

PRACTICAL GRAPHOLOGY

OR

THE SCIENCE OF READING
CHARACTER THROUGH
HANDWRITING

A TEXT BOOK
BY
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*Character is the sum of our habits—the ideals we
have been able to realize in deeds.*

*Personality is the sum of our emotions—what we
have been able to feel.*

the whole set—this is the only way to
the end of the world. The only way to
see the world as it is, and not as it
is not.

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PRACTICAL GRAPHOLOGY

CHAPTER I

GRAPHOLOGY: ITS MEANING, GENESIS AND SCOPE

Nearly everyone forms an instinctive opinion of handwriting, just as we intuitively judge of a character from a face; but few realize that these intuitions and impressions have been reduced to a clear and orderly system.

Graphology is the name which has been applied to the science of reading character in the handwriting; it is made up of two Greek words, "grapho," to write, and "ology," which is the suffix meaning a science. Like many other sciences it was at first an inference, an intuition; men felt personal and character traits revealing themselves in writing long before they learned to trust their own instincts, or to reduce them to a communicable system.

It is believed that Camillo Baldo, an Italian, was the first to speculate on the meaning of the differences in writing; he was the first, at least, to put his thoughts on the subject into print. However, his little pamphlet, published in 1622, contained only the most vague of suggestions.

Nothing more was done until the time of the German poet and philosopher, Goethe, who began to systematically investigate handwriting, with a view to the deduction of personal traits. The patient and painstaking Germans took kindly to this, but made little progress, their nation

not being celebrated for success in intuitional studies. A Frenchman, the Abbé Michon, was the one to collect all known and suspected indications of character, adding deductions and corrections of his own, producing the first scientific book on Graphology. He formed a Society of Graphologists, and succeeded in giving the science such a standing that today it is accorded a much higher rank there than in any other country.

From this time onward the number of persons who interested themselves in Graphology steadily increased. Preyer, Crepieux-Jamin, Lombroso, Broughten, Stocker, von Hagen, Rexford, Frith and Keene are some of the authors who have contributed to our knowledge of the subject; but there is still a wide field for individual investigators, especially in pathological fields.

In the following pages are included every authentic sign so far known to graphologists. Persons familiar with the subject may notice the omission of some points, but in each instance of this, the point excluded is still in doubt. It must be remembered that years of investigation are necessary to fix the status of any suspected Graphological indication, and that science does not know the word haste. Within a dozen years there will inevitably be some new and reliable contributions to our knowledge.

The two hundred points comprised in the pages of this book are illustrated by specimens numbered to correspond, save for a few instances where illustration is not needed. Where they show some single indication, a general specimen of the writing has been given, so that the type of hand in which that special sign most frequently occurs may be seen.

The chronological index, and the index of character traits, immediately following the last chapter of the text, will be found useful to the reader who attempts delineations.

CHAPTER II

THE FIRST STEPS IN DELINEATING CHARACTER FROM HANDWRITING

In making a delineation of character it is advisable to get material which is as spontaneous as possible; for this reason quotations and specially prepared specimens are not desirable. A portion of a letter or note, written without thought of its ever being analyzed, is the best; and if on the usual stationery of the writer, so much the better. Twenty or thirty words will usually be sufficient for a fairly complete delineation, though less will sometimes do, especially in a very individual hand. In fact it may be taken as a rule that the more individual the person, the less of his writing will be required. This is equally true of very commonplace natures, who reveal their paucity at the first glance.

Ordinary signatures are not sufficient material from which to make a character delineation, but in unusual cases, and especially in the signatures of artistic and literary workers, there will be found many of the more salient features of the character. Such signatures, however, require the utmost skill of the delineator, since he must reconstruct the whole character from these prominent points, much as an expert anatomist will reconstruct an extinct animal from a single bone. To do this requires not only a knowledge of Graphology, but of human nature, and of the way in which it manifests itself.

It is well for the student to begin the study of Graphology by the inverted process of finding the known characteristics of his friends in their writing. He will find almost surely indications of traits which he did not know them to possess, but he can afford to waive these until such time as his knowledge of Graphology shall be more complete. In this way he will learn to read the simpler indications at once. The study of unknown persons should then be taken up, with some experience to go upon. The best way for a beginner to make a delineation is to follow the numbered paragraphs, making a brief note of those indications which are found in the specimen under consideration. By the process of elimination this will give other traits; for instance, if evidences of a strong will be not found, positive evidences of a weak one need not be looked for.

When familiarity with all the indications has been acquired, the student will find himself making more or less of intuitional deductions, instead of laboriously working them out, for his brain will instinctively make the proper combinations.

To the thoroughly proficient graphologist, writing resolves itself into types, so that the act of delineation is almost unconsciously performed, the reader seizing the writing as a whole, rather than in parts. But this development must never be forced; it must be instinctive. The graphologist who disliked a certain hand, for no apparent reason, before he knew anything of Graphology, is apt to dislike that same hand after he has acquired a knowledge of the science; not because he still relies on intuition, but because that intuition now proves itself to have been based on truth. The person whose tendency it is to "feel" things about writing will make the best graphologist, because of this fact.

A scrapbook in which unusual and typical specimens are kept is always interesting, and is especially valuable in teaching how to distinguish types at a glance.

A collection of the student's own choice, illustrating the numbered paragraphs, will be found very helpful in gaining a working knowledge of the science, since in the process he will automatically memorize the various indications.

Handwriting, more than any other indication of character, shows the faults and weaknesses of humanity, and many people are struck with horror by this revelation, especially if it concerns friends and relatives. Their faith in Graphology frequently suffers a severe shock when selfishness is found to be a pronounced trait of the Best Beloved! Let them remember, at such a moment, that human nature is still largely composed of frailties, and that most of us act better than we are, because the laws of civilization impose upon us a more or less ideal standard; and that, while our impulses are the proof of our Godlike birth and destiny (for the worst man usually aspires almost as much as the good man, the difference being in the lack of expression), character is the sum total of all we have done. This is the reason that many people whose ideals are high write a commonplace hand. Life has not bitten its impress upon their chirography, for they are still dreamers, and not doers, of the truth.

The indication of any special talent does not guarantee its exercise, nor success in the use of it. To forget this fact is to make serious mistakes in calculation. Only evidence of a strong will, a vibrant and positive personality and great courage, can warrant the delineator in assuming that achievement does or might crown the possessor of such potentialities.

CHAPTER III

THE SPECIMEN AS A WHOLE—GETTING THE ATMOSPHERE OF THE PER- SONALITY

1. Neatness in the formation of letters, and orderliness in spacing, indicate corresponding traits in the character.

2. The amount of education possessed is indicated by the proper formation of letters, placing of capitals and use of punctuation marks.

3. Culture is shown by grace and ease in the writing.

NOTE. Mere facility in the handling of the pen must not be mistaken for culture. The difference between the two lies in the fact that good penmanship is of a purely mechanical nature, and that individuality is absent from it.

4. Individuality is shown by individual forms of letters.

NOTE. Extremely individual writing is always more or less illegible, the complexity of the character being reflected in the convolutions of the writing. The difference between ignorant complex writing and educated complex writing is the amount of distinction presented by the latter.

SPECIMEN 1-2-3-4. (SEE PAGE 18.)

ANALYSIS. Caution and self-control are the distinctive features of this specimen, aside from its primary indication

of culture. Intuition is absent, and spirituality inferentially lacking, since heavy pressure insures deep interest in material things.

SPECIMEN ILLUSTRATING RULES 1—2—3—4

and I doubt very much if he could be brought to give consideration to that phase of the subject.

There are so many other questions involved that I think

5. Eccentricity is shown by exaggerated loops and curves, and by illy regulated movements of the pen.

NOTE. The line between eccentricity, genius and insanity is very thin, therefore only constant study and comparison can teach the student to differentiate between them.

SPECIMEN 5. (SEE PAGE 19.)

ANALYSIS. Talkativeness and inability to concentrate upon the practical affairs of life are indicated here; the unusual and ungainly "f" showing a faint tendency toward insanity. This writer is violently opinionated, since the downward inclination of the "t" bar is accentuated by the occasional heavy pressure. Note the extreme angularity of some strokes, and the inflated roundness of others,

showing lack of balance. This type will easily become mentally unsound, even under but slightly aggravating circumstances.

Success. To be had only through the assumption of light responsibility and regular duties, with a quiet, normal life. Would be especially injured by living among morbid, fanatical and suspicious people.

SPECIMEN ILLUSTRATING RULE 5

x also where
 d a small house
 s of land to
 owned both
 x the same
 retain my

6. If the writing is large, almost upright, and very simply constructed, a practical, unemotional nature is shown.

NOTE. People who write small hands are often practical, too, but the preponderance of their qualities is mental or emotional.

