerated, such writers are usually diplomatic, tactful or shrewd. They are often selfish and are not always to be depended upon. They are likely to be capricious. It is frequently difficult to understand them. They rarely express themselves unreservedly and have a natural reluctance to exposing their true feelings. They are lacking in directness and candor.

When this feature of decreasing size of letters is very marked, as, for example, in plate 11, where some of the final letters dwindle into mere horizontal strokes—see the *n*, in *John*, on the first line—the personal characteristics pertaining to this feature of chirography are correspondingly pronounced.

(28) Variable Size of Letters
(Plates 12 and 23.)

This feature is demonstrated in handwritings where the letters forming a word are of varying sizes—some small and some large. It differs from the features considered in the two foregoing sections in that there is no uniformity in the variation of the size. In Section 26 we considered such examples of handwriting as show a uniform in-

crease in size, while in Section 27 we dealt with letters that show a more or less uniform decrease in size from the beginning to the end of a word. In the present section, however, we have to deal with letters that are of different sizes throughout the word. The words *enclose* and *version* on plate 12, and *indeed* and *kind* on plate 23 are examples of this peculiarity of handwriting.

It indicates generally a person of versatility; one who has the natural ability to do many things well. Such a person is apt to lack poise and to be rather changeable. Writers of this kind are subject to whims and fancies.

Having now considered the most important special features of handwriting pertaining to the formation of words and the size of letters, we come to a consideration of the individual letters of the alphabet and the personal characteristics represented by them according to the manner in which they are made.

We shall turn our attention first to the capital letters. It is not essential to take them up one by one, in alphabetical order, as we shall do for the most part in the case of the small letters, for the peculiarities incident to them are very largely collective and apply equally to all of them.

(29) Plain Capitals
(PLATES 2, 6, 18.)

It may be set down as a general rule that the more simply capital letters are made the more convincingly does it denote taste, refinement, modesty and simplicity.

Persons of quiet, artistic temperaments nearly always form their capitals modestly and with decided simplicity. We have an excellent illustration of this in the signature of Longfellow, on plate 14. We note that the capitals are relatively small, and there is an absence of any attempt at ornamentation. The signature of Browning on the same plate presents the same feature even more strikingly, for neither the *R* nor the *B* rises above the general line of the writing, and each of them is made with the utmost plainness. This simplicity in the formation of the capitals is characteristic of many men of genius, for it is always an indication of artistic refinement and ability. It does not of course follow that all great men write their capitals in this way, for the greatness of many of them is not dependent upon the personal qualities just cited.

Literary men, as a rule, however, as well as

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capital letters of a handwriting, the more insignificant is the writer, except in his own estimation. He is usually a person who places great store by his own importance and gives undue weight to trivial personal matters. His talents and accomplishments are usually mediocre and he is not a person of intellectual depth.

Capitals that are simply large, but without any attempt to ornament them with scrolls or unnecessary flourishes, while they indicate egotism and pride to a certain extent, are to be considered more as an indication of boldness and aggressiveness, self-reliance and masterfulness.

It not infrequently happens that persons of talent and general culture and ability write large, ornamental capitals, and even indulge in flourishes and shading. Nevertheless, such writers are naturally vain and egotistical. They are either conceited and boastful in their talk or quietly self-appreciative and fond of approbation. In one way or another they exhibit the trait of self-importance, according to the personality represented by the writing in general.

In determining the value to place upon large and ornamental capitals very much depends upon the chirography in other respects. It will some-

times be found that a person who writes a quiet, modest, unassuming hand will indulge in grand capitals. In such a case the signification to be given to this peculiarity is comparatively slight, for its effect is largely counteracted by the other features of his chirography. In all probability it would signify a certain eccentricity of character, for any inconsistent feature of this sort occurring in a person's writing is always indicative of eccentricity or originality.

(31) Cross-Cut Capitals
(Plates 12 and 22.)

When the initial stroke of a capital cuts across the body of the letter it is what is designated as a "Cross-cut Capital." A typical example of this feature will be seen in the capital *M* on the first line of specimen 22. This peculiarity occurs most frequently in *N* and *M*, but is met with in other letters as well; as, for example, the capital *I* on plate 12.

Cross-cut capitals always signify egotism. The person in whose chirography this feature appears always entertains a good opinion of herself, either in regard to her accomplishments or her personality. It does not necessarily follow that

this trait is obtrusively evident, for, as a matter of fact, it will generally be found that this peculiarity is associated with a style of chirography indicative of cultivation and ability, so that the egotism of the writer is rarely baldly pronounced or evident, though it is never a difficult matter to discover it. Such a writer is always self-appreciative, has much self-reliance, and is very intolerant of adverse criticism.

This particular feature of chirography occurs almost exclusively in the writing of women.

(32) Tall-Stroke Capitals

(Plate 4.)

This feature is applicable only to the *M* and *N*. It consists of giving to either of these capitals a disproportionately tall first stroke, as illustrated in the specimen on plate 4. In the words *Norman* and *Monday* it will be noted that the first upward stroke of each of the capitals is decidedly higher than the other strokes of the letter.

This peculiarity denotes a person who is ambitious for the success or welfare of those dear to them. It is an indication of pride in others, as that of a mother for a child, or a wife for a

husband. It is what might be called egotism once removed.

It sometimes happens that the last stroke of the capital *M* is taller than the first two. This is by no means common, and it is just as well that it is not, for it is a sign of an unbalanced mind. Not that the writer is necessarily crazy, but he is invariably of a nervous, eccentric, unreasonable disposition; exacting in his demands upon others, thoughtless of their comfort or capabilities, and possessing generally a disposition that is both trying and wearing to all those with whom they have anything to do. An example of this style of *M* is shown in plate 17.

Having considered the significant peculiarities of capital letters, we are prepared now to consider the small letters. These we shall take up individually or in groups, as their significations are too varied to be treated collectively as in the case of the capitals.

Although, upon first thought, it would not seem that there could be much opportunity for any marked difference in the formation of the individual letters of the alphabet, for their lines of formation are so simple and they must necessarily be made according to a fixed standard, yet

nevertheless there is a sufficient difference to enable us to draw some very clear distinctions between the letters of one writer and those of another.

Every letter of the alphabet may be said to have its special significance according to the way it is made. For all practical purposes, however, it will be necessary only to consider those that are of relative importance; and in this connection it will be seen that a number of them serve as types for others; for what is true of one letter will be equally true of others having the same general formation, as for example *g*, *j*, and *y*, *m* and *n*, etc.

Taking them in order, the following letters are of special significance in graphology, and it is to these that we shall give our particular attention, viz.: *a*, *b*, *d*, *f*, *g*, *h*, *i*, *j*, *k*, *l*, *m*, *n*, *o*, *p*, *s*, *t*, and *y*.

a

The significance of this letter lies in the fact of its being either closed or open at the top. An examination of a number of handwritings will show that in some of them the *a's* are left open and in others they are closed. Accordingly

we have two varieties of this letter, each of which has its special indication.

The letter *o* comes under this classification also, and what is here pointed out with reference to the *a* is equally applicable to *o*.

(33) *a* When the Letter is Closed (Plates 8 and 21.)

When the *a* and *o* in a handwriting are all well closed at the top it signifies reserve, lack of frankness, and the desire as well as the ability to keep one's own counsel. The writer in whose chirography this feature occurs is not in the habit of taking others into his confidence. He or she knows how to keep a secret. Such a person is naturally tactful, cautious and discreet.

When the letters are closed with a loop, as they are in specimen on plate 8, it betokens secretiveness and a very reserved, uncommunicative disposition. Such a writer rarely talks about himself or his affairs, and it is a difficult matter to draw him out on any subject or to ascertain definitely what his opinion is on a given subject, for he is careful not to commit himself.

(34) *a* When the Letter is Open (Plates 11 and 18.)

Failure to close the *a* and *o* is shown in specimens on plates 11 and 18, which will illustrate what is meant by this feature.

As a general rule, it may be said that this feature denotes the reverse of that indicated by the closed letters. The writer is usually a frank, outspoken person, who does not hesitate to express his opinions or feelings on a subject, is generally ready to talk and to have a word to say on any subject that is brought up.

It is difficult for such a person to keep a secret. His or her tendency is to take others into personal confidence regarding family matters or domestic affairs. Such a person is seldom reserved, but, on the contrary, is inclined to be communicative. His remarks are often ill-timed or indiscreet, for such a writer usually has but little tact.

b

There are three peculiarities in the style of making the letter *b* that are significant, and these peculiarities and their significations apply also to the letters *h*, *l*, *k* and *t*.

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we find nearly all the *t's* and *b's* made that way, as well as the *h's*.

This initial hook is an unfailing sign of talkativeness. The writer is fond of conversation, and, given the opportunity, always has much to say and is usually a rapid and animated talker.

(37) *b* When the Letter is Unlooped (Plates 6 and 22.)

The conventional or standard *b*, *h* and *l* consist of a well-defined loop for the upper formation of the letter. Some writers, however, dispense with this loop and use instead a mere stroke.

Examples of this will be found in the specimens shown on plates 6 and 22.

As a rule, it signifies a person of conciseness and practical ideas and abilities. It is also an indication of originality or distinctive individuality. Such a writer is not usually commonplace.

This sign also is often associated with decisiveness. The writer has firm convictions and does not hesitate to carry them out.

c

(This letter is without any special significance.)

d

This letter furnishes a number of significations, as it admits of quite a variety of distinctive formations, and is consequently of much importance to the graphologist.

(38) *d* When the Upper Portion is High (Plates 9 and 23.)

In the specimens referred to—plates 9 and 23—it will be noticed that the stroke forming the upper portion of the letter *d* is above the standard height relative to the other letters. Normally, the height of the *d* should not equal that of the *l*, *h*, or *k*; but in the examples pointed out the *d* is not only equal in height to the other letters mentioned, but overtops them in some instances; thus constituting what is known to the graphologist as a high *d*.

A *d* of this kind signifies pride and self-respect. It is necessary to explain, however, that these traits must not be confused with conceit and vanity, for, as a matter of fact, the writers of such a style of *d* are rarely conceited or vain in the usual meaning of those terms. The writer of the specimen on plate 9, for example, is naturally inclined to be retiring and self-depre-

ciative, but he has at all times, nevertheless, a high regard for his dignity and self-respect.

Writers in whose chirography this feature appears are likely to be proud of their family, their ancestry or their connections. It does not necessarily follow that they are boastful on the subject or make any display of it, but it is a source of satisfaction to them and forms a part of their self-respect.

The pride of such persons, therefore, consists of pride of person or of family; an inherent dignity and respect for one's self. These persons never condescend to anything that will compromise or demean their standard of personal quality. They have a high sense of honor, which at times is almost fanatical in its strictness.

(39) *d* When the Upper portion is short (Plates 2, 8 and 15.)

When the upper stroke of the letter is relatively short, as is exemplified in the specimens referred to—plates 2, 8 and 15,—it indicates not necessarily a lack of self-respect, but the writers of such a *d* have not that same regard for their personal dignity as is manifested in the high *d*. They may possess much personal pride, but they

are willing, in a pinch, to waive it in favor of some personal gratification or profit. It does not form an essential part of their nature. It is put on and taken off to suit the conditions in which the writers find themselves. They have not that same high sense of honor that distinguishes the writers of the tall *d*. Their consciences are more elastic and their standards are not so clearly defined. They allow themselves more scope for action without compromising their dignity or their morals.

(40) *d* When the Upper Part is Curved (Plates 6, 18 and 22.)

The conventional method of making a *d* is to form the upper portion with two strokes of the pen, one going up and the other coming down, the two strokes either blending into one or forming more or less of a loop. There are many writers, however, who do not make the return stroke on their final *d's*, but simply the up-stroke, which is allowed to terminate either in a more or less graceful curve, as in plate 6, or in the form of a little hook, as in plates 5, 18 and 22.

This style of *d* will nearly always be found in the writing of literary persons. Either they

have literary tastes, or are writers or critics. It is a sign of scholarly attainments, literary discrimination and a nicety of taste in the cultivated arts. They are usually persons of ability and are more or less accomplished, particularly in the domain of literature.

When the curve is decidedly toward the right, however, so that the letter has the appearance of leaning forward, it is an indication of a coquettish nature, especially when associated with large or diffuse writing. The writer of such a *d* is inclined to be gay, fun-loving and fanciful with a tendency to be flirtatious.

(40a) When the Curve is Backward

It sometimes happens that the curved upper portion, instead of tending toward the right, as in the examples cited in the foregoing paragraph, is turned backward, toward the left. An instance of this will be found in the specimen on plate 19. In this case the stroke is turned backward very decidedly.

This peculiarity indicates an analytical as well as a critical mind. The writers of this style of *d* have a tendency to analyze their thoughts and feelings, as well as the motives and actions of

those about them. They are apt to be sensitive and easily prejudiced. Their nature is largely introspective; their inclination is to draw within themselves. They do not care for the indiscriminate society of their fellow-beings. They would rather be isolated than be obliged to associate with those who are not congenial.

(41) *d* When the Upper Part is Looped (Plates 13 and 17.)

The return stroke of the upper portion of the *d* is sometimes so widely separated from the upstroke that it forms a loop, instead of the standard straight line. The examples alluded to, on plates 13 and 17, are typical of this style of making the *d*.

Primarily, this feature signifies sensitiveness. The pride of the writer is easily wounded, and his feelings are readily hurt. He takes offense quickly, and often at mere trifles. It takes but little to make him feel that he has been wronged or insulted.

An exaggeration of this feature, in which the loop is disproportionately large and inflated, shows extreme morbidness on the subject of one's pride and rights. It is a peculiarity often seen

in the writing of lunatics, and invariably denotes unreasonable sensitiveness and a generally morbid condition of mind.

(42) *d* When Stroke Descends Below the Line (Plate 16.)

When the return stroke of the upper portion of the *d* is brought below the line of writing, as is done in the handwriting shown on plate 16, we have a sign of a person who is strongly opinionated. This feature is always an indication of decided views, strong convictions, and usually narrow prejudices. Obstinacy is nearly always present in the writer's make-up, and wilfulness is usually indicated also. Such a writer clings to his or her opinions through thick and thin, and the more they are opposed the more determined becomes the writer to hold on to them.

(43) *d* When the Loop is Opened or Closed

The loop forming the lower part of the letter is sometimes left open at the top, and sometimes we find it tightly closed. An example of the first form is seen on plate 11, while on plate 23 we have an example of the opposite form.

These features have the same signification as is

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It is only when the loop is prominent by reason of its size or some unusualness of its formation, that it may be counted upon as an influencing indication. In that case it shows cleverness, a lively imagination and a quick and vivid fancy. The person who makes his *f's, g's, j's, y's* and *z's* with long and well rounded loops is fond of poetry, music or art—whatever appeals to the imagination—and is more or less dominated by his impressions and fancies, as opposed to the one who is guided by strict reason and principles of business and order.

Where the loop is so long that it extends into the line below, as we see in plates 2 and 23, it is a sign that the writer is inclined to be romantic and notional and to hold rather unconventional ideas on many subjects.

This peculiarity of long, sweeping loops that collide with the letters in the line below is found more frequently in the writing of women than of men. When it occurs it may be taken for granted that the writer is fond of novelty and originality. Whatever is odd appeals to her at once. She is a lover of fads, especially such as are supposed to be fashionable, for she is always abreast of the times in styles and notions, and quickly adopts

whatever "society" endorses as the proper caper, and drops it as soon as it is no longer regarded as good form. She is apt to be extravagant in her mode of living, as she is not really content unless in style in matters of dress and household appointments. She is not usually much of a business woman, being too venturesome and speculative.

The disposition of such writers is usually restless and calls for frequent change and variety.

When the loop is made after the manner of the loop in the letter *q*, as we see in plate 11, it is an indication of hastiness; a desire on the part of the writer to get through with his tasks as rapidly as possible, in order to have them off his hands.

(45) *f* When the Letter is Not Looped (Plates 6, 14 and 20.)

Where the lower half of the letter is made with a single stroke, and not looped, as we see in plates 6 and 20 and in the signatures of Longfellow and Lord Wolsely on plate 14, it shows conservatism of ideas, practical and methodical traits; a good deal of firmness, will power and self-reliance. Fancy and imagination, while often present in abundance, are held in check; they are not al-

lowed to carry the writer beyond the bounds of reasonableness or utility. Such writers are utilitarian in their tastes and ideas rather than idealistic or fanciful.

When the stroke forming the lower portion of the letter is heavy, as in the signature of Wolsely, it denotes much firmness and determination. Such a writer is inclined to be obstinate and hard to convince against his wishes. The more firmly and the more heavily the stroke is made, the more clearly are these traits evidenced.

g

(See letter *f*, Sections 44 and 45.)

h

(See letter *b*, Sections 35, 36 and 37.)

i

The manner of dotting the *i* determines the significance of this letter.

(46) *i* When the Dot is Placed to the Right

(PLATES 1, 3 AND 16.)

The majority of persons dot their *i's* to the right of the letter, so that this feature has little

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carry out his purposes. He lacks steadfastness and continuity of mental effort. His mind and his actions do not always work in harmony. He allows his impulse often to govern him, not because he is naturally impulsive, but because he cannot get his mind to determine for him. The specimen on plate 13 contains examples illustrative of this characteristic.

j

(See letter *f*, Sections 44 and 45.)

k, l

(See letter *b*, Sections 35, 36 and 37.)

m, n

The only significance of these letters lies in the cross-cut formation, commented upon under the letter *b*, Section 35. The signification there given applies equally to *m* and *n*.

o

(See letter *a*, Sections 33 and 34.)

p

The letter *p* admits of only one distinctive fea-

ture that is of any special value to the graphologist, and this is

(48) *p* When the Lower Part of the Letter is Long

(Plates 2, 7 and 8.)

The letter *p* contained in the specimens on the plates referred to—2, 7 and 8—is decidedly long in each case. This denotes physical agility; a love of exercise; of athletics; of outdoor sports. The persons who make their *p's* in this fashion are usually good dancers and of good muscular development. Sports and recreation of all kinds calling for physical exercise appeal to them.

When the lower portion of the letter is looped, as in plate 2, its significance, in addition to the personal characteristics mentioned in the foregoing paragraph, is the same as that ascribed to the loop formations of *f*, *g*, *j*, etc., Section 44.

q r

These letters are without any special significance.

s

The letter *s* is of but small value, except in one

peculiarity of its formation. This peculiarity is the tight closing of the lower portion of the letter.

(49) *s* When the Letter is Tightly Closed (Plate 8.)

It is only when this feature is markedly prominent that it is to be relied upon as an indication. Many writers close their *s's* well and carefully, but it is necessary, in order, to be of significance, that the letter should be closed as it is in the specimen on plate 8, for example. Here it will be noted that the writer has virtually tied the letter shut at the bottom, either by a decided loop or by a final stroke brought well beyond the body of the letter.

When we find an *s* made in this fashion we may conclude that the writer is not a person of candor; and while it is always a delicate matter to ascribe untruthfulness to any one, such an *s* is always prima facia evidence of a disposition to dodge the truth on occasion.

The other features of the chirography will do much to confirm or modifiy the signification of this peculiarity; but in itself it may be relied upon as indicative of a person whose assertions

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these significations that the *t's* throughout the writing should all be well stroked, and not only here and there. The specimen on plate 4 contains a good example of what is here defined as a carefully crossed *t*.

The person whose chirography exhibits this feature is naturally methodical, conscientious and more or less deliberate. He likes to do things right and according to rule, and it is not likely to relinquish a task until it is properly completed.

(51) *t* When the Letter is Heavily Crossed

(PLATES 1, 8 AND 17.)

When the letter is crossed with decided firmness, irrespective of whether it is done carefully and methodically as in the examples referred to in the preceding section, it denotes firmness, and much will power and determination. If the strokes are made carefully, then the qualities enumerated under that classification are also present.

In itself, however, this feature denotes a person of great determination, much aggressiveness, assurance and self-reliance. He insists upon having his own way, and is possessed of that force of character that generally accords him that right.

He is positive in his views and determined in his purposes.

Generally speaking this manner of crossing the *t's* is a sign of force and energy, strong will, physical courage, daring and persistence of effort.

When the cross, in addition to being firm and heavy, is also large, as in plate 8, it adds emphasis to the qualities just cited. Such a writer goes ahead boldly and with much assertiveness. He permits nothing to daunt him, and is often defiant in his manner.

(52) *t* When the Letter is Weakly Crossed (Plates 15, 20 and 21.)

A weak crossing of the *t* is one in which the cross is insignificant in size and strength or where it is absent to a greater or less degree throughout the writing. In the specimens on plates 15 and 20 we have examples of weak and indifferent cross-strokes. They lack firmness and size; and are without definite character, especially those shown on plate 15. In the specimen on plate 21 we have an example of writing in which many of the *t's* are not crossed at all.

A weak crossing of the *t*, as just defined, repre-

sents in its general significance a lack of strong will power. Persons in whose chirography this feature occurs are usually without much force of character. They lack firmness and decision. They are not likely to be steadfast in their aims or purposes, unless their pathway is smooth and easy. They are easily dissuaded, vacillating, irresolute and are wanting in continuity of energy. They have not the self-reliance of those who form their cross-strokes firmly, nor have they the persistence and determination that characterize the other class of writers.

This feature is rarely found in the writing of persons who hold responsible positions in life, where assurance, determination, firmness and constancy of purpose are requisite qualities. Nor is it usual to find it in the chirography of persons of marked ability. It belongs essentially to those of mediocre and commonplace capabilities, those who hold the minor places in business and society.

While these commentaries may seem unjustly severe, it must be borne in mind that they pertain only to certain specific features considered by themselves and without relation to other features or circumstances. It must not be supposed, there-

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(54) *t* When the Stroke is Placed to the Left
(PLATE 1.)

If the stroke does not cross the *t*, but remains on the left of it, it is a certain sign of procrastination.

An example of this manner of stroking the *t* is seen in the specimen on plate 1, where it will be noticed that several of the *t's* are not crossed but that the stroke only comes up to the main stem and stops. The word *beautiful*, in this specimen, affords a good illustration of this peculiarity.

The writers in whose chirography this occurs have a natural tendency to put off work from day to day; they prefer waiting to doing; they are rarely on time; they often miss their engagements, and cannot be depended upon to fulfil their promises, however well meaning they may be. In short, they are procrastinating.

(55) *t* When the Cross is Downward
(PLATES 2 AND 20.)

Whenever the *t* is crossed with a downward stroke, as on plate 20, or as in the word *unfortunately* on plate 2, it is a sign of obstinacy.

Persons who stroke their *t's* this way are usually self-willed, and insist upon having their

own way and holding to their own convictions.

(56) *t* When the Cross is Upward
(PLATE 5.)

An upward crossing of the *t* is not often met with. When it does occur, however, it is a sign of a hopeful person, who is inclined to be imaginative and fanciful. He is generally ambitious and has many irons in the fire. He thinks more of the future than either of the past or the present.

(57) *t* When the Cross-Stroke is Above the Letter
(PLATES 3 AND 16.)

When the cross-stroke is placed above the *t*, as is shown very prominently on plate 16, it is an indication of absent-mindedness, as well as of a lively imagination. Such writers are often highly aspirational, and are fond of building air-castles.

Having now considered the several distinctive methods of crossing the *t*, we come to a consideration of three or four other features pertaining to the formation of this letter.

(58) *t* When the Letter is Cross-Cut
(PLATE 7.)

The significance of this is the same as that described in connection with the letter *b*, Section 35. Briefly, it betokens conceit or egotism. (See Section 35.)

(59) *t* An Initial Hook
(PLATES 3 AND 11.)

This feature is treated under the letter *b*, Section 36, to which the reader is referred. Briefly, it indicates talkativeness.

(60) *t* When the Letter Descends Below the Line
(PLATES 16 AND 23.)

The specimen on plate 16 will illustrate what is meant by this feature, where, in the case of the final *t's*, it will be seen that a portion of the letter is brought below the line of writing. This indicates opinionatedness and obstinate convictions. For a full treatment of this feature, see Section 42, under the letter *d*.

(61) *t* When the Letter is Looped
(PLATES 8 AND 13.)

Sometimes the upper portion of the *t* is made

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evident and abundant throughout the writing that it is of value to the graphologist.

On plate 1 we have a good example of this sort of terminal stroke. Nearly every word, it will be observed, terminates with a pronounced stroke.

This feature denotes a natural tendency to give, to give out, to throw off. It is difficult to define it more specifically in its broad application, for its particular indication in each case will depend upon the other characteristics of the writing. If we find it associated with a chirography denoting kindliness, quick sympathies, etc. (as on plate 3), it is an indication of generosity and self-sacrifice—a giving out of one's self for the sake of others. In a hand indicative of more selfish traits, as on plate 12, for example, it denotes extravagance, a willingness to spend freely, a readiness to give abundantly, not necessarily for the sake of others, but for the satisfaction of one's self in one way or another.

(62a) When the terminals incline upward as on plates 7 and 10, it is a sign of a good-natured disposition—candid and outspoken. A downward tendency, as on plate 8, betokens secretiveness and a general lack of candor.

(63) When Terminal Strokes End with a Hook (Plates 2, 7 and 8.)

This feature denotes determination and obstinacy, and is especially evident when the terminal strokes have a downward tendency, as in the specimen on plate 8. Such a writer is opinionated, perverse in his convictions, and insistent upon his own ideas. He has his special way of doing things and will tolerate no dictation.

(64) Absence of Terminal Strokes (Plates 5, 14 and 20.)

A marked absence of terminal strokes signifies, generally, the opposite qualities to those indicated by pronounced terminal lines.

Persons in whose writing this peculiarity is exhibited are usually self-contained, they are not given to extravagance either in the spending of material goods or of their emotions. They may be generous and sympathetic, but never extravagantly so, nor to the sacrifice of their own welfare. They exercise discrimination in their generosity and kindness, which cannot be said in all cases of those who indulge in terminal strokes.

(65) Signatures
(Plate 14.)

A person's signature is always the most expressive example of his chirography, for having written it so much more frequently than any other combination of letters, it represents an almost entire absence of conscious effort. In connection with a specimen of his writing his signature is, of course, simply confirmatory of the characteristics shown in his handwriting as a whole and is therefore of no special value to the graphologist, except in one particular. This is where the writer underscores his signature with a stroke or a more or less pronounced flourish of some kind.

Where this peculiarity consists of a mere stroke, as in the signature of the artist Millais, plate 14, it betokens a love of approbation. The writer is appreciative of praise. He likes to have his talents recognized. If the stroke is very large or pronounced the love of praise and approbation is more strongly in evidence, combined with more or less egotism and a high appreciation of one's own merits. When the stroke gives place to a flourish, conceit and egotism come to the fore very prominently, and when it

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PART II

The Practice of Graphology

or

The Application of the Principles of Graphology to the Delineating of Character from Handwriting

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that, taking for granted that the relationships as set forth in the preceding pages are correct, there is no logical basis for these various relationships; to all appearances they are purely arbitrary and offer no guide to the student for associating them with their respective significations. Assuming this to be so, the student is under the necessity of committing to memory all the various peculiarities of handwriting as enumerated, with their corresponding personal indications, with nothing to help him in the event of coming upon features of handwriting not specifically cited.

Fortunately, however, this is not the case. The principles of graphology have a logical and reasonable foundation. In this respect graphology differs essentially from palmistry, phrenology and other kindred methods of reading character. It rests upon a truly scientific basis, inasmuch as it admits of rational analysis. This cannot be said of palmistry, for example. Whatever may be its merits as a guide to the reading of character—and no one who is acquainted with it can deny that it is of real value in this respect—it must be admitted by all those who are versed in it that there is no logical relationship

between the shape of the fingers, the mounts, the lines, etc., and the personal qualities they signify. While it is true, for example, that a person with protruding knuckles is naturally methodical, or that a well-developed mount of mercury betokens ingenuity and inventive talents, there is no explanation of why it is so. We simply accept it as a matter of truth because experience has demonstrated it.

Graphology, on the contrary, is ready with explanations for all of its rules and declarations. We must remember that handwriting is something created by the individual himself, and in drawing deductions from the various features of it we are dealing directly with a conscious and deliberate manifestation of the writer's personality, whereas in palmistry or phrenology the deductions are drawn from purely physical peculiarities over which the individual himself has no control and in the formation of which he cannot possibly have had any conscious or unconscious personal influence.

In other words, the individuality of a person is the result of his particular physical peculiarities, and it is from this side that palmistry and phrenology apply their methods; while on the

opposite side, the peculiarities of a person's handwriting are the result of his particular individuality. We see, therefore, that the materials with which the graphologist deals are actual products of personality. Certain features of handwriting are the direct result of certain features of character. Cause and effect are represented in every instance. There is a reason for every distinctive feature of handwriting.

This fact can best be demonstrated by showing the logical relationship between some of the more important features of chirography and the significations ascribed to them. But aside from thus merely demonstrating an interesting fact, it is of value to the student in aiding him not only to more readily remember the many features touched upon in the first part of the book, but also to draw for himself the natural conclusions necessary when confronted with some peculiarity not specified in this work. With a rational basis to work from, it makes it possible for him to comprehend the meaning of the various features of chirography without having to resort constantly to his memory or to the book, as would be unavoidable were the relationships purely arbitrary and without rational explanation.

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conventional style, at once suggests a personality inclined to question and deliberate; while the back hand, showing a decided opposition to the usual forward hand, would of itself logically suggest a person of corresponding disinclination to be governed by impulse or authority, with the resulting qualities of character ascribed to the writers of this style of penmanship.

Passing to the relationship between the size of the chirography and the writer, it is not difficult to understand why a small hand should betoken a person of self-containment, reserve and mental culture. In the first place the writing is itself unobtrusive; it is compact, concentrated, held within bounds in an orderly and concise manner. In the second place, it covers a small space with much material; there is an evident desire to avoid display; what is written is written unostentatiously and quietly. These and many other characteristics that will occur to the reader are all obviously expressive of the personality which such a writing indicates.

It is scarcely necessary to dilate upon the very evident relationship between the features of large writing and the personal characteristics denoted by them. They are, upon the whole, the

reverse of those shown in the small writing, and, as will be remembered, the personal qualities indicated by them are the counterpart of those ascribed to the opposite style of writing. Briefly stated, large writing is obstrusive, unrestrained, diffuse, with comparatively little to show for the amount of space occupied. When, therefore, we learn that the writer of such a hand is superficial, unreserved, restless and thoughtless, together with the various traits incidental to these qualities, we are but confirmed in the opinion which the writing gives us from a purely logical and theoretical point of view.

In the features represented by heavy writing and fine writing we have further instances of the obvious association of the traits of penmanship with the traits of personality. In the first, the chirography has a bold dominating appearance. It is coarse, obtrusive, ungenteel, determined, assertive. It shows an expenditure of unnecessary force. With these characteristics before us it is hardly necessary to remember that the writer of such a hand is aggressive and domineering, strong willed, masterful, exacting, sensuous, etc. He has embodied himself in his writing. The writer of the fine hand reveals

himself with equal clearness. When we see his writing, with its delicate strokes, its lack of material force, its unassertiveness, we are quite ready to admit that it indicates a character in which the qualities represented by the heavy writing are generally lacking.

The shaded writing may not perhaps at once suggest so obvious a relationship; but will be found in this case as in all others, that an analysis of the feature in question will quickly reveal the association between it and the personal traits indicated by it. Considering the style of shaded writing shown on plates 2, 7 and 11, where the shading consists of a heavy stroking of the *t* or a pressure of the pen on some of the terminals, we realize after a moment's examination that this feature occurs spasmodically throughout the writing. Every little while the writer has pressed on her pen—sometimes on the stroke of a *t*, and sometimes on the final stroke of a word. It is done, as it were, to give emphasis to her writing. Now, as a matter of fact, we find that this feature signifies a person of emphatic and decided views. This feature, we would say, also shows a tendency toward the heavy style of writing; it crops out here and

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less conventional hand means simply a more or less conventional person; one who has relatively little originality or initiative, who does things according to rule and custom, and whose opinions are the reflections, largely, of others' ideas.

In the inartistic or unaffected writing we have a chirography that shows all absence of attempt at affectation or style or conventionality. The writing is simple, unaffected and modest, free from display or ostentation. These characteristics express at once the very traits that we find ascribed to the writer of this style of penmanship.

Passing on to the writing that we have termed neat and uniform we see that in this style the chirography is neat, even, well spaced, methodical, well-balanced, and uniform. It is perfectly natural, therefore, that this writing should indicate a person who is neat, methodical, systematic, etc. It requires no rule to tell us that these are the personal qualities to be expected from such a handwriting. It is its own interpreter of the writer's character in these particulars.