SPECIMEN ILLUSTRATING RULE 6

This is a
 friend of my
 What do you
 do?

ANALYSIS. Lack of education accentuates this specimen somewhat, but its essential qualities would be the same under any degree of culture. The formation of "f" has a slight resemblance to Specimen 5, which is both curious and interesting, since it is these two extreme types—the eccentric and the very commonplace—from which lunatics mainly come. The letter "f" is most sensitive to mental influences, and will often indicate changes in mind conditions before any other. This is one of those "presumptive signs," upon which the graphologist cannot absolutely rely, but which throw interpretative lights upon the indications of a more fixed value.

Success. In ordinary occupations. Not greatly influenced by circumstances; not very responsive to stimulation.

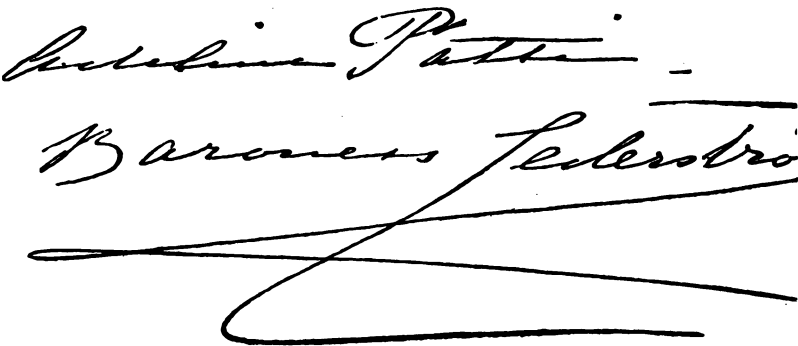
Marriage. Unhappy, if united to a person of too much sensitiveness.

Health. Usually normal, but apt to yield easily to epidemics.

7. If the writing is large, but with flowing and graceful lines, an animated personality is shown, conjoined to rather an uncritical and emotional temperament.

NOTE. This is the type to which belongs the writing of nearly all actors and actresses.

SPECIMEN ILLUSTRATING RULE 7



Aurélien Patten -
Baroness Fedorova

ANALYSIS. The rhythmic sweep and flow of these lines is especially expressive of the musical temperament, and of artistic talents, generally, which delight in form, color, sound and motion. The artistic tendencies which are more remote from personal emotion—sculpture, literature, architecture—find expression in more severity of outline. The body of the specimen is much larger than the signature, but not so graceful, thus emphasizing the fact that the personality is paramount.

Success. Through artistic work, of an emotional nature. Such a person will learn little through books; will readily imitate; and will be greatly benefited by travel and intercourse with the world.

Marriage. Likely to be happy if based upon mutual tastes, even though the characters be most dissimilar.

Health. Usually good, but not of the type to endure great fatigue.

8. If the writing is very large, laboriously but correctly formed and without individuality, the emotional and mental natures are immature, but capacity for detail and routine work is shown.

SPECIMEN ILLUSTRATING RULE 8

Miss Louise Rice

ANALYSIS. The negative qualities are mainly in evidence here; freedom from ostentation, simplicity of mind, gentleness, mild temper. People using this style are never wonderfully successful, but, on the other hand, seldom have persistent bad fortune, since they are able to adapt themselves comfortably to many conditions of life and work which would be most irritating to more sensitive natures.

Success. Through anything requiring patience and continuity.

Marriage. Happy, if united to a person of more aggressive temperament, especially in material things.

Health. Apt to be good.

9. Small writing, of a common character, shows an ordinary nature.

SPECIMEN ILLUSTRATING RULE 9

*very much your telling any thing
about my character, it is more than*

ANALYSIS. The redeeming trait of this very ordinary hand, is its freedom from pretense. It is also brightened by a little intuition, and by an even disposition. Such people, if finding the place which exactly fits them, are very useful.

Success. Through that which requires faithfulness. Nursing, stewardship, housekeeping, the care and responsibility of departments in institutions—all offer opportunities into which this type of character could readily fit.

Marriage. Apt to be happy, as a certain cheerful resignation would be shown, under unhappy conditions, and much moderation and good sense, under favorable ones.

Health. Apt to be excellent.

10. Small, heavy writing shows mental concentration and love for physical pleasures.

SPECIMEN ILLUSTRATING RULE 10

*I was so very
an of your
inter day from
'louds at Miss
" to Lady Curt.*

ANALYSIS. A Hindoo of high rank wrote this specimen, so expressive of the mental qualities of mind and temperament. The heavy pressure is carried over, as it were, from the Oriental hand, which is nearly always one of heavy pressure. This union of materialism and mental fineness is typical of the East, as is the self-control shown in the curved "t" bars. Self-control of the body and the mind, mingled with materialism, is not a common type in an Occidental hand, which usually shows control of mind and not of body, or *vice versa*.

Success. It is most difficult to assign a working place in the world to such a nature. As a rule, it will repudiate work, but will wish to rule others who do work, and the

elements of mind almost warrant this assumption, since firmness, pride, justness and courage make for success in all dominant positions. Subordinate positions are always most unfortunate for such types, who can better endure poverty than slavery.

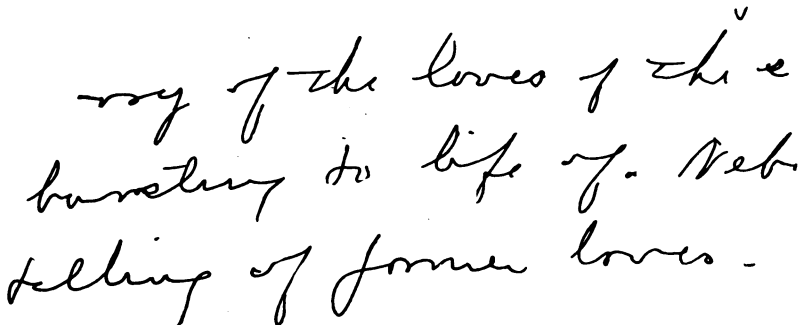
Marriage. It is especially difficult for happiness in marriage to be attained by such people, who are inclined to demand a great deal and give only what they choose.

Health. Usually superb.

11. Small, light writing shows a fine order of mind.

NOTE. This type of hand is almost universally used by literary workers, especially those possessing imagination and ideality.

SPECIMEN ILLUSTRATING RULE 11



roy of the loves of the
bunstering to life of. Neb
selling of former loves.

ANALYSIS. The writing of a great artist, a sculptor who unites imaginative powers and technical genius. This specimen is very interesting to an advanced student, because it is so deceptive to the amateur, who would be apt to diagnose it as immature. As childhood and old age have superficial likenesses, so the youth and age of mind resemble each other, chirographically. Elimination is the differentiating element between them. In the immature specimen the writing is simple because it has never been complex, while the trained mind (and hence, automatically,

the trained pen,) is simple with the austerity of knowing what to leave out. The "f" of this specimen, for instance, has eliminated all but the main stroke, but that stroke constitutes, in itself, a perfect line, an epitome of art.

Success. Through artistic work combining the emotional and mental.

Marriage. Supremely happy, if congenial, but never commonplacely content.

Health. Always apt to be affected by climate, material conditions and mental states. Invariably nervous.

CHAPTER IV

MARGINS AND THEIR MEANING

12. If the margins at each side are wide, and the writing small, extreme good taste is indicated, without extravagance.

SPECIMEN ILLUSTRATING RULE 12

*which please send me
character reading
Yours truly,
Hattie C. Davis*

ANALYSIS. The ability to do the right thing at the right time, to choose friends and surroundings with good taste, to be always at peace with the world—these things are instantly to be read from this even, conventional, reserved, but not stupid hand.

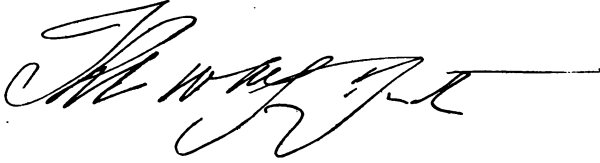
Success. As a matron of an institution, a wise mother and careful wife, this writer would be at her best. The type is that which easily becomes socially popular.

Marriage. Will be happy, even under ordinary conditions.

Health. Not robust, but fair throughout life.

13. If the margins on each side are wide, the writing large, and the capitals inflated, extravagance is united to good taste.

SPECIMEN ILLUSTRATING RULE 13



ANALYSIS. This is not an uneducated hand, though it might appear so at the first glance. The assured stroke of the pen on the small letters is the indication of education; moreover, the capitals, though extravagant, are not without a hint of eccentric beauty.