Uneven writing is also a self-evident interpretation of the writer's personality as concerns his lack of method or system, his carelessness, etc.,

for such a style of chirography manifests in itself these very characteristics.

Hasty and indistinct writing presents in itself the appearance of quickness, impatience, hurry, carelessness. Many of the letters are only half formed or are wanting altogether, or they have no distinctive formation one from another. The whole effect of the writing is that of dash and scurry, haste and vivacity, a desire to get through as quickly as possible; to write the words with the least possible effort and without regard to rules of penmanship. What more natural or reasonable, therefore, that this style of writing should denote a person who is quick and impulsive, hasty, vivacious, animated, intolerant of restraint or rules, talkative and original, careless of exact facts or statements, and emotional? Does it not follow as a matter of course that these traits belong to this style of chirography?

When we come to a specimen of crowded writing we note that it is cramped on the page, the words and lines are crowded together, as though to save space and paper, and with no other fact to guide us we would naturally conclude that the writer of this style of hand was of a saving disposition; close, secretive, introspective, narrow.

As will be seen in Section 16 these are in reality the very traits belonging to the writer of such a style of chirography.

In the diffuse writing the opposite characteristics are shown and as a consequence we infer logically that this represents a personality very much the reverse of that denoted by the crowded specimen of penmanship. We would instinctively look for extravagance, superficiality, lack of reserve, etc., from a writing that is spread out, diffuse, extravagant in its spacing and the amount of paper used, and wanting in concentration.

Between the well spaced writing and the writing that is not well spaced it is not difficult to define the contrasts of character. The constituent features of each of these styles of writing are self-explanatory of the personal qualities denoted, and in view of the many examples already given do not require special comment.

Considering now the slope of the writing, it may be supposed that we have here certain features of handwriting that are not subject to the rational analysis that we have been able to give to the others; but we will find that they are as readily amenable to logical explanation as any

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between such features and the corresponding characteristics of personality. But it may be contended that while these general features are obvious enough in their significations, the same reasoning will not apply to the special features, where mere details are considered as against handwriting as a whole. If this contention were correct graphology could not maintain its claim to be recognized as a science, and in order to determine its right to this claim let us consider some of the leading special features with a view to determining whether they, like the general features, admit of rational explanation in regard to the personal qualities attributed to them, in their significations.

Taking up the special features in the order as given, let us analyze a specimen of handwriting in which the letters are connected. This feature shows us very clearly that the writer forms his words without taking his pen from the paper; perhaps he even joins several words together in the same manner. The writing, therefore, presents an appearance of continuity; it has no breaks, no gaps in it; there are no jumps from one letter to another; each one follows as a natural and actual continuation of the preceding

one, so that each simply forms a link in the chain. It is unnecessary to go any further in the analysis. We already see the direct and logical connection between these traits of penmanship and the traits of personal character that are ascribed to a chirography containing this feature. We learn from Section 24 that the writer of connected letters is a natural reasoner; his mind works methodically and in continuity of thought; he does not jump at conclusions; there are no gaps or breaks in his chain of reasoning or in his judgment. He accepts nothing in the way of belief or conviction unless it presents to him a complete and unbroken line of facts and reasons from one end to the other.

The feature of disconnected letters presents traits of penmanship that are essentially opposite to those displayed in the connected letters, and as a consequence we conclude that they stand for corresponding differences in the traits of the writer, which we find is the case. Such a writing shows lack of continuity; the words are broken and split up; the letters, many of them stand apart; the writer takes his pen from the paper and jumps from one letter to another. All these characteristics are expressive. They natu-

rally lead us to conclude that the writer lacks continuity of thought and action; that he jumps at conclusions; that he does not depend upon logical and definite reasoning for his opinions. All this is true, as a matter of fact, and hence we see that in this case, as in all others, there is a logical reason for the personal characteristics ascribed to certain chirographical features.

It would be useless and a waste of time to take up each of the special features enumerated, for the purpose of demonstrating in each specific instance what must already be clearly proven to the most skeptical. It may not be amiss, however, before dismissing the subject, to touch upon some of the characteristics shown in the manner of forming the individual letters of the alphabet, in order to show that even these minute details are not without their rational and inherent significance.

In the letter *a*, for example, when the writer fails to close it at the top, we see a writing that is what may be termed "open." The failure to close the letter is not necessarily a sign of mere carelessness on the part of the writer, for the chirography as a whole may present a very neat, careful appearance; so that it gives evidence

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the upward stroke, pointing to the sky, speaks of hope and aspiration. The looped formation of the upper part of the letter shows an unnatural coming back on itself of the stroke that should descend with the up-stroke, and hence we conclude that the writer has a habit of allowing his thoughts or his emotions to be reflected back upon himself, with the result that he is sensitive and readily hurt in his pride.

From the foregoing examples the truth is clearly demonstrated that the principles of graphology have a rational and logical basis and that there is an inherent and manifest relationship between the features of a handwriting and their respective significations. Aside from this, however, it has been the aim of the author in this chapter to suggest a rational method of learning the various personal qualities ascribed to the different styles and peculiarities of chirography. Knowing that each of the features of handwriting contains within itself its own interpretation, renders the study at once comprehensible and comparatively easy. And more than that it places at the command of the graphologist a means of interpreting any unusual or untabulated peculiarity of handwriting that he may encounter.

With the rationale of the science thus explained and with a knowledge of the significations of the various styles and features of handwriting, we are in position now to put the principles of graphology to practical test.

CHAPTER II

Method of Delineating Character from Handwriting. Specimen Delineations

THE first requisite in the delineation of character from handwriting is a careful analysis of the chirography. Until we have analyzed the specimen of handwriting, until we have dissected it and classified its various features, we are not prepared to arrive at any definite conclusions.

In undertaking to analyze a specimen of handwriting we are at once impressed with the fact that it contains features which are apparently contradictory and that many of its features do not seem to fit definitely under any of the specified classifications. This, of course, must be taken for granted. When we remember that no two persons in a million write exactly alike, and when we consider what an infinite variety of handwritings there are, we cannot reasonably expect that every specimen we examine will contain features that conform definitely and absolutely with those described in the foregoing pages.

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crossed in four or five different ways, or a handwriting indicating in its general style a person of quickness and promptness may contain here and there certain features indicative of slowness or procrastination. As a matter of fact a very large number of handwritings present these inconsistent features. It is rather rare to find a chirography that is consistent throughout in all its features and details.

If it were not that handwritings present in themselves so many varieties of feature and such a tendency toward the blending of one feature into another or the contradiction of one peculiarity by another, the art of graphology would be as simple as rolling off a log. If every specimen of handwriting presented definite, uniform and consistent features throughout, a delineation of the writer's character would call for nothing more than a mere reference to the significations given in the first part of this book and the work would be accomplished.

But to delineate character from handwriting requires a little more ability than that, for the skill of the graphologist consists not only in his ability to analyze a handwriting and acquaint himself with its various constituent features, but,

most important of all, to give these various features their respective values in accordance with their relationship one to another. It is in this latter respect that the true value of graphology lies. To determine what significance to give to a feature in accordance with its relation to the standard of that feature and what effect one peculiarity has upon the value of another, constitutes the real art of reading character from handwriting. The thoroughness and nicety with which this can be done determine the measure of the graphologist's ability.

It must of course be evident that where a handwriting is made up of a number of varied or conflicting features, one feature may often alter or modify the significance of another, so that the specific indications given in the foregoing pages are all subject to modification according to their relation with other features in the same specimen of handwriting.

The question of determining the extent of these modifications is a more simple matter than might at first be supposed; nor will it be found a difficult matter to determine the effect of the presence of contradictory or inconsistent features in the same specimen of handwriting. The exer-

cise of common sense and the ability to put two and two together are all that are required, in conjunction with a little practice, to enable any one to arrive at correct results after he has acquainted himself with the principles of the subjeet as set forth in the first part of this book.

As stated in the beginning of this chapter, the first and chief requisite in undertaking to delineate a character from handwriting is to analyze the handwriting; and the first thing to do in this connection is simply to pick out the leading or salient features of the specimen. This will reveal at once the leading characteristic of the writer; and with this as a groundwork it will be found that the significations of the other features will naturally adjust themselves to one another and to the primary or leading characteristics of the writer's personality. The degree of minuteness to which the delineation may be carried will of course depend upon the pains taken by the delineator to study the combinations of the different features and work out the results.

It is well to have the specimen on unruled paper; otherwise, it affords no clue as to the writer's method of spacing or his tendency in the matter of the slope of the lines. For the purpose

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culture, as the case may be. All these incidental features are worthy of notice, as they tend to impress the writer's personality upon the delineator.

More explicit and more extensive directions for reading character from handwriting might be given than those set forth above, but as practical examples are always worth more than tedious rules, it has been deemed best to give no more than the general directions already cited and allow their practical value to be demonstrated by applying them to one or two actual delineations of character from handwriting. Accordingly, two specimen delineations are here subjoined. Each of them is written in an explanatory manner, in order to illustrate the manner of applying the principles of graphology as set forth in the preceding pages, and as a demonstration of the method of reading character from handwriting.

Represented in the Handwriting Shown on the Following Page.

(The numbers in parentheses refer to the particular sections in Part I describing the features mentioned.)

Taking up the analysis in the order given in the preceding pages, we find, first, the following *general* features:

Angular writing (1). A forward hand (3). The writing is without shading and is comparatively fine (10). It is carefully formed (13). The lines are straight (20). These constitute the salient *general* features of this handwriting.

Considering now the *special* features, we find that there is a tendency to separate the letters (25); that the letters increase in size toward the end of a word (26); that the capitals are very plainly made (29); that the *a's* and *o's* are closed (33); that the *f's g's* and *y's* are made with a long loop (44); that for the most part the cross-stroke

It has been in my
mind for some time to
write to you, but every
time I sit down to
think to begin, something
occurs to prevent my
carrying out my good
intentions. This time
I hope to go on with
the good work

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We find, also, that her natural impatience and quickness are restrained by her painstaking disposition (shown in the careful and precise formation of the writing) and by her extreme conscientiousness (increasing size of letters). So that while her impulse is always to push ahead rapidly she is constantly held in check by these restraining qualities, which, coupled with her perseverance (straight lines), impels her to do thoroughly and well whatever she undertakes, no matter how trifling it may be or how tedious it may become. We may, therefore, say with certainty that she has a nervous, worrying disposition as the result of these conflicting qualities in her character.

Passing on to a more direct and definite delineation, we see that she is energetic; that she is fond of doing; that she is always engaged upon some work or the planning of work. This is shown by the angular and forward writing.

Her manner of stroking the *t's* shows her to be procrastinating. This feature of her character, however, is largely offset by her conscientiousness, which will not permit her to fail to keep an engagement on time or perform a promised task within the specified period; but in matters con-

cerning only her own comfort or convenience she is apt to procrastinate; that is, she will put off from time to time the work she has planned to do.

Judging alone from her rare conscientiousness we are certain that she is thoroughly honest, sincere and truthful, straightforward and trustworthy. She would never wilfully deceive or break a promise. She has a high sense of duty and of loyalty, and is extremely particular in the matter of obligations. She is a true and constant friend; always to be relied upon, not only for her loyalty but for her confidence, as she never betrays a secret nor repeats unkind gossip. She is, therefore, a woman who makes many warm friends. She is always frank, ingenuous and sincere; yet never blunt nor impulsively outspoken, for her natural delicacy and sympathy (combined with an instinctive reticence, as shown by the closed *a's* and *o's*) temper her expressions of opinion with thoughtfulness and tact, so that she is at no time guilty of wounding the feelings of others by impetuous or inconsiderate remarks.

She is intuitive (separation of letters), though her sense of the practical does not allow her to be governed very largely by mere intuition or impulse. This intuitive faculty, however, gives her

quick perceptions and a ready comprehension; it enables her to make up her mind quickly, so that she is rarely at a loss how to act in case of an emergency. In conjunction with her practical nature it gives her ingenuity; ability to devise and plan.

While she is practical (careful and precise formation of writing), she is at the same time artistic and gifted with a ready fancy and a love for the arts, as indicated by the long loops of the *f's*, *g's*, etc. Combining the practical with the artistic we have a person of talent, and one who puts the arts to practical, sensible use. Hence we may say that the writer is accomplished in music or in art or in literature; but while her work in any of these branches would be delicate and sympathetic, it would never be highly imaginative nor strikingly original. The combined qualities of the artistic and the practical make her a very capable woman, but she is too painstaking, too conscientious, too careful in the following of rules, ever to be very brilliant. Nevertheless she is extremely versatile, and whatever she does she does well and with thoroughness. There is little she cannot do and will not do if she so desires.

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nestly. At the same time she has a hearty appreciation of pleasure and enjoyment; for her sympathies, her affections, her sentiment give to life a glow and color that relieve it of the austerity of a purely practical nature.

Our second delineation deals with the handwriting of a man, and in this connection it may be well to state that there is no definite rule by which the chirography of a man can be distinguished from that of a woman. As a matter of fact, however, it is usually not difficult to distinguish the sex in the handwriting, for the writing of women is as a rule characteristic and is generally recognized by any one. But it does frequently happen that a woman writes like a man and that a man will write a feminine hand. When this occurs it is largely a matter of guesswork to tell the sex of the writer. If it were a matter of importance it might be worth while to endeavor to formulate some method of distinguishing the writing of one sex from the other, but as a matter of fact it makes but little difference to the graphologist so far as the general character of the writer is concerned; though at the same time it is always well for the delineator to know the sex of the writer, as it enables him

to give more definite details and to give the proper modification to the significances of the features according to whether they apply to a man or a woman.

Delineation of Character

Represented in the Handwriting Shown on the Following Page

(The numbers in parentheses refer to the particular sections in Part I describing the features mentioned.)

An analysis of the handwriting gives us, first, the following general features:

Rounded writing (2) with angular modifications (1). Forward writing (3) with vertical modifications (4). A tendency to heavy writing (8), uneven writing (14). Crowded words (16), but a tendency to diffuse writing (17). Writing not well spaced (19). Decided margin (23).

So much for the general features. Continuing the analysis we find the following special features:

Disconnected letters (25), but with instances of connected words (24), decreasing size of letters (27). The letters *a* and *o* are both closed (33) and open (34). The letter *b* is unlooped (37). The

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letter *d* is curved (40); it is also looped (41) and in one instance it descends below the line (42). The letter *f* is looped (44). There is one instance of the letter *s* being tightly closed (49). The general stroking of the *t* is above the letter (57). It has a tendency to loop (61). There is a general absence of terminal strokes (62).

From this analysis it will be seen that we have before us in this specimen a handwriting whose features lack uniformity and consistency. It affords us a good example of a mixed hand. The delineation to be drawn from it must be determined largely by the result of the combination of its varying features. There is scarcely one feature sufficiently definite or sufficiently pronounced to be depended upon for a determinate characteristic. It is such an example as this as puts the skill of the graphologist to the test.

By going about it systematically, however, it will be found to be a simpler task than might at first be imagined. So much depends upon merely knowing how.

Looking at the first two or three general features in combination, we would say that the generally rounded hand with a vertical tendency was an indication of a person who was naturally

inclined to be deliberate and indolent; to take life rather easily; working when necessary but rarely for the mere love of doing something. The presence, however, of angular formations here and there, introduces an element of activity. While there are not enough of them to make the writing angular, they are nevertheless sufficiently abundant to conclude that while the writer is naturally deliberate, as suggested by the rounded feature, his nature contains a certain amount of energy and nervousness. Combining these two features, therefore, we should say that the writer was a person of a restless disposition. His moods are often uncertain and indefinite; he wants to be doing and he doesn't want to be doing. At times he will work industriously and determinedly and with great energy and vigor, and again he has neither the inclination nor the energy to turn his hand to anything practical.

The rounded hand reflects his æsthetic nature; his love of the beautiful, his artistic sense, which qualities are confirmed by the imagination and fancy shown in the method of stroking the *t*, and in the good-sized loops of the *f* and *p*. In these respects he is essentially poetical, and were the

features that are significant of this characteristic sustained throughout the writing we could set him down as a man of decided genius as a poet. But we find in the angular writing and in the tendency to join his words together an element of the practical nature, with a tendency toward the material, as evidenced by the decided shading here and there. These offset to some extent his idealistic temperament and indicate that he is to some degree practical and capable as a man of business, and with a certain degree of fondness for the material pleasures of life.

But to whatever extent he may be practical, he lacks method and systematic plans. This is shown by the absence of good spacing and by the feature of disconnected letters. Nor has he the faculty of concentration necessary for long-continued, methodical work, as shown in the diffuse writing. He is too easily diverted; his mind is too restless, too susceptible to the influence of his surroundings, too impatient of logical and tedious reasoning (disconnected letters).

It becomes evident, therefore, that the intuitive, artistic, and spiritual elements of his nature outweigh the practical and material in their importance. Combined as they are makes it

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portance for fear that others may take advantage of him should he disclose his purposes too soon. In other respects he is frank and outspoken, as indicated by the open *a's* and *o's*.

He is inclined to be opinionated and is rather intolerant of argument, as denoted by the disconnected letters, and this feature indicates also that he is intuitive, jumps at conclusions, and is mentally alert and active. But in making up his mind on matters of business or on matters affecting his personal interests he is often very slow and uncertain, due to the presence of the logical, reasoning faculty shown in the joining of two of his words and the general uncertainty or indecision that characterizes many of his moods, as pointed out in the opening paragraph. Consequently he is sometimes unreasonably perverse in coming to a decision. His judgment and his intuition clash; the one dictates one action and the other an opposite course.

The general unconventionality of his writing, together with the unlooped *b*, tells us that he is a man of originality; he is not commonplace nor a person of mediocre talents. The curved *d* would suggest that his talents lie in the direction of literature in one form or another. Whatever

the particular form, whether as playwright, novelist, poet or critic,—his work possesses individuality and fancy, and is always artistic, as shown in the general lack of characteristics indicating practicality and the wide margins.

His nervous temperament would naturally make him fussy and often unreasonably irritated over trifles—a trait which is also denoted by the wide margins.

He is sensitive on matters touching his pride; his sensibilities are easily affected (looped *t* and *d's*), and he is apt to take prejudices and bear malice toward those who he thinks have wronged him or offended him.

The general unevenness of the writing and the varying slopes of the letters show, in a person of this character, versatility and thoughtlessness. There is little he cannot do if so inclined; his mind is quick and keen; rapid of comprehension; grasps principles intuitively, and is capable of ready understanding and mastery of any subject, though it is doubtful whether he has the patience or the industry to devote himself undividedly to any one subject except as a matter of necessity.

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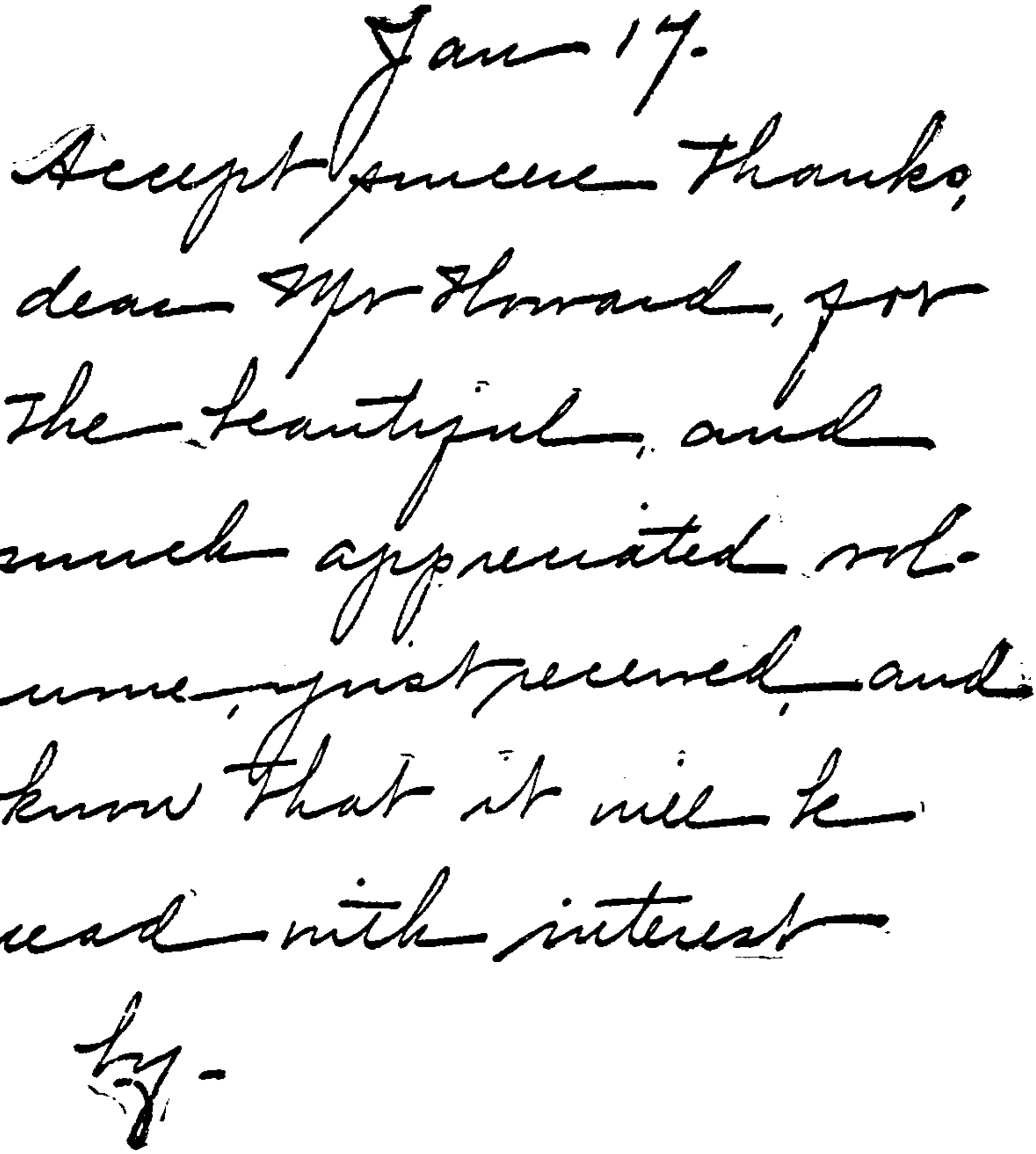

Jan 17.
Accept Jane's Thanks,
dear Mr Hamond, for
the beautiful, and
much appreciated ad-
ance, just received, and
know that it will be
read with interest
by -

PLATE 1.

Analysis of Handwriting—Plate 1

(*Woman's Writing.*)

ANGULAR, forward hand—activity, quickness. Rounded tendencies—love of pleasure. Neat, uniform writing—methodical, careful, tasteful. Well spaced writing—prudence, good judgment. Straight lines—perseverance, firmness of character.

Connected letters—reasoning faculty, logical, argumentative; careful in business affairs. Open *a's* and *o's*—frank, outspoken, candid, confidential. Cross-cut capitals—self-appreciation and egotism, tempered by good-judgment, balance, taste, and reason, as shown by uniform writing, good spacing and other analogous features. Looped *d*—sensitive pride, dignity. Long loops to *f's* and *y's*—cleverness, lively imagination, fondness for poetry, music, etc.; fancifulness, tempered by good judgment, carefulness and taste, as indicated by other features noted above. Letter *p* long and looped—fond of physical activity, dancing, sports, outdoor exercise; graceful. Letter *t* well crossed, crossed above the letter, and not crossed—firmness, deliberation and conscientiousness, modified by imaginativeness and a tendency to vacillation. Long terminal strokes—generous, extravagant; sympathetic.

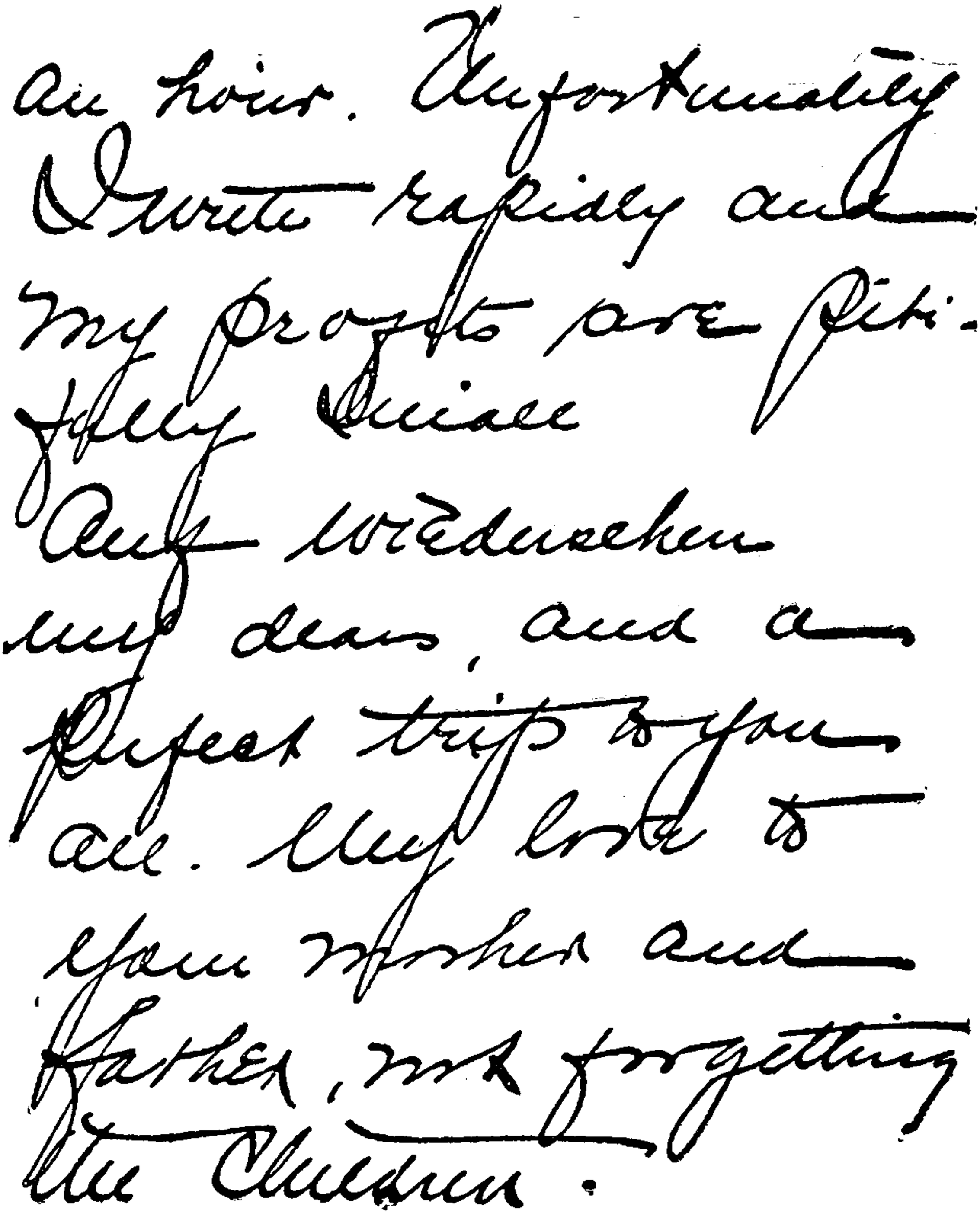


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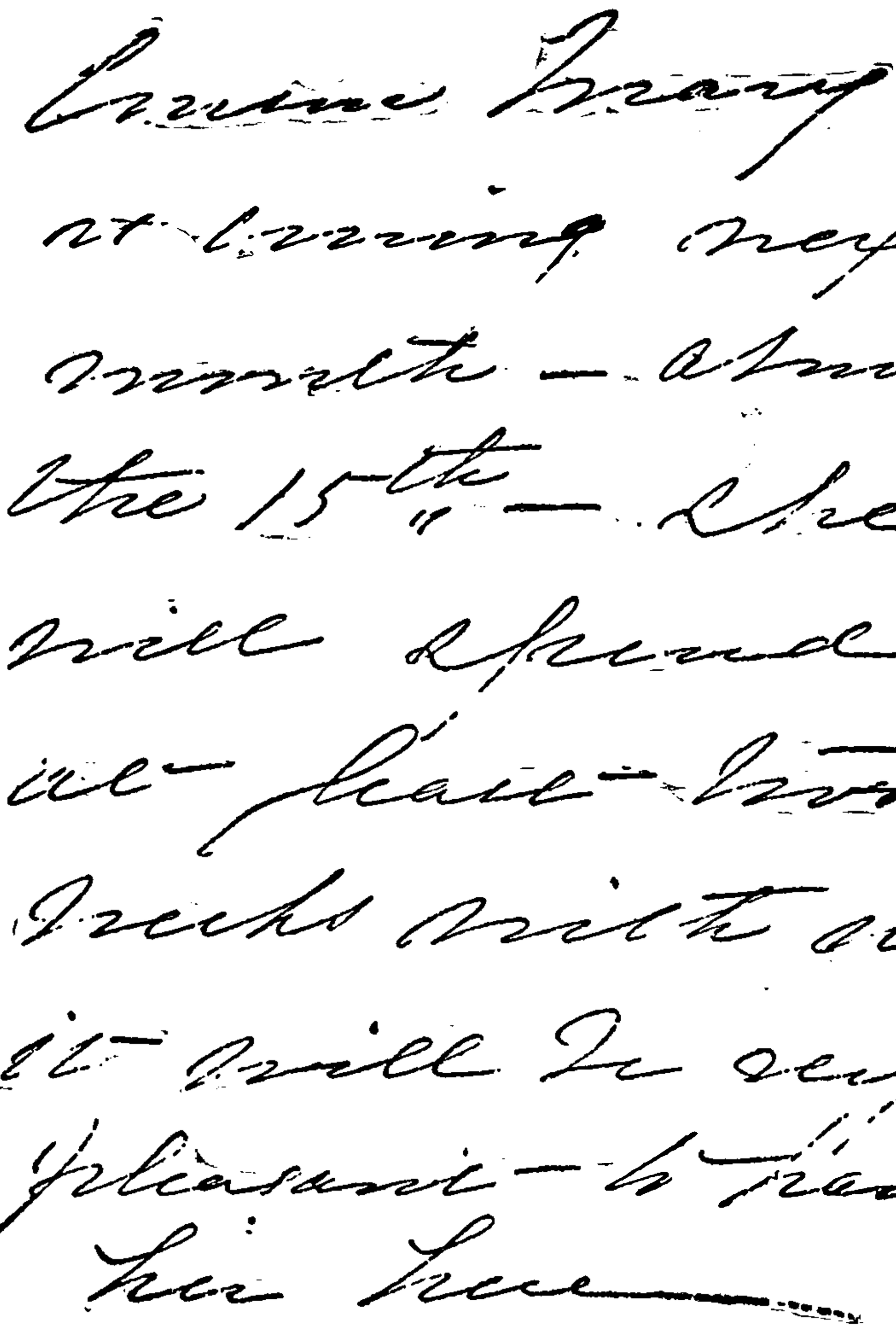


PLATE 3.

Analysis of Handwriting—Plate 3

(*Woman's Writing.*)

Combination of angular and rounded hand—activity, quickness and energy, modified by love of ease. Decidedly forward hand—susceptibility to emotion and sentiment; controlled largely by feelings; affectionate and demonstrative. Fine writing—quiet and modest tastes; gentleness. Hasty and indistinct writing—impulsive, animated, vivacious; impatient, intolerant of rules; original. Straight lines—perseverance modified by traits indicated in preceding feature.

Connected letters—practical, prudent, logical; but these traits are almost entirely overcome by impulsiveness, originality and susceptibility to sentiment as shown in other features, which dominate the writing. Plain capitals—modesty, lack of conceit. Tall-stroke capitals—ambitious for the welfare of others. Open *a's* and *o's*—frank, candid, outspoken. Initial hook on letters *b*, *m*, *t*, etc.—talkative; good conversationalist. Unlooped *y's*—natural determination and insistence, modified largely by impulsiveness and sentimentality. Cross-stroke of the *t* placed to the right of the letter—impatience, quickness, etc. Terminal strokes—ready sympathies, generosity; self-sacrifice; kindness.

Jan. 27, 1898.

Dear Hattie;-

Norman has decided he can spend Monday evening with you, so it will give me much pleasure to do so, too. I always enjoy an evening at your

PLATE 4.