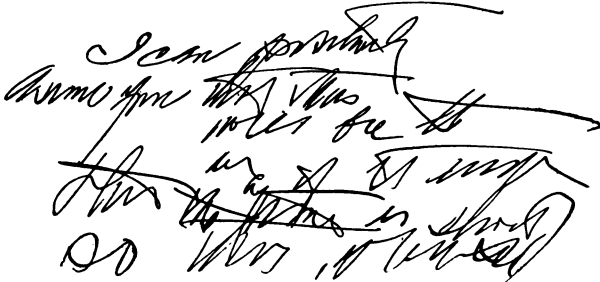
Success. The real tendency is toward artistic expression, but the possibilities of success are not great, since concentration is wholly lacking. Brilliancy in speech and vivacity in manner will mark the personality.

Marriage. Always doubtful of happiness, and especially apt to be unfortunate if entered into when young.

Health. So variable that no persistent trend can be assigned to it.

14. If the margins are wide, but uneven and disorderly, the writer has good taste, but is without the critical faculty wherewith to control it.

SPECIMEN ILLUSTRATING RULE 14



ANALYSIS. The writer of this specimen belongs to the same type as the writer of Specimen 13, but has less individuality, and is, mentally, more commonplace. The

two specimens are interesting because of the contrast which exists, despite their apparent similarity. The bar of the "t" seems to show strength of will, but this sign is vitiated by the unevenness of the pen pressure, leaving merely stubbornness and capricious energy.

Success. Apt to be attained more easily, though in a less degree, than by Type 13, but without the same possibilities.

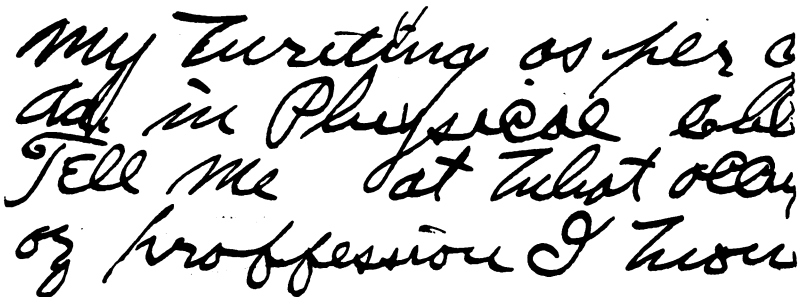
Marriage. Apt to be more happy than in the case of Type 13.

Health. Generally better than Type 13, but not having the resistive quality—the ability to rebound.

15. If the margins on both sides are lacking, no true artistic appreciation is shown.

NOTE. People who write confused, inartistic hands are often fond of "pretty things." Such persons, while pleasantly affected by color, are unable to properly discriminate between objects of art. On the other hand, very occasionally, artistic people may use no margins; in that case, the letters and capitals are very individual or very beautiful.

SPECIMEN ILLUSTRATING RULE 15



My writing as per a
 ad in Physical ed
 Tell me at what way
 of profession I know

ANALYSIS. The "f" in this specimen is the keynote. It not only shows ignorance of learning, but lack of appreciation of it. Note that the "t" bar is variously used, so that no applied will or purpose is possessed.

Success. Through manual labor, not necessarily severe.

Marriage. Wholly commonplace; apt to be without pronounced happiness or unhappiness.

Health. If good, due to circumstances compelling a regular, moderate life.

16. A wide margin at the left and none at the right shows love of beauty, but dislike to the spending of money.

SPECIMEN ILLUSTRATING RULE 16

Readily read the

Character reading, as

advertised in "Men and Women,"

ANALYSIS. The small letters of this specimen are most individual, and are impressed by the habit of thought and careful consideration of all subjects.

Success. In academic studies.

Marriage. Will be a matter of respect and admiration rather than of attraction, therefore should be entered into late, or at least after youth is passed.

Health. Not robust.

17. No margin at the left and a wide one at the right shows a desire to be stingy, overcome by instinctive generosity and a longing to possess beautiful objects or surroundings.

SPECIMEN ILLUSTRATING RULE 17

Will you please come
down today and let
me know what your
arrangement

ANALYSIS. People persistently using this sign have usually been obliged, at some time in their lives, to economize.

Success. Sometimes administrative, but hampered by sensitiveness.

Marriage. This Type should be united to a nature of great sympathy and kindness.

Health. Greatly troubled by nervous disorders.

CHAPTER V.
THE BASIC LINE AS AN INDEX TO
TEMPERAMENT.

18. If the basic line is perfectly even, the writer has an even, unemotional temperament.

NOTE. The basic line is the real or imaginary line on which the writing rests.

SPECIMEN ILLUSTRATING RULE 18

*tetter this morning reasons
the desire to get you for
of new as to the best course
for one of my temperance
& purpose, to make the best
of my present situation*

ANALYSIS. This type belongs to those of whom people wonder why, with such will and ambition, success seems so difficult of attainment, a wonder often shared by the writers themselves. The trouble is that they have no "temperament." This, despite the fact that they are natural reasoners, therefore inclined to be introspective; and, hence,

often believe that they have more than the usual share of "temperament."

Success. Most easily attained through working for others.

Marriage. Needs a mate who will thoroughly understand the type, and make allowances for its deficiencies.

Health. Inclined to have organic diseases.

19. If the basic line ascends slightly, a hopeful nature is shown.

SPECIMEN ILLUSTRATING RULE 19

*I should
like my personal
and talents read*

ANALYSIS. Enthusiasm and impulse govern this character. The affections are easily given, but are not really inconstant. Such people love easily, but have warm hearts and can include many attachments in a lifetime.

Success. In work requiring a bright, happy manner, and personal rather than mental qualities.

Marriage. Easily happy.

Health. Good, but no great endurance possessed,

20. If the basic line ascends to a pronounced degree, there is indicated optimism, of a visionary sort.

NOTE. The indication of visionariness is greatly strengthened by the writing being full of loops and bows. Simple, plain writing, with this extreme upward slant, shows that visionariness is checked by wholesome and sensible ambitions.

SPECIMEN ILLUSTRATING RULE 20

I'ding out the year...
 I starting them over.
 urge to say! I found
 reading dated Oct 23rd 1903
 which you say "I advise

ANALYSIS. The looped "d's" of this specimen add to the emphasis of visionariness. The upward inclination would not be so indicative in a hand of firm, even strokes.

Success. As one of two or more, who are planning enterprises. Worse than useless alone. The sort of person who needs a "steady-going" partner.

Marriage. Happy if with a person of keen practical qualities, not pessimistic.

Health. Wholly dependent on state of mind.

SPECIMEN ILLUSTRATING RULE 21

is to know from
 er, when it is
 lucky you are.
 am, really do

21. If the basic line descends slightly, some depression is indicated.

SPECIMEN 21. (SEE PAGE 35.)

ANALYSIS. In estimating the depression or elevation of the basic line, care must be taken, since few specimens are extreme examples. The characteristic quality of the letter-forms in this specimen accentuates the slight downward inclination.

Success. To be attained only under the spur of encouragement and good advice. No special talents, but much adaptability.

Marriage. Should be with a very happy nature possessing strength of will, but not one which would assume all responsibility.

Health. A matter of careful diet, and not too much thought of self.

22. A marked depression of the basic line shows discouragement, illness or a melancholic disposition.

NOTE. A sudden change to a downward inclination in a hand previously even or inclined upward is a sure indication of a change in the condition of the writer's life or state. The letters left by suicides invariably have this distinctive sign.

SPECIMEN 22. (SEE PAGE 37.)

ANALYSIS. The letter from which this specimen was taken was written under great and justifiable distress of mind. Note that the letter forms are not crude, though without grace. This is a case in which the personality is so individual and so eccentric that the mentality is overshadowed by it. The individuality of the capital "I" is the keynote.

SPECIMEN ILLUSTRATING RULE 22

out it ~~when~~
~~them~~ ~~the~~
 say to close
 names over
 to the book
 loc where

SPECIMEN ILLUSTRATING RULE 23

~~ea being away and \$ be
 much of late. I don't know
 paper and \$^{am} writing to you
 which is not perfects~~

Success. Artistic by potentiality, but lacking in concentrativeness and self-confidence.

Marriage. Happy, if united to a gentle, but not yielding nature.

Health. To be attained only by normal conditions, throughout life.

23. If the basic line is wavy, each word seeking a different level, the writer has a changeable disposition and an uncertain mind.

SPECIMEN 23. (SEE PAGE 37.)

ANALYSIS.—A perfect type of the nature which is as unstable as sand. As always, the capital "I" shows the personality, in this case common and ineffective.

Success. Through a trade, or ordinary occupation.

Marriage. Happy, if united to a person of firm will.

Health. To be retained only through the avoidance of all forms of excess. The so-called criminal class is very apt to use variants of this type, not because such type shows criminality, but because of its instability, the average criminal being merely weak.