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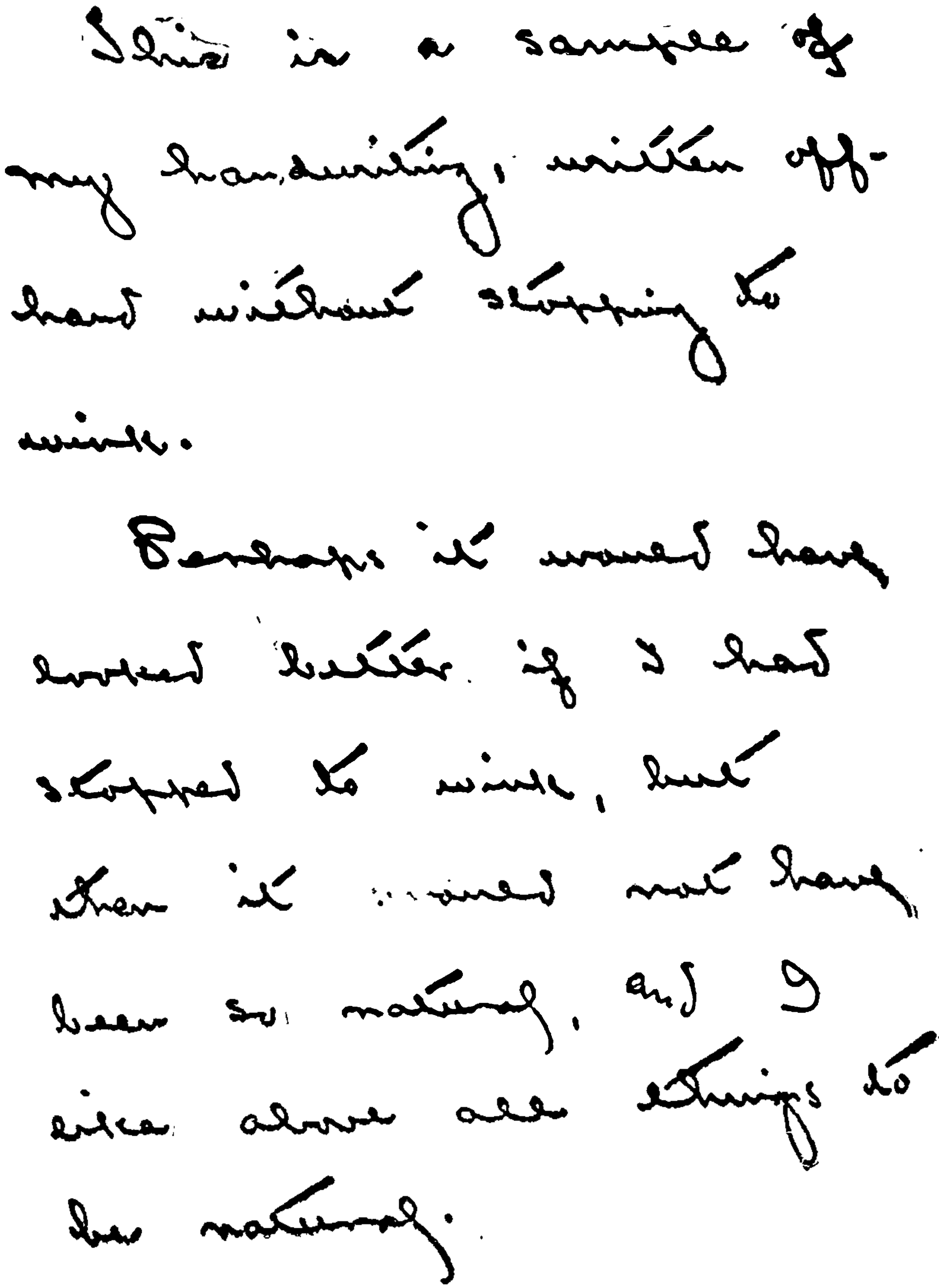


PLATE 5.

Analysis of Handwriting—Plate 5

(*Man's Writing.*)

Back hand—self-interest; sentiment controlled by reason and personal considerations; ability. originality; shrewd, diplomatic. Small hand—individuality of character; unconfidential; industrious, thoughtful, capable; self-reliant; quiet. Neat, uniform writing—good judgment and business instincts, modified by lack of aggressiveness, as shown in the small and comparatively fine writing, and by the tendency to separate the letters of a word, showing an inclination to jump at conclusions hastily. Lines slope upward —ambition and hopefulness.

Occasional disconnected letters—tendency to form hasty conclusions and to be impatient of rules. Plain capitals—lack of conceit; artistic sense. Closed *a's* and *o's*—uncommunicative; reserved; lack of candor. Letter *d* made with curved and hooked up-stroke—literary tastes and abilities. Letters *f* and *g* made with and without loops—fancy and imagination combined with practical ideas. Letter *p* very short—indifference to athletics or outdoor sports. Letter *t* stroked upward—hopefulness and optimistic disposition; fanciful, ambitious, scheming, inventive. General absence of terminal strokes—selfish; unextravagant.



Thanks very much for sending me the Roosevelt articles. Of course I can readily see that you have had trouble to get what you have. But if a few more facts can be had and added to the article, I think it will go all right.

I enclose some prints on which we should really have more information to make the article more complete. Can't you get this, & supply it to me in "blocks" so that we can interpolate it in the manuscript? Also, too, I might mention the two portraits mentioned — Canyon?

PLATE 6.

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nature so as to
use & trust & may be
able to show why ap-
preciation in steel near

PLATE 7.

Analysis of Handwriting—Plate 7

(*Woman's Writing.*)

Angular, forward and large hand—energy, quickness, animation, industry, love of activity; impatience, quick temper, impulsiveness; quick sympathies. The feature of the large writing in itself shows diffuseness of thought, lack of concentration, restlessness, desire for change; ready expression of opinion or feelings. Tendency toward heavy writing—love of pleasure, good living and luxury; aggressive and insistent. Writing comparatively well spaced—practical disposition, methodical. Diffuse writing—largely confirms characteristics shown by the size of the writing; offsets to some extent the methodical trait indicated by good spacing.

Disconnected letters—intuitive; quick at conclusions; impatient of argument or reason; critical. Letters *f* and *y* made with long loops—fanciful, good imagination, lively, unconventional. Letter *p* long—fond of physical recreation; enjoys outdoor sports and pleasures generally. Letter *t* cross-cut and made with initial hook—egotistical and self-centred; good talker, lively and animated conversationalist; loquacious. Terminal strokes and hooked—extravagance, generosity, determination, insistence and obstinacy.

If it be true
that ones characteristics may be
deciphered through
their handwriting
for gracious sake
keep sunny & shady.
Yours truly

PLATE 8.

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I shall be very pleased to have him receive a copy of the document, if you think it will lend to his success; anytime you

PLATE 9.

Analysis of Handwriting—Plate 9

(*Man's Writing.*)

Combination of angular and rounded hand—natural love of ease associated with a disposition toward quiet industry. Irregular forward hand—lack of decisive inclination in most matters. Fine writing—quiet tastes and temperate desires; natural refinement and gentleness. Inartistic writing—trustworthiness, unaffected manners, naturalness, moral courage. Uneven writing—lack of method; unsystematic, careless. Diffuse writing—uneconomical; generous.

Connected letters—reasoning faculty; conservative; conclusions based upon judgment rather than sentiment or intuition. Increasing size of letters—decided conscientiousness, strict adherence to principles. Plain capitals—modest, unassuming; lack of conceit. Open *a's* and *o's*—candor and frankness. Letter *t* stroked on the left-hand side—procrastination, which, in conjunction with the indicated traits of a rounded hand, renders the writer slow and deliberate. Unpronounced terminal strokes—regulated sympathies and generosity.

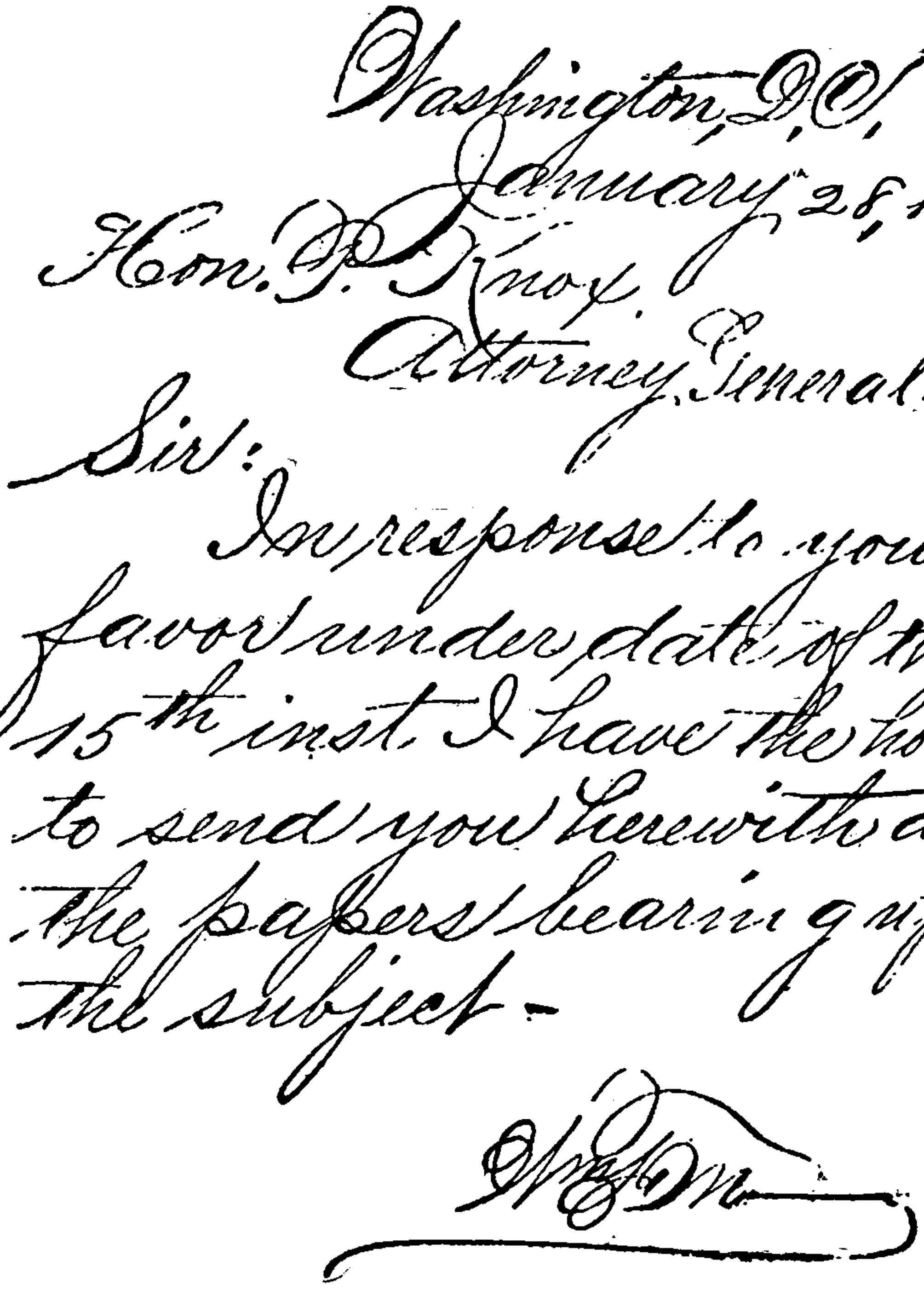

Washington, D.C.
January 28, 1904.
Hon. D. D. Troy.
Attorney General.
Sir:
In response to your favor under date of the 15th inst. I have the honor to send you herewith all the papers bearing upon the subject -

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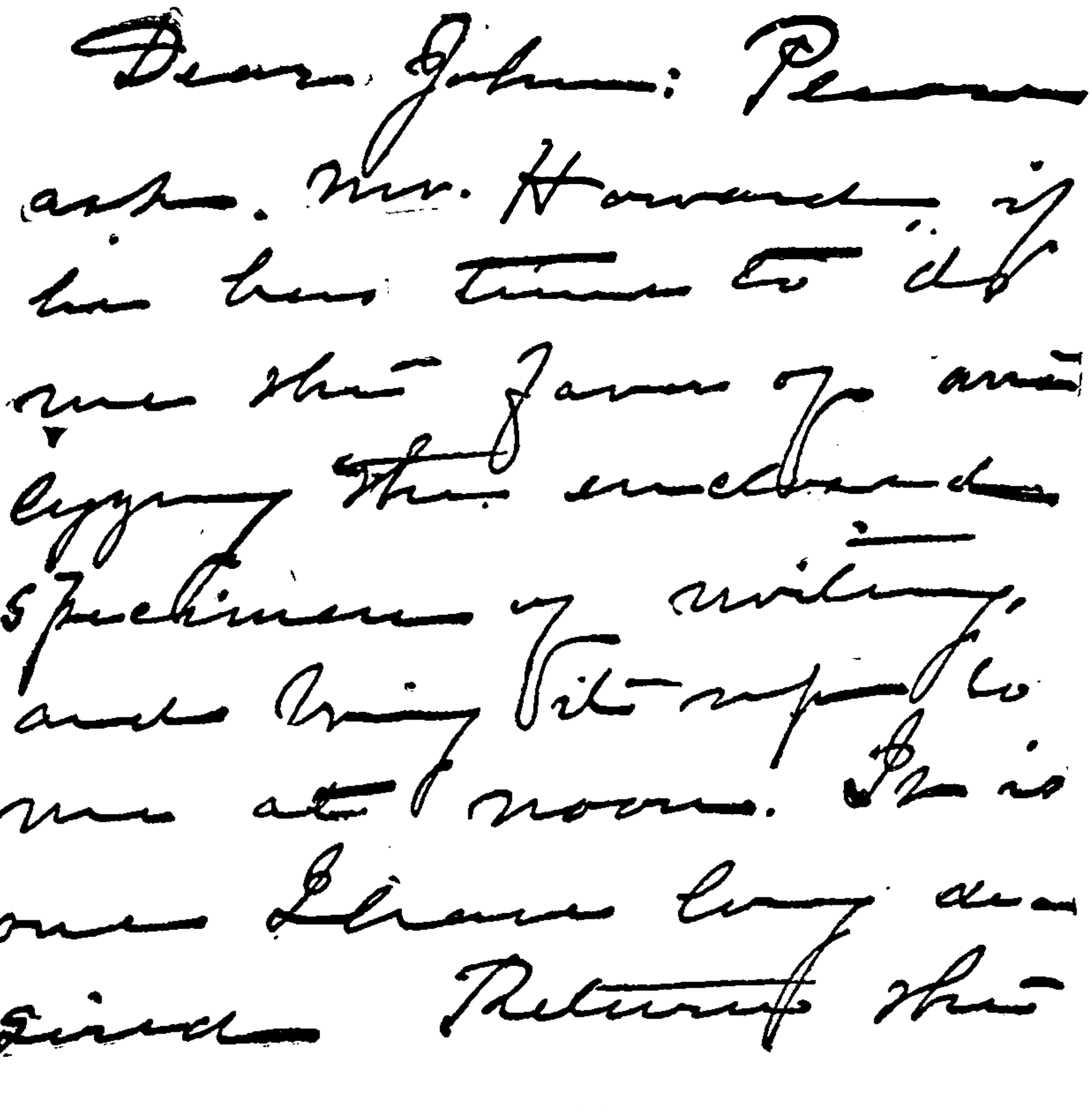


Plate 11.

Analysis of Handwriting—Plate 11

(*Woman's Writing.*)

Angular, forward hand, with rounded modifications—quickness, activity, animation, energy, tempered with love of pleasure, the enjoyment of comforts and luxuries, and an artistic temperament. Shaded writing—emphatic, insistent, determined; also confirmatory of fondness of luxury, etc. Writing not well spaced—lack of method; unsystematic; careless; unconventional. Hasty and indistinct writing—impulsive, hasty, capable, original, good talker, entertaining, gifted, tactful, insincere. Ascending lines—ambitious, optimistic, bright; not easily discouraged.

Disconnected letters—intuitive, mentally alert and keen, quick at forming conclusions, which characteristics are markedly emphasized by the qualities shown in the feature of hasty and indistinct writing. Decreasing size of letters—tactfulness, lack of frankness, etc. Letters *a* and *o*, both open and closed—impulsive confidences with a natural desire to be uncommunicative. Letters *b* and *t* formed with initial hook—talkative. Letters *f* and *g* formed with long loops—fanciful, romantic, unconventional. Letter *t* heavily stroked—firmness, determination, will-power. Stroke placed on the right of letter—impatience,quickness, etc.

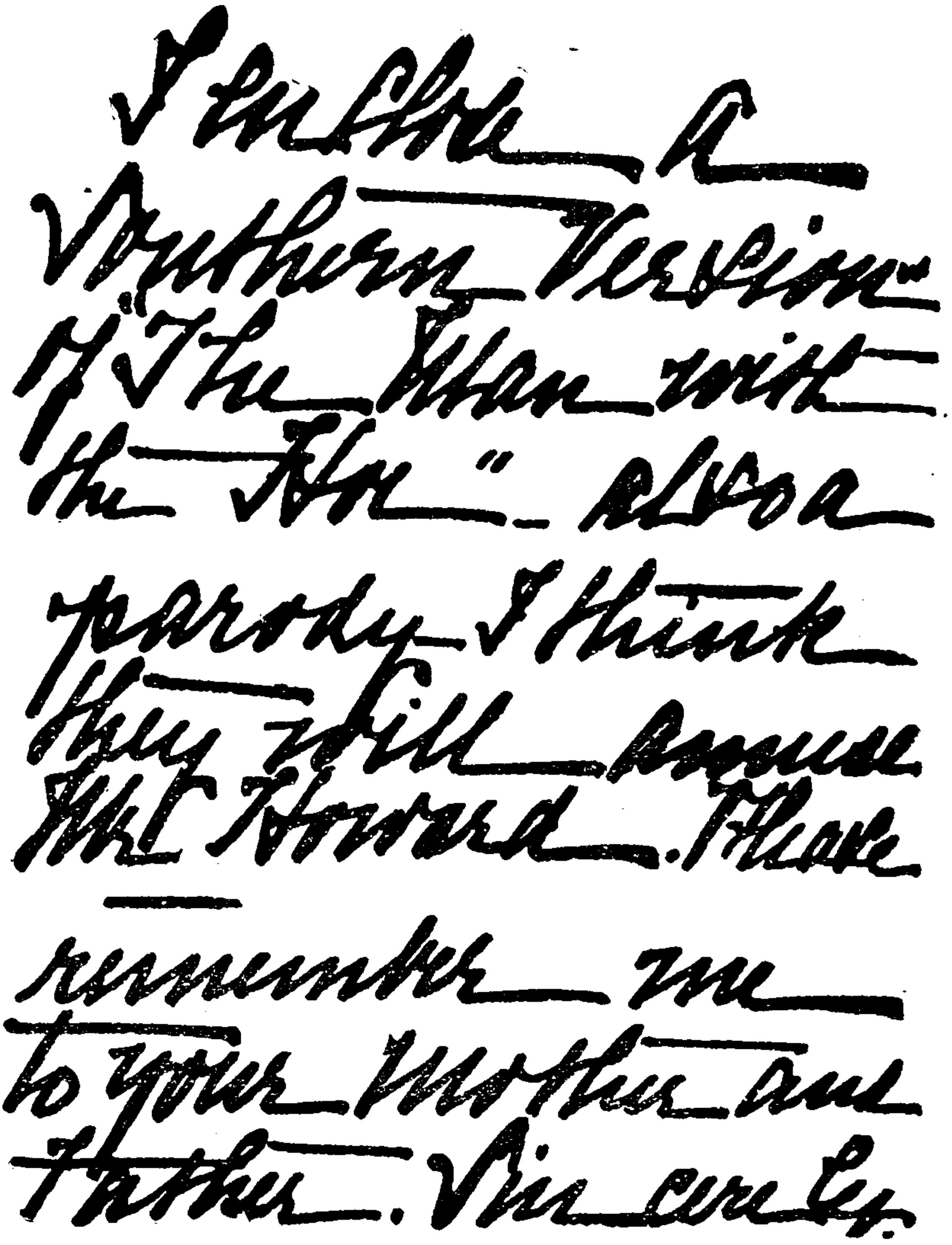


PLATE 12.

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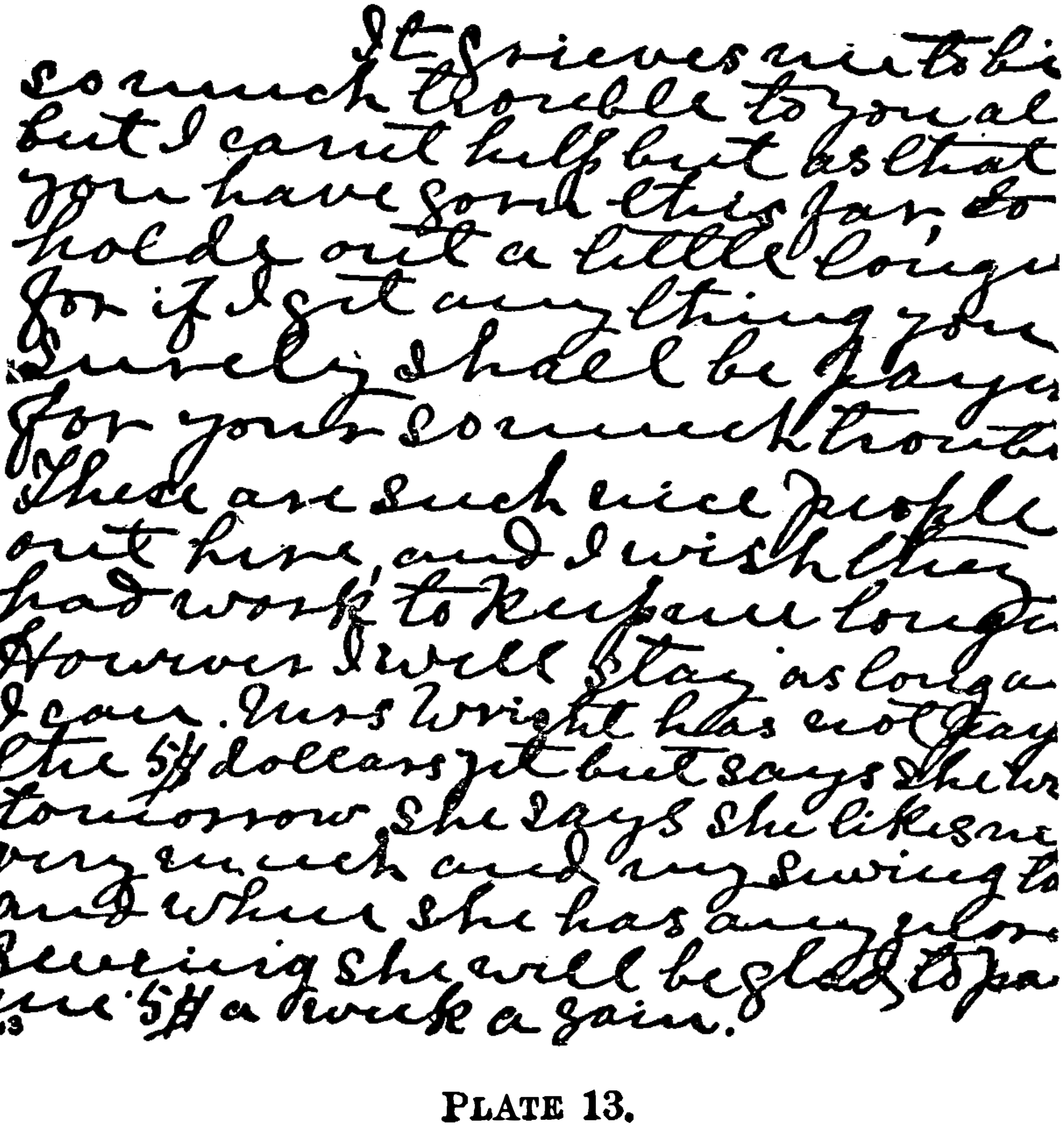
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so much I should like to
but I cannot help but be glad
you have sold this farm, so
holds out a little longer
for if I sit anything else
surely I shall be glad
for your self and mother
She are such nice people
out here, and I wish they
had work for to keep us long
However I will stay as long as
I can. Miss Wright has not yet
the $ dollars yet but says she will
tomorrow. She says she likes me
very much and my sewing
and when she has any more
sewing she will be glad to have
me. $ a week again.

13

Plate 13.

Analysis of Handwriting—Plate 13
(*Woman's Writing.*)

Rounded, forward hand—lack of energy, love of ease, indolence; these traits being especially indicated by reason of the combination of the rounded form with the straggling and weak appearance of the writing as a whole. Heavy writing—material nature; animal appetites; assertive, selfish, exacting. Uneven writing and writing that is not well spaced—unsystematic, careless, flighty, lack of poise or balance; little or no power of concentration of mind; vacillation, unreliableness. Crowded writing—suspicions, close, secretive, narrow-minded. Descending lines—morbid imagination, pessimistic nature; lack of energy or ambition.

Letters both connected and disconnected—mixture of argumentativeness and indifference. Letters *a* and *o* closed—lack of candor. Letter *d* made with large loop—extreme sensitiveness; morbid suspectibility to offense; easily insulted or wronged; this trait being confirmed and emphasized by the looped *t's* in the writing. Letter *t* stroked, for the most part, on the left—procrastination.

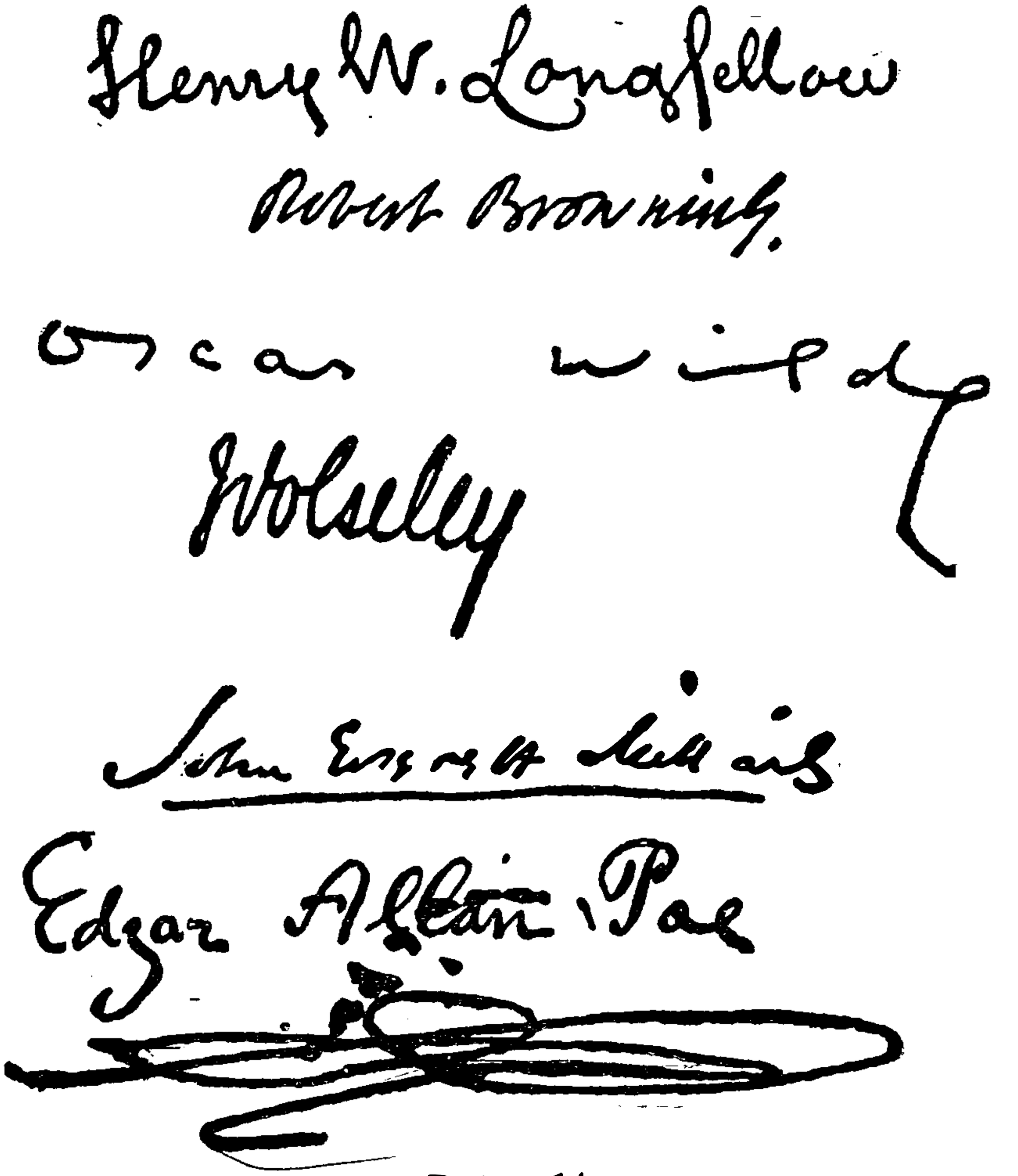

Henry W. Longfellow
Robert Browning
Percy Bysshe Shelley
John Keats
Edgar Allan Poe

PLATE 14.

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My reason for writing
is, of course to ask a
favor; as are all such
letters from persons you
never expect to hear from.
You have no doubt
heard of Dr. J. Max Hark
the Principal of the Young
Ladies Seminary and th
is in his behalf that I
write.
It is his intention to
visit Washington, Friday

PLATE 15.

Analysis of Handwriting—Plate 15
(*Man's Writing.*)

Rounded, forward hand—love of pleasure, easy-going, kindly, good-natured. Writing somewhat conventional—lack of distinctive individuality; commonplace culture and attainments. Neat, uniform writing—methodical, tidy, careful. Well spaced writing—good judgment, business instincts, modified by the characteristics indicated by disconnected letters. Straight lines—will-power, but largely modified by weak and uncertain crossing of the letter *t*.

Disconnected letters—intuitive; hasty conclusions; indifference to rules or reasoning. Closed *a's* and *o's*—uncommunicative on personal affairs. Relatively small *d*—indifference to principles; readiness to waive a principle in favor of personal interest. Letter *t* crossed weakly—lack of will-power or firmness; vacillation, changeableness, indecision, lack of self-reliance.