SPECIMEN ILLUSTRATING RULE 24

Will you please
 tell me if you
 can come for
 I want to see you
 on some work

24. If the basic line ascends and then descends, the writer has enthusiasms, but no perseverance.

SPECIMEN 24. (SEE PAGE 38.)

NOTE.—A long, strongly marked “t” bar would strengthen the weakness so conspicuous here.

25. If the basic line first descends and then ascends, the temperament is not a buoyant one, but ambition and persistence are possessed.

SPECIMEN ILLUSTRATING RULE 25

*When a court can be
be in a way
some we can be*

NOTE. The same writer may show an exactly different sign in the course of a few years. Note the formation of “t,” which is beginning to show persistence.

SPECIMEN ILLUSTRATING RULE 26

*Dear Mattel;
will you come
down this
evening.
It is to
be a very*

26. If each word touches the basic line with the first letter and then ascends, the writer is naturally buoyant and optimistic, but is prudent.

SPECIMEN 26. (SEE PAGE 39.)

ANALYSIS. The materialism of this writer operates as a check upon enthusiasm, as does the strong, dominant will. These qualities give also the downward inclination to the writing, in this instance not a sign of depression but of powerful ambition.

Success. Through the assumption of responsibility, and through the training administered by a strenuous, exacting life.

Marriage. Happy, if to a gentle, but not weak nature.

Health. Apt to be marked by organic diseases, but not presaging a short life, as resistiveness to disease is indicated by the forceful, almost brutal strokes.

27. If each word is begun a little higher than the preceding one, and descends to the basic line or below it, the indications are of great courage, fighting against a depressing environment or a naturally despondent nature.

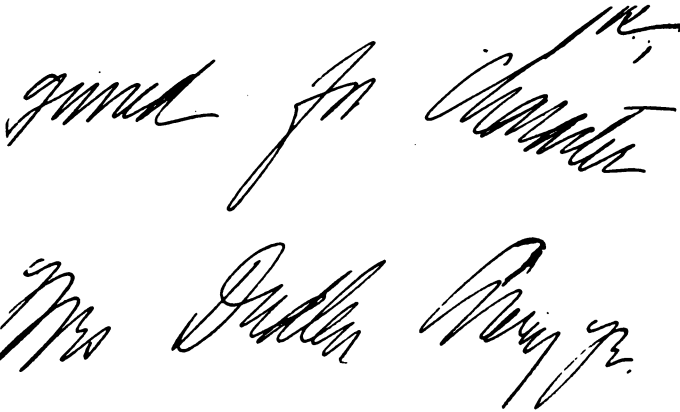
SPECIMEN ILLUSTRATING RULE 27

Arrived and will
 it right-away.
 Well really I am in

NOTE. A magnifying glass will do much to show these variations in line, which are not always clear.

28. Wide spaces between the basic lines show extravagance and impulse.

SPECIMEN ILLUSTRATING RULE 28



ANALYSIS. Variability of mood is indicated here, as well as the incapacity for concentration. The affections are apt to be marked by lack of gentleness (shown in the angular formation) and the disposition is inclined to be despondent.

Success. Under the direction and care of others, this writer could do work of a difficult nature, such as involved aggressiveness and ambition, but would have to be constantly encouraged.

Marriage. There is no general rule for this kind of character. The mate should be of a mild disposition, loving and intuitional, but quietly strong of will.

Health. Apt to be variously affected, according to freedom from worry.

29. Narrow spaces between the basic lines, in a commonplace hand, show stinginess and narrowmindedness.

SPECIMEN ILLUSTRATING RULE 29

*spark magazine of
mysteries. adv your
character personality*

NOTE. The space between these lines could not be considered narrow in an educated hand, but the uneducated person, if of a generous nature, will leave a very wide space between the lines, so that the rule is different for different orders of minds.

30. Narrow spaces between the basic lines, in an unusual hand, with light pressure, show mental concentration.

SPECIMEN ILLUSTRATING RULE 30

*le veau d or est encore debou
il assure sa puissance sur tout ce
qui est debou*

ANALYSIS. The width here is not greatly different from that of Specimen 29, but the whole significance is changed by the character of the writing. The classic "d" and "e" are to be at once noted in this specimen, as well as the simplicity of the letter forms. The writer has great intelligence, but not that supreme quality which is, or approaches, genius. To differentiate, turn to Specimen 11, and note that the letter forms there have a different note of simplicity—more feeling, more individuality, more breadth and power in each stroke. It is like the distinction between a coldly beautiful face and a warmly charming one.

Success. Through academic pursuits.

Marriage. So little tenderness is shown that the indication of happiness has little meaning. To such a writer, success, comfort, ease and luxury would be of far more moment than the gratification of sentiment.

Health. The physique is not likely to be vigorous, but the constitution is good.

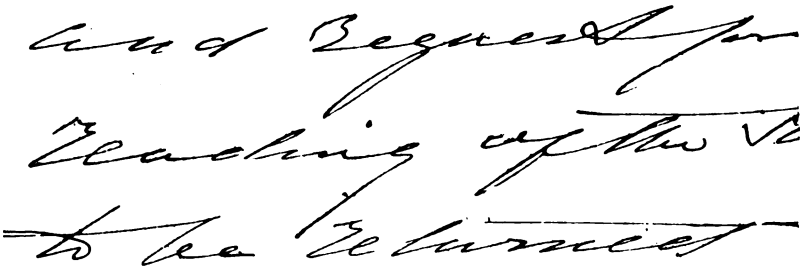
CHAPTER VI

WORDS AND THEIR JUXTAPOSITION. WHAT THEY INDICATE

31. Words which are connected show a logical mind and a nature which is apt to be materialistic and rather short sighted.

NOTE. These are the reasoners who "cannot see beyond their own noses," a little intuition being needed for the application of logic to either material or immaterial things.

SPECIMEN ILLUSTRATING RULE 31



*and Request for
Teaching of the V
to be returned*

ANALYSIS. A specimen showing tenderness and sentiment, but not high ideals.

Success. To be attained through work requiring attention and accuracy. (Telegraphers often show this idiosyncrasy in their writing.)

Marriage. Usually marked by devotion and unselfishness, but not by exceptional conditions of beauty.

Health. Not easily to be diagnosed; no definite trend seems to mark this type.

32. Connected words, in a signature, usually show a gift of speech, especially if united to large, flowing lines.

SPECIMEN ILLUSTRATING RULE 32

Yrs very faithfully
 [Large stylized signature]

ANALYSIS. Quite typical of the organizer, the “promoter,” the business man who is the architect of his own fortunes.

Success. Through adventure, travel and novelty. Such people make ideal salesmen, advance agents, and advertising experts.

Marriage. Usually happy, but seldom ideal.

Health. Should be good, as endurance is possessed and the nerves are strong.

33. Words spaced with good judgment show the power of accurate, orderly thinking.

SPECIMEN ILLUSTRATING RULE 33

please find every.
 give center in every
 for which send me

34. If words are very widely spaced, so that only two or three can be placed on a line, extravagance and lack of concentration are the indications.

SPECIMEN ILLUSTRATING RULE 34

Will you
 please read my
 character from
 this and send

ANALYSIS. A very interesting hand—artistic, ideal, many-sided. Should the specimen not show the wide spacing, lack of concentration could be deduced from the awkward height and length of the letters above and below the line.

Success. Accurate and critical taste will give the power to choose with discrimination; this wide and indefinite field covers many lines of endeavor—art critic, expert in furniture, china, etc.; in general, the occupying of positions requiring discrimination.

Marriage. Especially apt to be unhappy, as the attitude toward others is always exacting, and the intuitions so keen that any slight inharmony would give intense suffering.

Health. Seldom good, but much vitality possessed.

35. If words are placed too closely together so that they appear "squeezed," stinginess is shown.

NOTE. Very small writing, of a commonplace character, usually shows this sign. If the letter forms have great distinction, generosity is still lacking, but actual stinginess is not to be inferred.

SPECIMEN ILLUSTRATING RULE 35

*I am grateful for ^{your gift on the same.} But will my money not be
 little me to move and now I
 am going to enclose . . . 17*

ANALYSIS. The double "i" dot adds eccentricity to stinginess, here, while the wavy "t" bars show inconstancy in affection.

Success. Almost no way of special attainment.

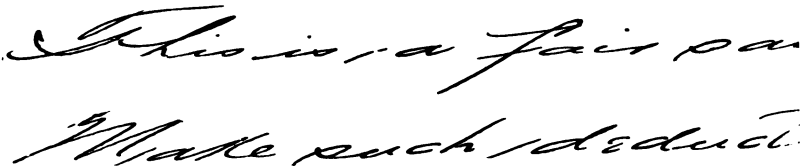
Marriage. Likely to be unfortunate.