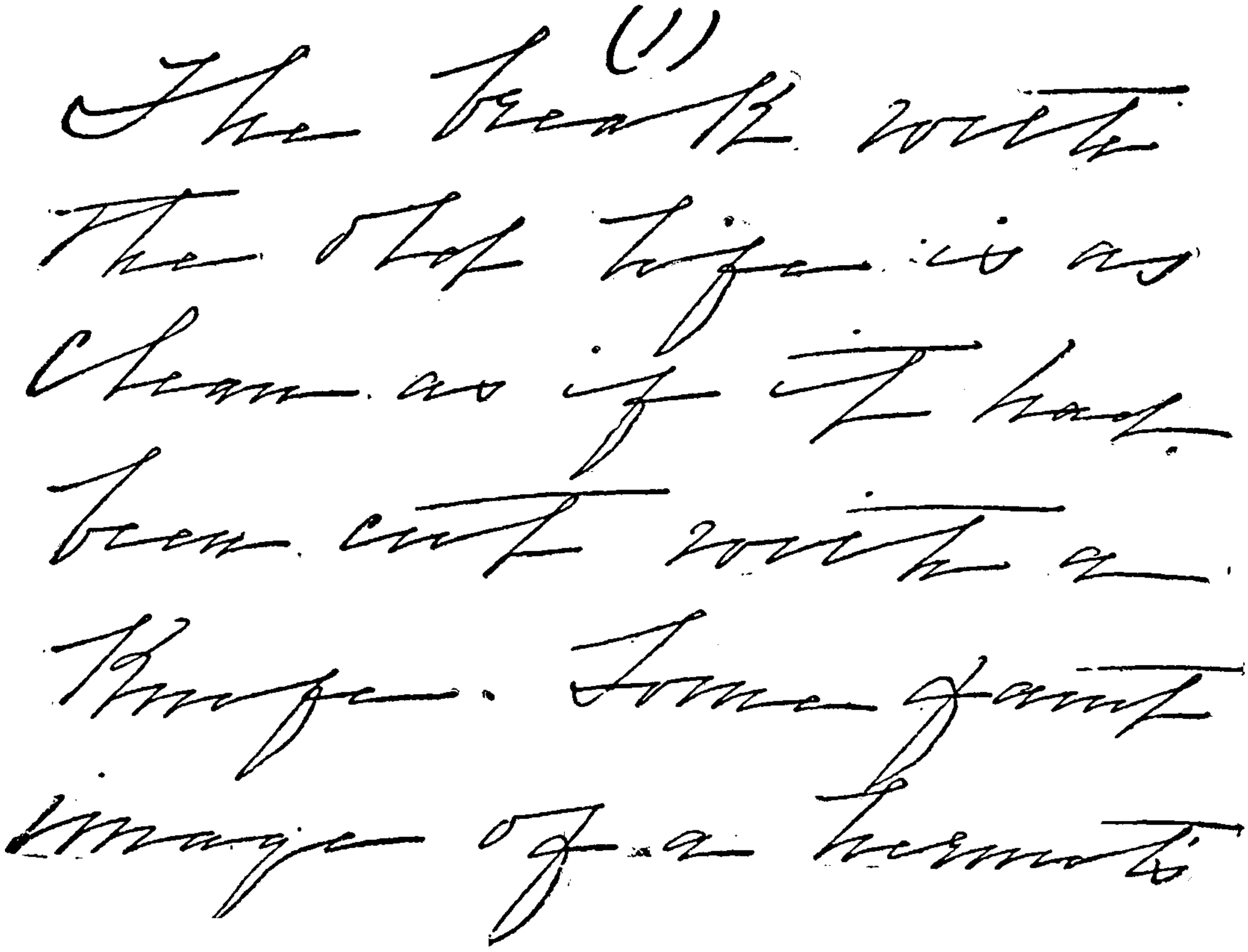


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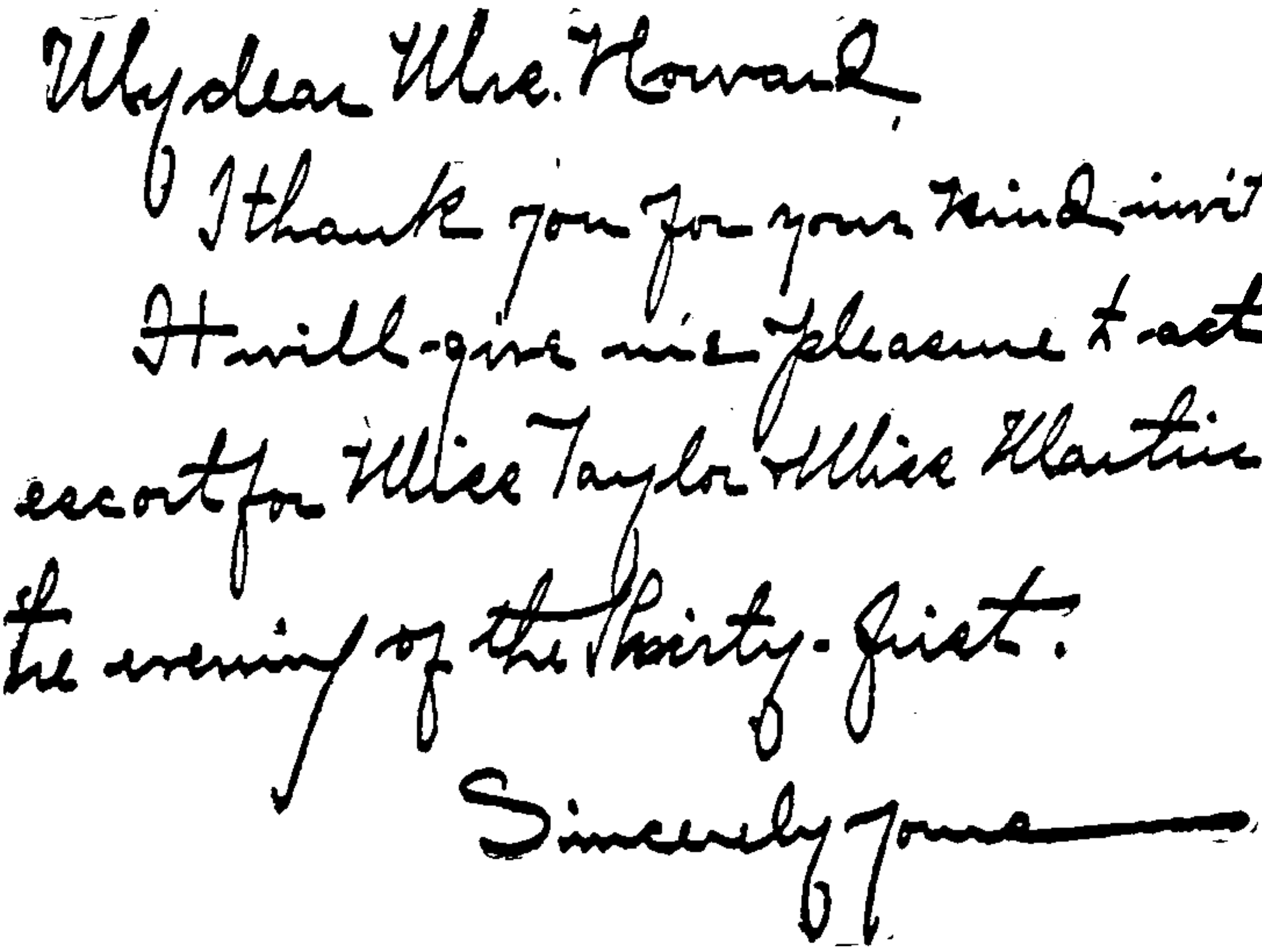

My dear Mrs. Howard,
I thank you for your kind invitation.
I will give me pleasure to act as
escort for Miss Taylor Miss Martin on
the evening of the Thirty-first.
Sincerely Yours

PLATE 17.

Analysis of Handwriting—Plate 17

(*Man's Writing.*)

Rounded hand with angular modifications—love of ease, appreciation of good living and luxuries, combined with activity, industry and a desire to do. Tendency toward a vertical hand—inclined to be more or less deliberate, to weigh matters carefully; lack of impulsiveness or ready response to emotion. Small writing—good mental faculties; cultured, inclined to be reserved; educated. Tendency to heavy writing—assertive, determined, appreciation of material and physical pleasures.

There is a tendency to disconnected letters—intuitive faculties, quickness of perception, ready arrival at conclusions; critical. Capital *M* made with tall third stroke—nervousness, irritability, exacting and unreasonable nature in many respects. Closed *a's* and *o's*—lack of candor; uncommunicative. Letter *d* formed with loop—sensitive; easily offended; morbid prejudices. Letter *p* formed with long loop—physical agility; fondness for sports and outdoor recreations generally, and dancing. Letter *t* stroked firmly and heavily—firmness, great will-power and determination. Tendency to initial hooks on some of the letters—talkativeness. Heavy, hooked terminal strokes—insistence and determination.

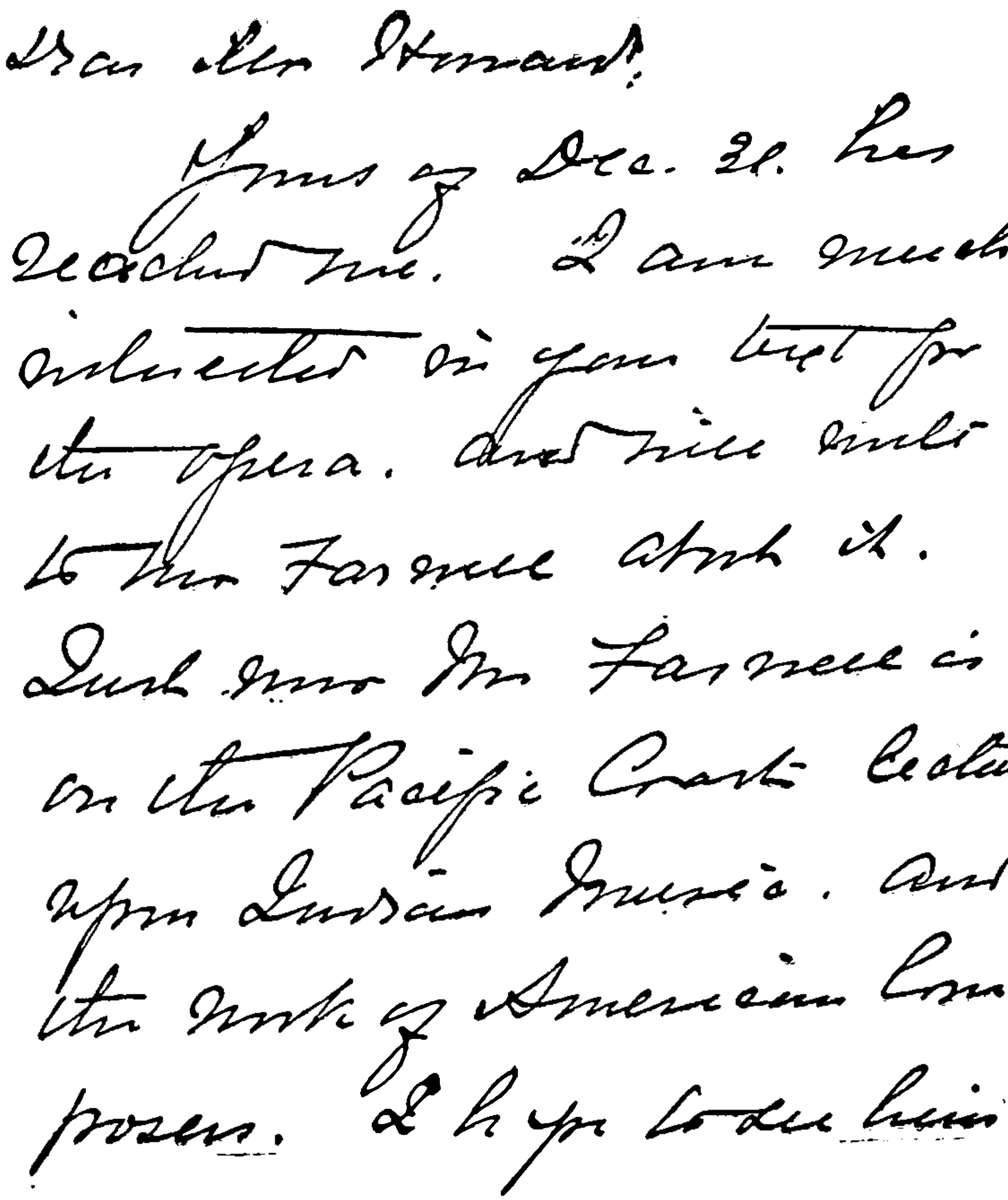


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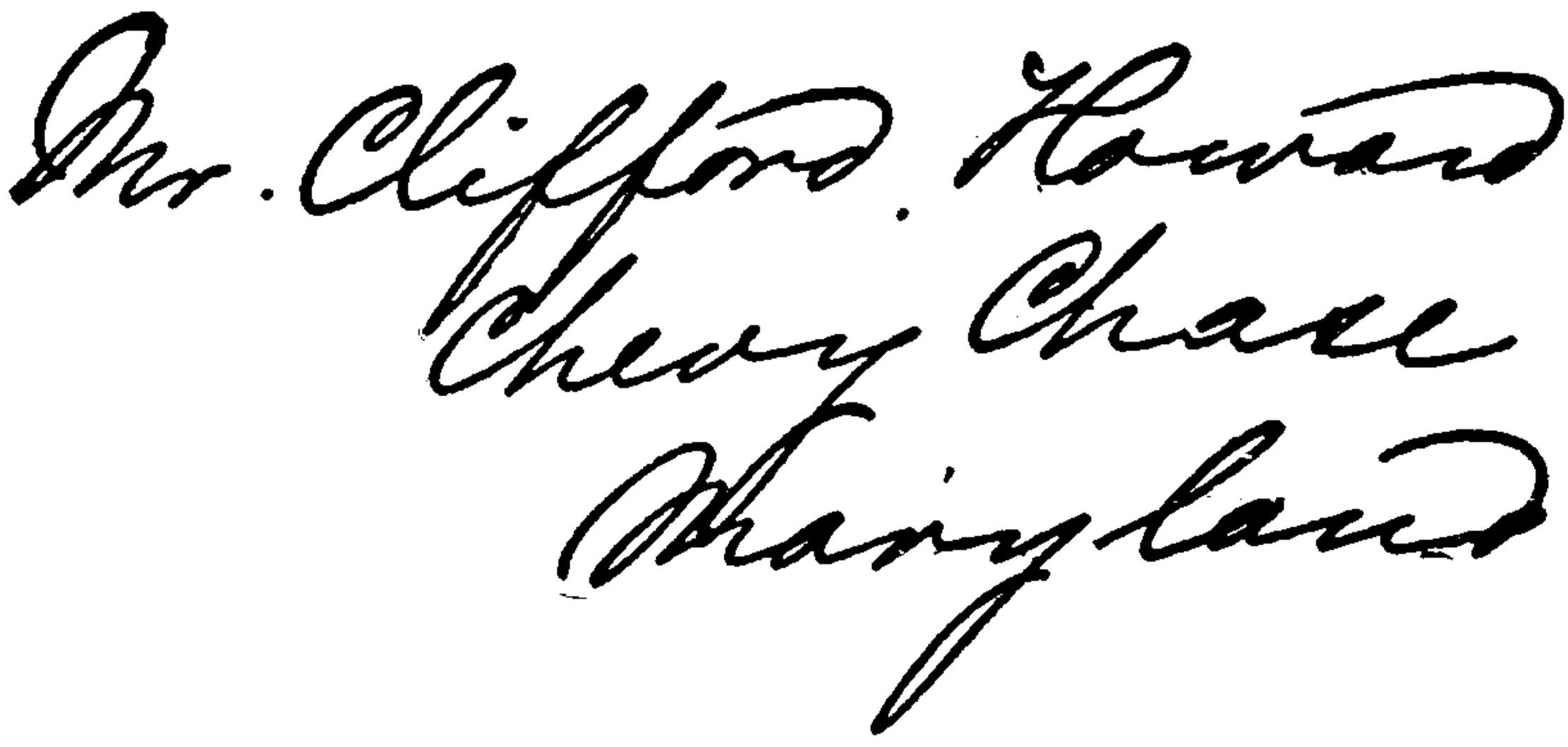


PLATE 19.

Analysis of Handwriting—Plate 19
(*Woman's Writing.*)

Rounded and decidedly forward hand—pleasure-loving, fond of ease and luxury; appreciative of the beauties, the art, the comforts of life; sympathetic, affectionate, kind-hearted; impulsive. Writing not well spaced, with a tendency to crowding—lack of business methods or systematic action; tendency to carelessness in matters of unimportance and trifles; rather circumscribed views and desires; little taste for general society; a saving, economical disposition. Lines have a downward tendency—easily discouraged; subject to moods of depression in an otherwise bright and lively nature, as shown by the decided forward hand and the rounded formation indicating love of pleasure.

Increasing size of letters—conscientiousness; high sense of duty. Tall-stroke capital *M*—ambitious for the success of others. Closed *a's* and *o's*—uncommunicative; not generally confidential. Letter *d* formed with backward curve—critical disposition; introspective. Letters *f* and *y* made with long loops—lively fancy, original ideas, unconventional notions; fondness for poetry, music, etc.