Health. Complicated by nervous disorders.

CHAPTER VII
PEN-PRESSURE AND THE PECULIARITIES
WHICH VARY IT

36. Firm pressure, well formed letters and long horizontal strokes show virility.

SPECIMEN ILLUSTRATING RULE 36



This is a fair pen
Make such deduct.

ANALYSIS. Tenderness is indicated by the extreme leaning of the writing rightward. Were the strokes not so firm, sentimentality would be shown.

Success. Through administrative work.

Marriage. Very good chances for happiness, since ordinary goodness in a mate would suffice.

Health. Constitutionally good.

37. When pressure is very heavy, the nature is without spirituality.

SPECIMEN 37. (SEE PAGE 50.)

ANALYSIS. Materialistic and unimaginative. Note the uncertainty of the inclination rightward, which shows weakness, since the only salvation of materialism is to be sure of itself.

Success. Through close attention to practical life. Such a writer is lost if philosophy and kindred ideas be indulged in, since the type of mind to adequately deal with them is not possessed, and the result is loss of grip upon the only world with which the nature is fitted to deal. Egotism being strong, repression of that trait will always be needed.

Marriage. If with a person of strong will and more culture than the writer, likely to be happy. But not if the mate be too superior.

Health. Always open to virulent attacks of liver and blood disturbances and to epidemics.

SPECIMEN ILLUSTRATING RULE 37

- it was for one of the
 differences and to have
 would draw my
 a crucial point.
 of concentration of
 almost became written
 has always got

38. When pressure is so extreme as to make the writing look thick and muddy, sensuality is indicated.

NOTE. The fact that tenderness and imagination may

be shown in hands having this trait, should not prevent the student from giving it full weight in a delineation, for the complexity of human nature is such that these qualities are sometimes found united in the same person.

SPECIMEN ILLUSTRATING RULE 38

Enclosed
find \$50 for w.
I should like
to read my leg
writing. See
also...

ANALYSIS. It is difficult for the quality of a specimen of writing to be reproduced, but the engraver has, in this instance, been specially fortunate in getting the "thick" look of the original. Tenderness is seldom a companion to sensuality, and is wholly absent from this specimen.

Success. Through active life, business or professional.

Marriage. Happy and regenerating if the most complete devotion be felt by the writer.

Health. Liable to organic diseases.

39. Light, even pressure shows a well-balanced nature.

SPECIMEN 39. (SEE PAGE 52.)

ANALYSIS. The flourish over the word "that" is an in-

teresting indication, since it shows a personality which has a slightly quaint flavor.

Success. In fields where the individuality is accentuated. Such writers make successful preachers, actors and exploiters.

Marriage. Is seldom happy, since the power to hold the interest and ardor of the opposite sex is weak.

Health. Never robust. The writer cannot endure great fatigue or privation.

SPECIMEN ILLUSTRATING RULE 39

glad that last
 winter county,
 seems to me very
 off - are interested

40. Extremely light pressure, with individual letter forms and small writing, shows the highest type of mental development, and very often marked literary ability.

NOTE. Spiritual development is not always associated with this type, notwithstanding the fact that one insensibly expects it; the indication of spirituality, however, lies in other points.

SPECIMEN 40. (SEE PAGE 53.)

ANALYSIS. This specimen is so expressive of the type under consideration, and so rare, that it merits close attention. The lack of connection between the letters of the words adds the quality of intuition to other interesting elements of mind. Such a person as this possesses nearly all the finer elements of character; note that the "t" is really

looped low on the line (see "persistence"), but that the process of *elimination*, before alluded to, has reduced the loop to little more than a suggestion. An attentive study of *letter forms* in a specimen is most essential for its true delineation.

Success. Through academic studies, of some kind. Such a writer is not apt to write poetry or fiction, but sometimes is a playwright. In the latter case, unity and definiteness of plan are preferred to characterizations.

Marriage. It is impossible to say that this character will or will not be happy in marital bonds. Such natures have so many elements to which and by which to appeal, that no attempts can be made to lay down any general law.

Health. Usually good, but not exceptional.

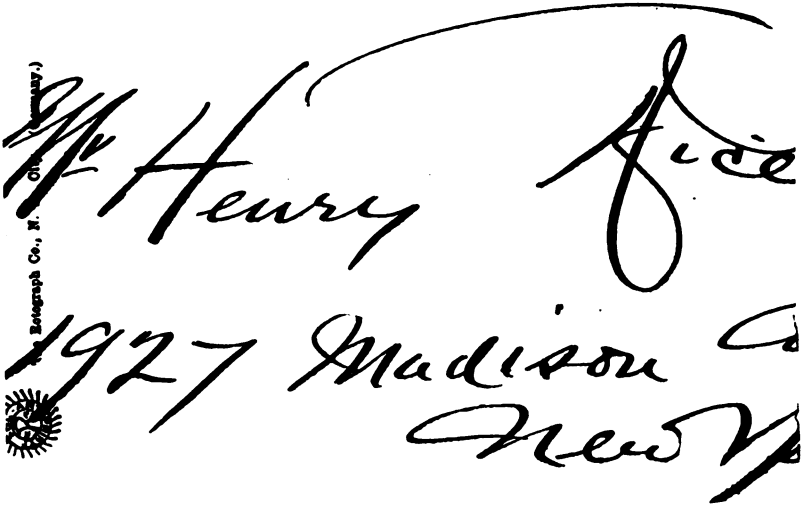
SPECIMEN ILLUSTRATING RULE 40

*neglected the science of grapho-
logy, which, I am sure,
must be of great help in the
study of psychology. -
We may thus be of mutual
benefit to each other. -
It may perhaps interest you to
know that my studies of
late have centered round*

41. Extra pressure on the first and last stroke of capitals or words shows affectation.

NOTE. People who are always fussing over their looks and their clothes are especially prone to use this sign.

SPECIMEN ILLUSTRATING RULE 41


 W. Henry Rice
 1927 Madison Co.
 New York

ANALYSIS. Next to affectation, in this character, is strength of will and forcefulness. Affected people are seldom weak. To deliberately seek to impress others and to maintain that impression (which constitutes affectation) requires strength and continuity of purpose.

Success. Never gained through work of a fine, delicate nature. Business would offer the best field.

Marriage. Not an affair of much romance, with this character, but apt to be entered into with a fair amount of conscientiousness.

(The student should remember that affectation does not presuppose the presence of real deceit, although the two are often companions; where intentional deceit exists, the writing would be smaller and more suave than in the specimen under consideration.)

Health. Good, unless the life be one of excess.

42. When pressure grows less toward the end of each word, the writer is very critical.

SPECIMEN ILLUSTRATING RULE 42

I by said --
 the sketch for
 out for and
 thought... by you --

ANALYSIS. Intuition is a pronounced quality here, and is probably the mainspring of that criticalness for which it is used as an illustration, since the true perception of what others are really feeling and thinking and being does not, as a rule, conduce to leniency. The lightness of the pen pressure, and the formation of "K" are indications of spirituality; not, however, of the highest type, since the writing has not that strength and power which is truly of the spirit.

Success. Through some form of teaching. Such people are successful in imparting religious truth and dogma.

Marriage. Not apt to be a matter of ardor; tenderness and gentleness being the extreme range of this nature's emotions.

Health. Nearly always poor.

43. Heavy pressure on the last stroke of words shows temper and energy.

NOTE. If in a very commonplace hand, affectation is indicated.

SPECIMEN 43. (SEE PAGE 56.)

ANALYSIS. School girls and women who think too much

of dress are prone to use this silly little chirographical sign. In the specimen, kind heartedness and a fair amount of true simplicity underlie the affectation. Such natures sometimes gain beauty of character through affection, so that a girl using this sign might drop it after marriage and its responsibilities had matured her. This sign for affectation does not carry with it the suggestion of blatant self-consciousness, as does that one which consists in over elaborated capitals.

Marriage. Nearly always productive of good results to the character, but often disappointing to the other contracting party, since depth of feeling is lacking.

Health. Variable.

SPECIMEN ILLUSTRATING RULE 43

*I and write me
and weak for
oubt find n.*

CHAPTER VIII
THE SLANT OF PENMANSHIP AND ITS
SIGNIFICANCE

44. Writing which is almost upright shows lack of emotion, tenderness and sentiment, though not necessarily of kindness.

SPECIMEN ILLUSTRATING RULE 44

*Mrs Louise Rice
260 Fourth Ave*

ANALYSIS. Conservatism is most pronounced in this specimen, which is the writing of an upright, sincere, moderate, kind, narrow-minded, but thoroughly conscientious person.

Success. Such writers as this make splendid heads of departments in stores and banks; they are scrupulously faithful and usually peaceable in disposition.

Marriage. Likely to be very conventional, but usually free from unhappiness.

Health. These are the people who worry and fuss over their ailments, and are seldom of a buoyant mental tone.

45. Writing inclined very slightly toward the right shows kindness, but little emotion.

SPECIMEN ILLUSTRATING RULE 45

*as been given to me by
friend who states that
I read character by the
writing.*

NOTE. Occasionally this slightly inclined writing is used by people of intense passions, but never by those of sentiment. In the case of the intense temperament, its indications will be found in heavy pressure, idealized capitals and unusual individuality. The character of this writing is but little different from that of Specimen 44, except that there is more materialism present.

46. Writing inclined normally to the right shows tenderness and the capacity for both feeling and expressing emotion.

SPECIMEN ILLUSTRATING RULE 46

*delination of my character. I am
particular interested to know in
kind of occupation you think I
will be successful.*

ANALYSIS. The mental qualities of this writer are not interesting, but the moral nature is a sweet and tender one. Such people often bear uncomplainingly the hardest burdens of life.

Success. No great aptitudes, but patience and persistence. The weakness of the character is that it will seldom realize for what it is really fitted, and will blindly undertake many things which are beyond it.

Marriage. The capacity for happiness is great, and the ability to bear with the infirmities of others, large—so that marital shipwreck is seldom likely; but as the personality has little charm and no fascination, true devotion is seldom accorded it.

Health. Seldom good, since vitality will easily be depleted.

47. Writing which leans rightward at an angle of sixty degrees or more, shows sentimentality and lack of robust humor.

NOTE. Hysterical men and women, poets of sensuous concepts, and religious fanatics, all use this extreme inclination. One of the first signs of emotional insanity is the change from a normal inclination to this extreme one.

SPECIMEN ILLUSTRATING RULE 47

I need immediate
answer. That is
to say by Thursday

ANALYSIS. Such a hand as this can tell the graphologist

many things, because there is so much to be told. The student should remember that the difficulty of making some delineations is that the handwriting shows just what the character is, i. e., merely elementary. In this case, the evenness of the line of writing and the firmness of the pressure assures us at once that we have not an extreme type with which to deal. The length of the "t" bar shows will, the letter-forms show refinement, the capital "I" shows a subtle individuality. The connection of words in a specimen such as this requires careful consideration, since the nature, so sensitive, is manifestly not materialistic in the ordinary sense. Therefore we must look to some local form of materialism, as it were, and this is most likely to be found in the attitude toward money, since, with the easy flow of the writing, the letters are carefully and even economically made. Hence, we may make the deduction that such a person is perhaps "close" in practical affairs, but not without generosity if the emotions be appealed to, since emotion is so dominant. The beauty of the letter forms shows artistic feeling.

Success. Through some form of applied art, a term which means the adaptation of creative art to practical needs. People who design furniture, hangings, wall paper—who arrange that which the creative has given as a pattern, are said to be dealing in applied art.

Marriage. The only way in which this person can find any happiness, but, for that very reason, exceedingly doubtful in its outcome.

Health. Nothing special about this type, since it both will and will not endure suffering and sorrow, in different individuals.

48. Backhand writing, as it is called, or, writing which is inclined to the left, usually belongs to one of four classes.

a. Acquired leftward writing, such as is taught to children and to girls in fashionable schools. It has no significance, since these young people, if of an affectionate nature, soon change to the rightward inclination.

b. The print which is used by those who catalogue cards and by librarians; this is a wholly artificial hand, the writers never using it in intimate correspondence.

c. The peculiar and distinctive backhand of scientific men, which shows their reserved, cautious and accurate minds, rather than their emotions.

d. The leftward inclination of really deceitful natures. It can be distinguished by the sliding, insidious movement of the pen, and by a tendency to make the final letters very indistinct. It has been objected that this would cover the writing of nearly all diplomats; and, in fact, diplomacy, as carried on between the nations, is little short of deceit.

SPECIMEN ILLUSTRATING RULE 48A.

cents for which kindly send
me a character reading by
handwriting.

SPECIMEN ILLUSTRATING RULE 48C.

sample of hand writing together
with your fee of one dollar. Kindly
send the transcript of your

SPECIMEN 48A. (SEE PAGE 61.)

ANALYSIS. This is the writing of a young person, not more than twenty years old. The only interesting point about it is that the first and final strokes have been omitted, which is the first step toward individuality.

SPECIMEN 48C. (SEE PAGE 61.)

ANALYSIS. Note that in this hand weakness of will and a hint of materialism and sensuality appear, despite the fine mental attributes indicated.

Success. Such writers make good pathological students, and careful and accurate observers of nature, and may be relied upon to undertake only such work as they are fitted for.

Marriage. Usually without ardor, but marked by constancy and sincerity.

Health. No general rule.

Another example of this general type may be found in Specimen 67.

49. If the writing constantly changes its slope, being now upright, now leftward, now rightward, the writer is of a variable and uncertain temper, and never to be relied upon for decisiveness.

SPECIMEN ILLUSTRATING RULE 49

I saw your article of your
 "Graphological Gestures" which
 interested me and will you
 please tell me mine that
 are characteristic.

ANALYSIS. It hardly needs Graphology to tell anyone that this writer is vacillating. The instinctive estimate which nearly everyone makes of handwriting would be, in this case, almost invariably correct.

Success. Impossible to suggest methods of attainment, until the nature be corrected.

Marriage. If to a person who would demand a good deal of care and attention, it would be fortunate for the writer.

Health. No general rule.

50. Writing which begins by being almost upright, and gradually slopes more and more to the rightward, shows a reserved nature which shows its real tenderness when intimacy is established.

NOTE. Business men often use an almost upright hand in their commercial lives, but show a decided rightward slope in private correspondence, their writing thus reflecting the two aspects of their natures.

SPECIMEN ILLUSTRATING RULE 50

Please
 enclosed a specimen of hand
 writing & also \$.75 in stamp
 for which kindly send the

51. Very sloping writing, which gradually becomes more upright, shows an emotional nature, which is controlled by prudence.

SPECIMEN 51. (SEE PAGE 64.)

ANALYSIS. A rare type, because few people who are

emotional, and who continue so, learn to control themselves.

Success. Easily attained, since impetuosity and ardor are present but restrained, which transforms them into ambition and energy.

Marriage. This is the ideal type for marriage, and seldom fails to find and confer happiness.

Health. Not always good, since vitality is not life.

SPECIMEN ILLUSTRATING RULE 51

things are the last
to specimens I sent
and feel thank you
for perceptures.

52. Writing which is angular shows resistiveness, determination, and self-confidence.

NOTE. People whose bony structure shows through the flesh are apt to write angular hands. They are the resisters, the born fighters.

SPECIMEN ILLUSTRATING RULE 52

nothing by man.
nothing I believe you
will find thirty
five cents in star.

ANALYSIS. These angular specimens never show the tender, ideal natures which are most loved, but they are workers and leaders. Note the sign of stubbornness.

Success. Always to be gained through independence and freedom from coercion. Such persons should never take a partner in a business connection, and should not attempt to make money through the efforts of others.

Marriage. Unless the mate be gentle and yielding, not apt to be happy.

Health. Usually affected by nervous conditions.

53. Rounded writing shows gentleness, affection, and benevolence.

NOTE. These are the people without ardor or passion, but who are pitiful and sensitive to pain in others. Taper fingers, beautiful skin, a softly rounded form, and love of the plastic arts, are characteristic of these writers.

SPECIMEN ILLUSTRATING RULE 53

Dear Miss Price:-

I am enclosing you a specimen of my hand writing to read or to enable you

ANALYSIS. This is the type which should mate with Type 52. It is essentially a feminine type, but is occasionally found in the masculine. Love of harmony, comfort and peace are indicated by the gentle roundness of the capitals.

Success. Never great; usually dependent on others.

Marriage. Apt to be happy, since the nature will adapt itself to various types.

Health. Never strong. This is the type of person who is sick throughout life, but outlives every one.

54. A combination of rounded and angular forms is indicative of a nature which is a combination of Types 52 and 53.

SPECIMEN ILLUSTRATING RULE 54

lived it. A sincere and noble character, and one of most lovable men I ever.

ANALYSIS. All the letter-forms in this specimen disagree with each other, so that we may at once assume that we have a contradictory character to deal with. Note the incongruity of the flirtatious "d" in this cautious and conservative hand. The moods vary, the opinions are not at one with each other, and the affections and attachments are apt to be given to those who would not be thought congenial. The interests are many; in fact, this is the weakness of the character, which is always being led into new pursuits without having done anything with those already begun.