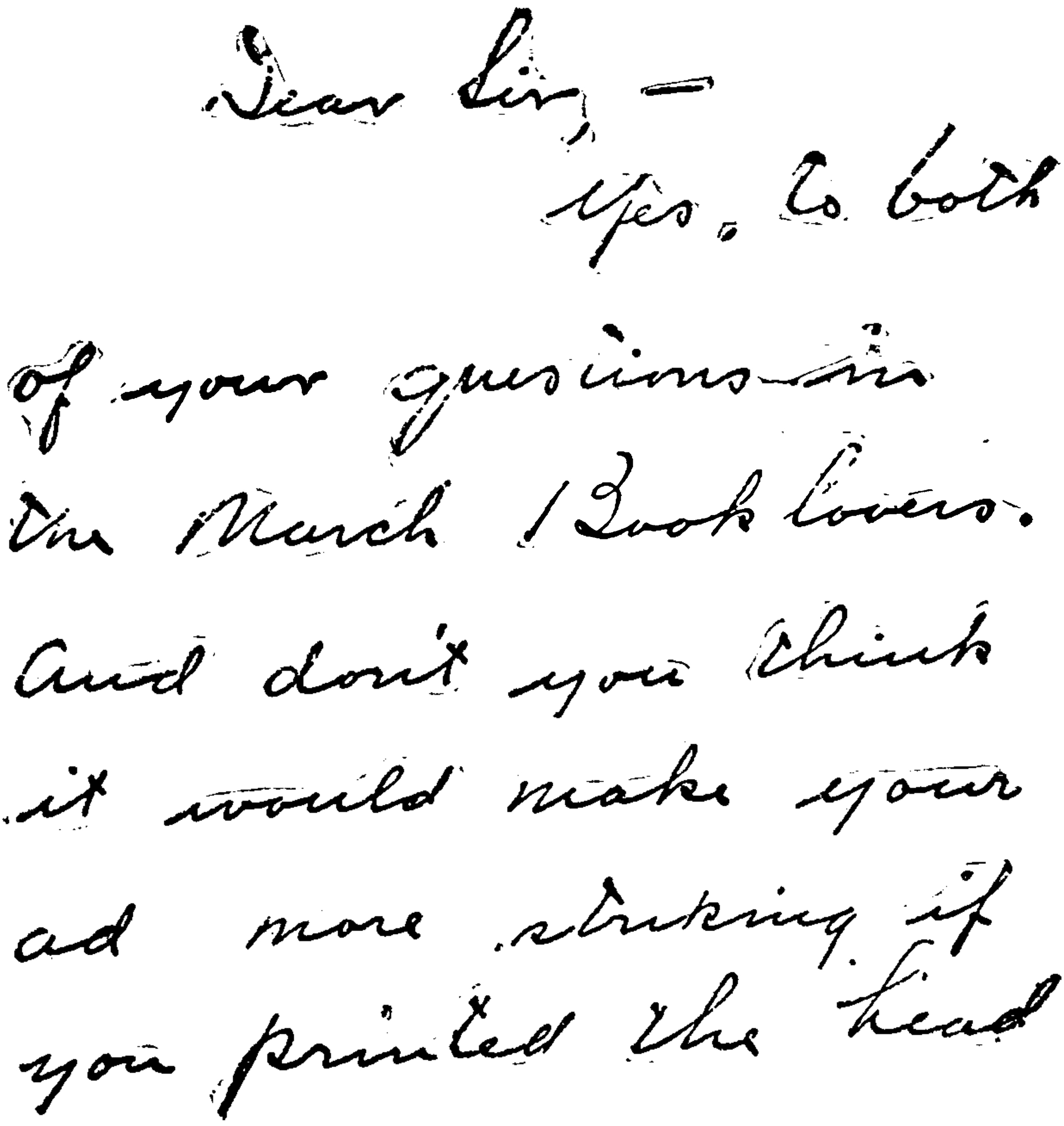

Dear Sir —
Yes. To both
of your questions in
the March Book Lover.
And don't you think
it would make your
ad more striking if
you printed the head

PLATE 20.

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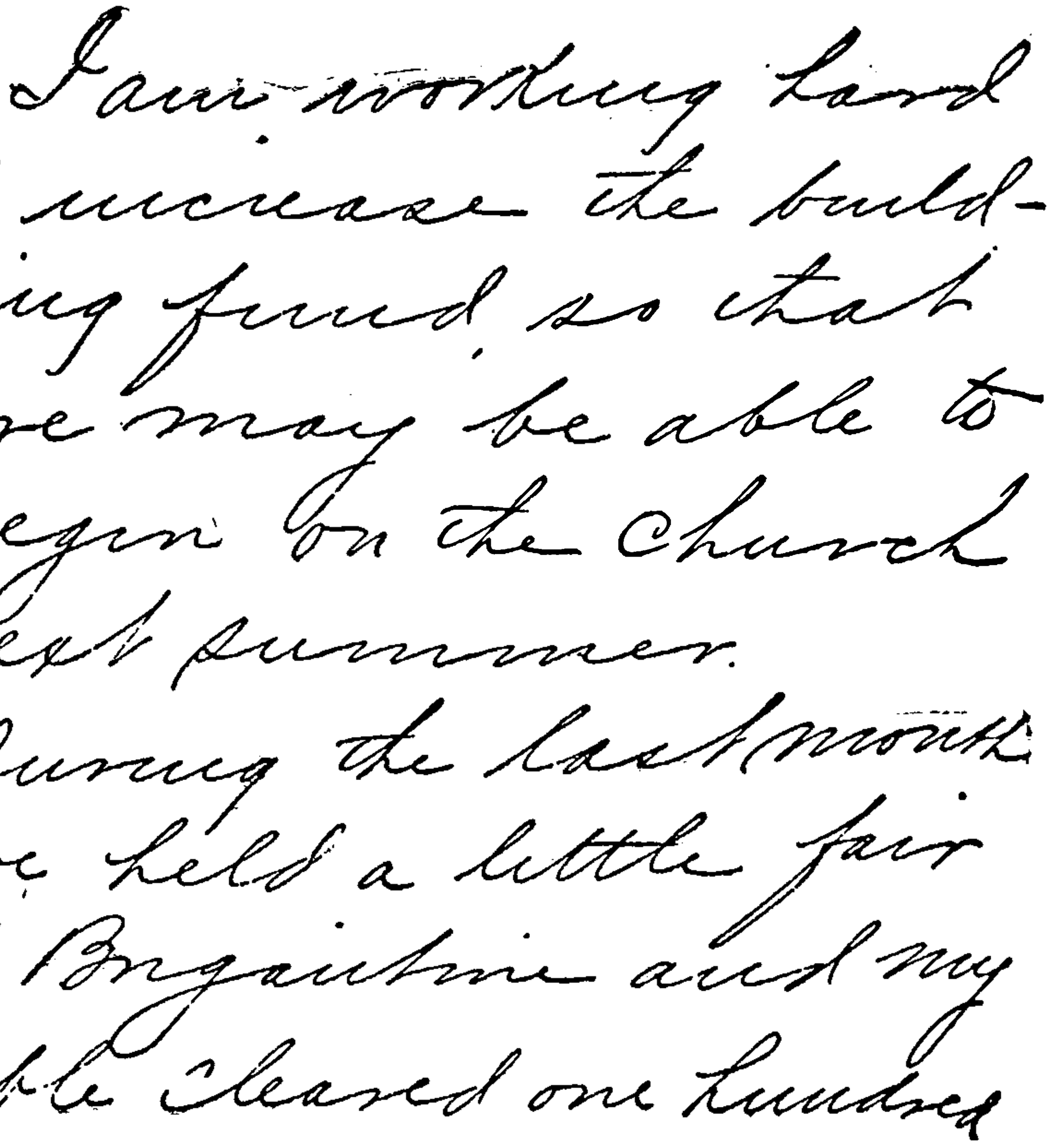

I am working hard to increase the building fund so that one may be able to begin on the church next summer.
During the last month we held a little fair at Brigantia and my table cleared one hundred

PLATE 21.

Analysis of Handwriting—Plate 21

(*Woman's Writing.*)

Rounded, forward hand—easy-going, lack of energy, love of pleasure, ease, comfort and luxuries; appreciative of the good things of life; kindly, good-natured; quietly sympathetic, and loving; rarely demonstrative, and generally about the same from one day to another. These traits are indicated also, to some extent, by the conventional style of writing, which signifies a person of commonplace, ordinary attributes, with nothing distinctive one way or another. The writing is generally well spaced—methodical, careful to follow directions and to do what is regarded as fashionable. The writing has a tendency to be crowded—economical, saving; prudent, naturally close-fisted and thrifty. The lines have a tendency to ascend—mildly ambitious, hopeful, optimistic.

Connected letters—slow thinker; wants a reason for whatever is done. The letters are all formed conventionally, in keeping with the chirography as a whole, and are of little individual significance. Letter *t* is not crossed—lack of will-power or self-confidence; a personality without any decided views or convictions of its own. General absence of terminal strokes—not readily generous; self-centred.

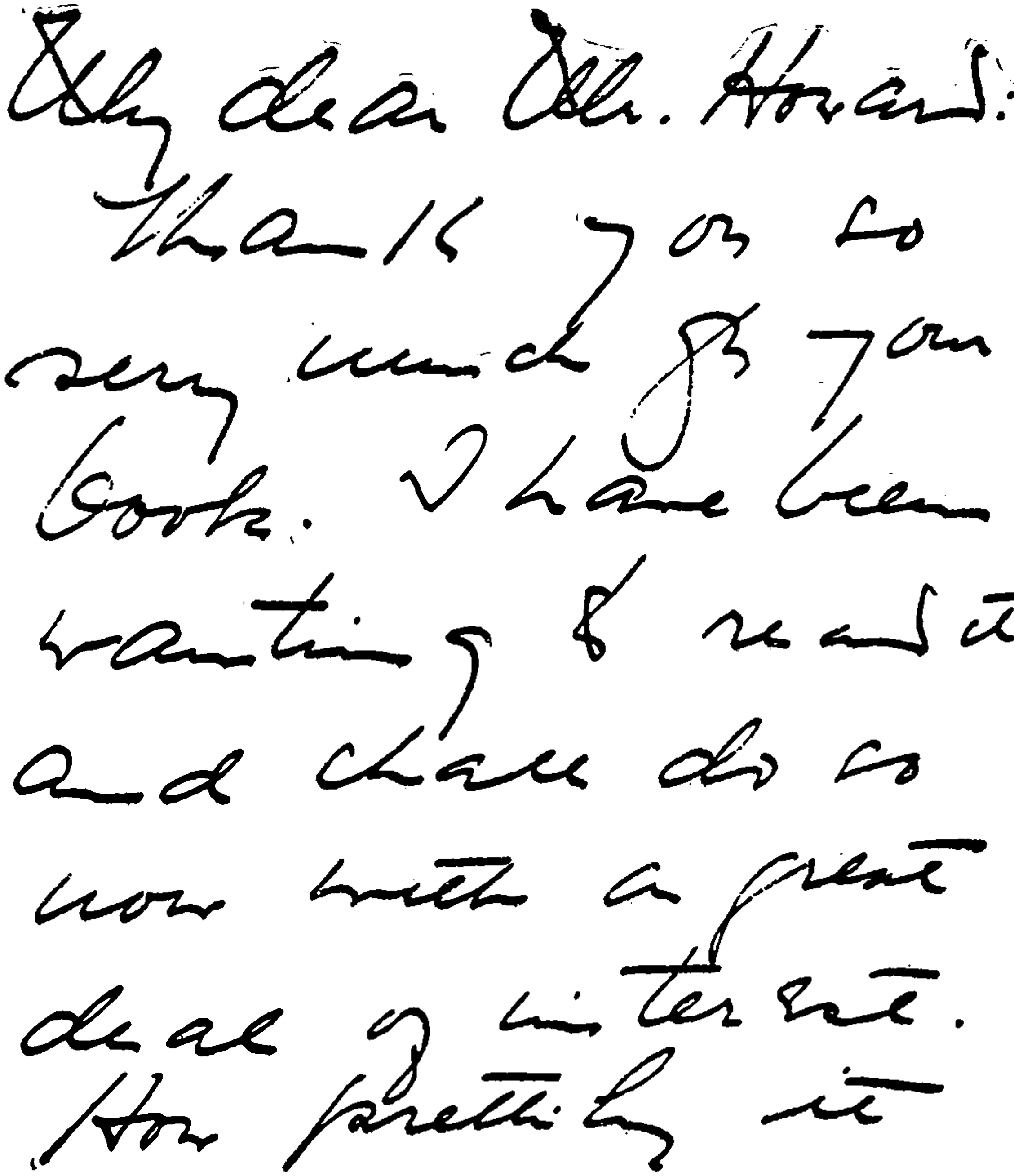


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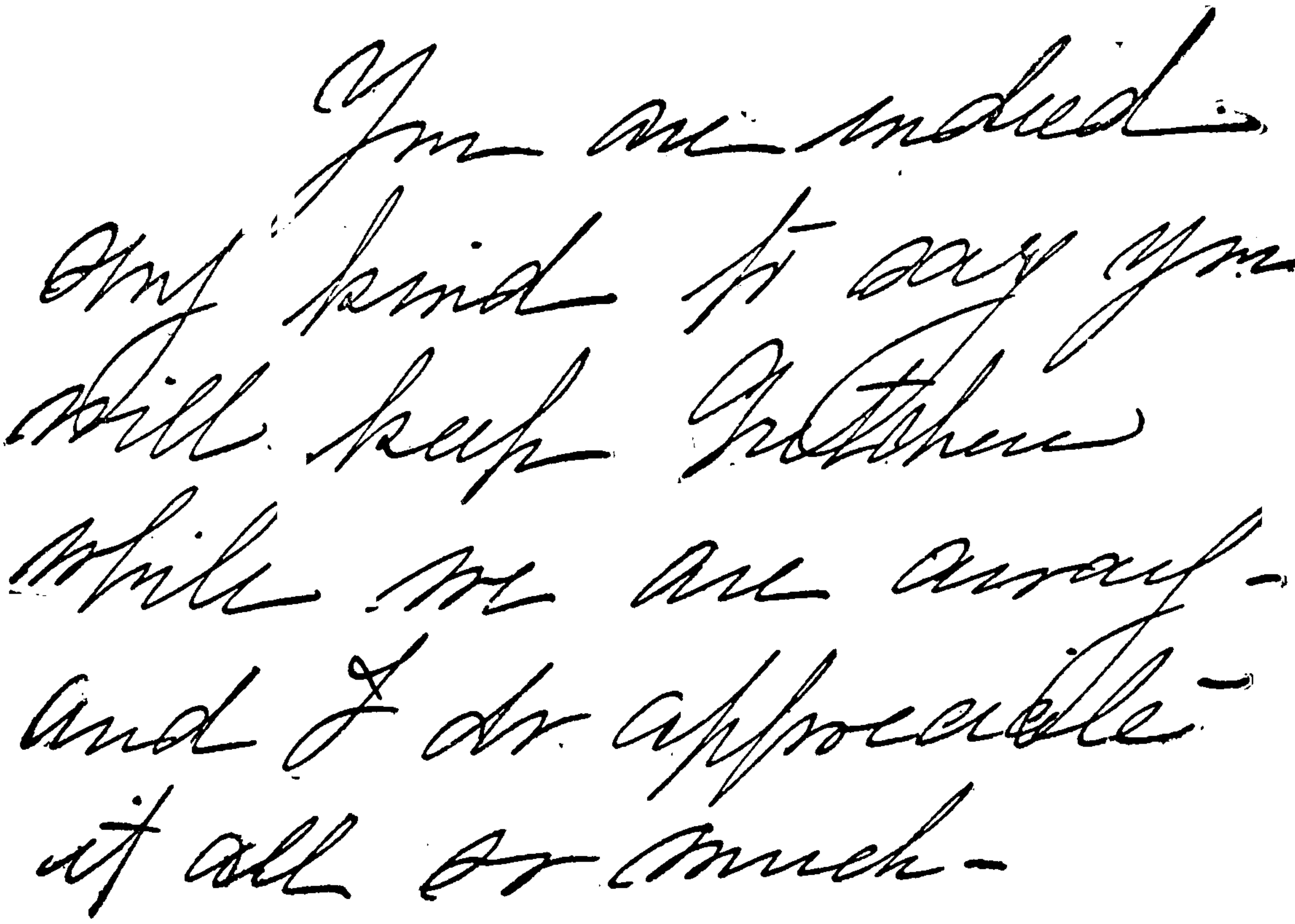


PLATE 23.

Analysis of Handwriting—Plate 23

(*Woman's Writing.*)

Combined angular and rounded writing—industrious, active, energetic, practical, with love of ease, appreciation of comfort and luxury, and a tendency to take life easy. Forward hand—susceptibility to impulse. Uneven writing—indifference to rules or engagements. Writing not well spaced—more or less carelessness in certain directions; unstable decisions; intolerance of restraint or dictation.

Disconnected letters, with the general tendency however toward connected letters—critical disposition, observant; a good reasoner; logical decisions in matters of importance. Letters of varying size—versatility; capable of doing many things well and perfectly. Open *a's* and *o's*—candor, frankness; outspoken opinions. Tall letter *d*—pride of family or personal dignity. The *i* dot placed well to the right of the letter—quickness; energy. Letter *t* stroked firmly and to the right of the stem—will-power, firmness, determination; impatience, activity. This letter, as well as others, descends below the line—insistence, obstinacy; hard to convince; opinionated. Letter *y* made with long loop—fanciful; unconventional ideas, fond of fads.

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By Agnes H. Morton

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By Agnes H. Morton

Why do most persons dislike to write letters? Is it not because they cannot say the right thing in the right place? This admirable book not only shows by numerous examples just what kind of letters to write, but by directions and suggestions enables the reader to become an accomplished original letter writer. ¶ There are forms for all kinds of business and social letters, including invitations, acceptances, letters of sympathy, congratulations, and love letters.

QUOTATIONS

By Agnes H. Morton

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