Success. If circumstances should compel this person to put her whole attention upon some one thing, to the exclusion of all else, and if that something were not too deadly drudgery, the character would respond and success be attained; but no effort of the individual will achieve it.

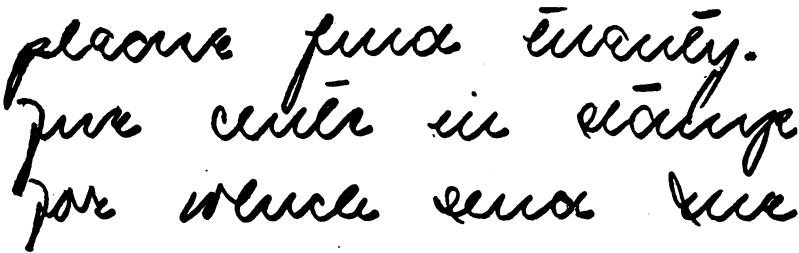
Marriage. In a woman, such a nature gives happiness in marriage, since it is so adaptable and companionable; but in a man, this is not so, since financial success is part of his obligation in marriage.

Health. Not always good, but a fair amount of vigor possessed.

CHAPTER IX
THE BETRAYAL WHICH LURKS IN A
FINAL STROKE

55. Short final strokes show economy and conservatism.

SPECIMEN ILLUSTRATING RULE 55



please find every.
your center in storage
for which send me

ANALYSIS. The space between the words of this specimen is also an indication of clearness of thought, so that this writer is the finest type of a worker, able to perform much with least effort; while the angularity of the strokes indicates aggressiveness.

Success. Easily attained, in many lines; no special talents, but the ability to learn anything not requiring imagination or artistic feeling.

Marriage. Happy, if united to a person who would not demand much sentiment.

Health. Usually good.

56. Long final strokes show generosity and courage.

NOTE. If found in a hand of illy regulated strokes, they also show extravagance.

SPECIMEN ILLUSTRATING RULE 56

I have from a book
on Graphology, if
please let me know
also the price

ANALYSIS. The confirming sign of generosity—open letters—is to be found here.

Success. Such people achieve through the prodigal waste of power, rather than through the wise use of it; hence, this is the opposite to Type 55.

Marriage. The mate should be loving and ardent; unhappiness would follow union to a cold temperament.

Health. Usually good, but dependent upon happiness and peace of mind.

SPECIMEN ILLUSTRATING RULE 57

Love
her
and

57. A softly up turned and rounded final stroke shows a sense of humor.

NOTE. This sign does not indicate wit; which is wholly a mental trait, and is an outgrowth from keen perceptions.

SPECIMEN 57. (SEE PAGE 70.)

58. Ascending final strokes show hope and enthusiasm.

SPECIMEN ILLUSTRATING RULE 58

*Dear Madam!— Having seen your
add concerning Characteric
in the Outlook Magazine I
this as a specimen of*

ANALYSIS. The distinction between this and Specimen 57 is that the final stroke is not rounded, merely upward in inclination. This writer would gain more, be more effective as a worker, if the writing were not so punctiliously done—if there were a little more freedom in the motion of the pen.

Success. In work which has a good deal of routine; such people are not successful in working wholly on their own responsibility.

Marriage. Respect and tenderness will take the place of ardor.

Health. No general rule.

59. Descending final strokes show courage, if heavy and decided.

SPECIMEN 59. (SEE PAGE 72.)

ANALYSIS. The upright character of this writing indicates moderation in sentiment, while the grace and freedom of the capitals show a nature not devoid of enthusi-

asm. Such a person will not readily yield to sorrow or disappointment, but has not the dogged power of persevering in the face of discouragement, possessed by people of the same type who write a smaller hand.

Success. Through work demanding resourcefulness and resoluteness. Salesmanship is the best line for this type, in some form.

Marriage. Happy, if united to a person who is not pessimistic.

Health. Usually good.

SPECIMEN ILLUSTRATING RULE 59

Louise Rice
 N. Y. City
 Kindly go on reading
 advertised in Youngs way
 & oblige

SPECIMEN ILLUSTRATING RULE 60

Kindly do the same
 at your earliest
 convenience

60. Descending final strokes, if weak and wavering, show despondency.

SPECIMEN 60. (SEE PAGE 72.)

ANALYSIS. Not only are the final strokes wavering, but the whole writing shows indecisiveness and uncertainty. The affections are deep but without that normal hopefulness which gives lasting attractiveness.

Success. In positions under the wise government of stronger natures.

Health. Often disturbed; circulation poor, digestion not good.

61. Curly final strokes show love of fun, and the tendency to protect weakness.

SPECIMEN ILLUSTRATING RULE 61

Mrs Louise Bell
 Dear Madam:
 As I find
 that you are able to read

ANALYSIS. The roundness of the letter-forms is confirmatory of this sign. Such a nature as this is conservative as to the essentials of life, but easily won to any point of view which is not vital. These are the jolly, teasing individualities, which often brighten a whole household.

Success. Not great in any sphere, but useful and seldom specially unsuccessful.

Marriage. The mate should be a good natured person, but more serious in disposition.

Health. Excellent, as a rule, but has little vitality, and so cannot well endure disease or fatigue.

CHAPTER X

SOME OTHER STROKES AND WHAT THEY TELL US

62. Heavy, straight, horizontal strokes show courage, will power and capacity for hate and resentment. (See Figure XIV.)

63. Light, curving horizontal strokes show inconstancy and love of admiration.

SPECIMEN ILLUSTRATING RULE 63

City, N.Y.

*with find 25¢ in stamps
adding as per your ad in
thought.*

Boston Mass Aug.
Yours truly

ANALYSIS. This indication is not so pronounced as if the perpendicular strokes, also, were curved.

Success. Such a person as this is the typical business man or woman.

Marriage. Is often happy, since kindness lies underneath other less pleasing traits.

Health. Not generally good, but occasionally excellent.

64. Small hooks on the ends of horizontal strokes show tenacity of purpose.

NOTE. The angularity of the letter forms accentuates this indication.

SPECIMEN 64. (SEE PAGE 71.)

65. Curved perpendicular strokes indicate mental showiness and excessive self-appreciation.

SPECIMEN ILLUSTRATING RULE 65

The image shows a sample of cursive handwriting. The letters are highly stylized and slanted. The vertical strokes are curved, and the horizontal strokes have small hooks at their ends. The overall appearance is one of mental showiness and self-appreciation, as described in the text.

NOTE. This is one of the most singular specimens I have ever examined. It is the habitual form used, and

is written with ease and rapidity. Anything more useless than this waste of energy, trifled away in the doing of a foolish thing, it would be difficult to conceive. The indications are not only of frivolity, but of pretense and shallowness.

SPECIMEN ILLUSTRATING RULE 64

Quelque chose de mieux de ce côté.
 Very truly yours,
 Angela Atwood

66. When the connecting stroke between letters of words is equal in length, self-control is indicated.

SPECIMEN ILLUSTRATING RULE 66

Dear Louise Rice:
 Enclosed find five
 cents and two specis

NOTE. This is not an especially interesting hand, but it is particularly expressive of a nature which has never allowed itself any excesses of body, mind or spirit.

67. When the connecting stroke between the letters of words is short, concentration of mind is shown.

NOTE. It is to be noted that the higher types of handwriting show, in the main, mental rather than temperamental traits.

SPECIMEN ILLUSTRATING RULE 67

le bonheur humain est
 et si fragile qu'il faut en
 faire, un peu négler pour il
 faire qui puisse qui puisse
 jamais le tenir par les bras
 la vie est bien trop sérieuse

68. When the connecting stroke between the letters of words is long, extravagance, impulsiveness, and lack of intense ambition and concentration are marked.

SPECIMEN ILLUSTRATING RULE 68

is to be found in
 traced upon the
 do answer great
 thing, it seemed
 that you did so

ANALYSIS. The evenness of the line of writing does somewhat to mitigate the indication of extravagance. The formation of "t" is also a moderating element.

Success. In professional life.

Marriage. Must be founded on respect.

Health. Usually good.

CHAPTER XI

CAPITALS AS CLUES TO CHARACTERISTICS

69. Heavy pressure on capitals and not on small letters shows sensuousness, love of pleasure and comfort.

NOTE. This should not be confounded with sensuality; sensuousness may be entirely pure, an instinctively healthy organism being never without it, while sensuality is never pure.

SPECIMEN ILLUSTRATING RULE 69

*Very truly yours,
William J. James*

70. If the capitals are large, in proportion to the size of the small letters, pride is the indication.

SPECIMEN ILLUSTRATING RULE 70

*To Louise Rice,
New York.*

ANALYSIS. The forcefulness and strength of this writing gives some warrant to pride, which would not seem so much in excess of what it should be, were the loops of the capitals not inflated.

Success. In clerical work, of a high grade.

Marriage. Nothing special to be said about this type, which chooses its mate without any rule.

Health. Usually good.

71. If the capitals are too small, in proportion, and the writing commonplace, timidity and lack of self-appreciation are indicated.

SPECIMEN, ILLUSTRATING RULE 71

Mrs Louise Rice

New York.

Dear Madame.

ANALYSIS. Conscientiousness and sincerity are indicated by this small, unaccented hand; the nature is not without potentialities, but is one of those which are apt to remain without development.

Success. Sometimes responsibility being thrust upon them will force these people into real existence, but their natural tendency is to dream life away, doing only that which circumstance demands of them.

Marriage. No general rule; both extremes of happiness and unhappiness are found in this type.

Health. Never especially good.

72. When capitals are very small, but the writing most individual and forceful, the indication is of great simplicity and fineness of nature.

SPECIMEN ILLUSTRATING RULE 72

Steward Stasse 25 - Stenning-
 ydean the allen
 no separated of Rice and un
 - - short time. By the way do

ANALYSIS. At the first glance, forcefulness would hardly seem to apply to this specimen, since the pressure is so light, but strength lies in the letter forms, and in the *perfectly adjusted* pen pressure. It is like the playful tap of an athlete, as light as a feather, but potentially a sledge-hammer. This handwriting is a contradiction to one rule of Graphology, which is that physical strength is shown by pressure and horizontal and perpendicular strokes, but there are always exceptions to every rule of science, *when the specimen is an exception*. It is to these exceptions that the student must look with care, for it is on these points that he will, sooner or later, be confounded, until he learns that certain specimens must be learned, as one learns a bit of rare china, or the works of a difficult master in painting. You know, because your eye has been trained, that a Corot is a Corot, and this is the only rule for the *exceptions* in chirography.

Success. Philosophic or scientific pursuits.

Marriage. Happy, if united to one of an appreciative and gentle nature, who is also idealistic.

Health. No general rule can be given.

73. If capitals are improperly used (in places where

small letters would be proper), the indication is of ignorant, bombastic pride.

SPECIMEN ILLUSTRATING RULE 73

*I have to know War's
Life in Town in War to
Love plea to give Her Pleas
of Fame and What Case of
Work to do in World but to*

NOTE. This is an excellent example of the type.

74. If capitals are highly but gracefully ornamented, the writer is proud and ostentatious, but has good taste.

NOTE. Persons who love color, travel, action and music have the sign in their writing; the most fascinating personalities being found among its users.

SPECIMEN ILLUSTRATING RULE 74

*Victoria B.C.
Sept. 4, 1904*

The purest breast

ANALYSIS. The capitals are not as highly ornamented

in this specimen as in others which I could show, but the scroll-like formation is so characteristic that it seemed wise to use the illustration.

Success. In applied art.

Marriage. Happy, if it be prosperous.

Health. Usually good.

75 Capitals which are vulgarly ornamented show ostentation and affectation, without the redeeming quality of artistic feeling.

SPECIMEN ILLUSTRATING RULE 75

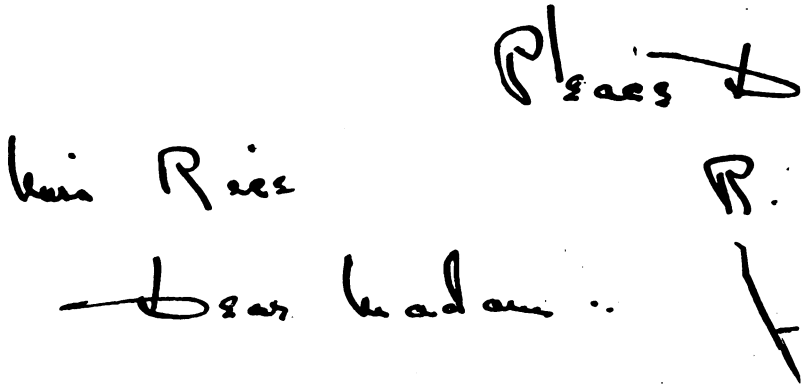
Address
H. J. Jones
"Derk" Potato
British Guiana
Guiana

NOTE. The fact that these curves are not ungainly adds to rather than detracts from their evidence of vulgarity, since they are indications of the vulgarity of taste which is partially educated, and therefore has no excuse for being.

76. Capitals which are severely plain show keen faculties.

NOTE. These are the painters of classical subjects, cartoonists, architects and designers, or persons possessing capacity for such occupations. Also the literary workers who care more for form and style than for matter.

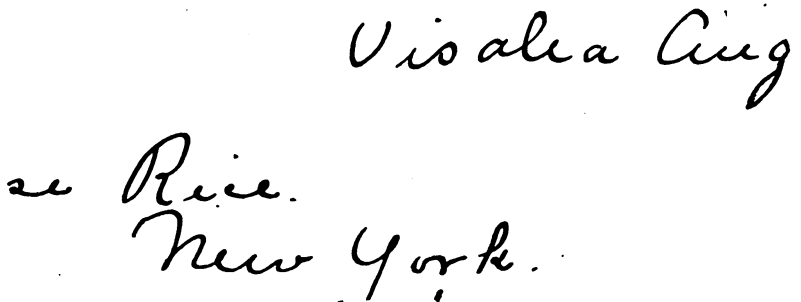
SPECIMEN ILLUSTRATING RULE 76


 Please
 Miss Rice
 Dear Madam ..
 R.
 f

77. Capitals which are severely plain, if of angular construction and rather awkward in appearance, show simplicity, lack of tact and plain "homely" tastes.

NOTE. Practical, unemotional and matter-of-fact people, with sterling qualities but without magnetism, are apt to use this hand.

SPECIMEN ILLUSTRATING RULE 77


 Visalia Aug
 Miss Rice.
 New York.

78. Capitals which are severely plain, and are made like the printed letter, show an exacting critical taste and probable artistic ability.

NOTE. Sculptors often show this tendency, as do scholars interested in Oriental and Ancient languages.

SPECIMEN ILLUSTRATING RULE 78

I wish you every
success and happiness
during the New Year
Season.
Sincerely,
Kelly.

CHAPTER XII
INDIVIDUAL CAPITALS AND THEIR
INDICATIONS

79. The capital "A" if made like the small letter, shows modesty and lucidity of thought.

SPECIMEN ILLUSTRATING RULE 79

August the third.

80. The capital "A" if made with a looped bar, shows kindness and protectiveness.

SPECIMEN ILLUSTRATING RULE 80

*August 15th
1907.*

*Will you be good
to give me a
my Character. S.*

NOTE. Women with a large element of motherliness in them are especially prone to show this sign; and so are gentle and reflective men.

81. The capital "A" if heavily barred, shows conservatism which is aggressive.

SPECIMEN ILLUSTRATING RULE 81

A Paul

82. The capital "B" if made with an incurve on the first stroke, shows pride, regard for conventional standards of right and wrong, and selfishness.

SPECIMEN ILLUSTRATING RULE 82

B
B
B

SPECIMEN ILLUSTRATING RULE 84

Cascade Lakes Hotel, P.
Cascade,
Essex Co., N. Y.

83. The capital "B" if made without the incurve and without other ornamentation, shows simplicity.

84. The capital "C" if rounded shows good nature.

SPECIMEN 84. (SEE PAGE 88.)

85. The capital "C" if angular, shows great mental keenness.

SPECIMEN ILLUSTRATING RULE 85

*income and pro
going to have?
Can you tell*

86. When the capital "D" is open between the first and third strokes, frankness is shown.

SPECIMEN 86. (SEE PAGE 90.)

87. When the capital "D" is closed between the first and third strokes caution is the indication.

SPECIMEN ILLUSTRATING RULE 87

*Dear Sir:-
Enclosed please
find*

88. When the capital "D" is closed between the first

and third strokes, and looped as well, ostentation and suspicion are added to caution.

SPECIMEN ILLUSTRATING RULE 88

Louise Rice
New York City.
Dear Madam,-

SPECIMEN ILLUSTRATING RULE 86

Louise Rice
Dear Madam

89. When the capital "E" has an inflated first stroke, conceit is the indication.

SPECIMEN ILLUSTRATING RULE 89

260 - Fourth Ave. N. Y.
Enclosed find

90. When the capital "E" is angular, a critical nature is shown.

SPECIMEN 90. (SEE PAGE 91.)

91. If the capital "F" is ornamented, the nature of the writer is unusually commonplace.

NOTE. Even persons who ornament other c

usually leave this one plain; it is the touchstone, nearly always, of instinctive refinement.

SPECIMEN ILLUSTRATING RULE 91

Florence

SPECIMEN ILLUSTRATING RULE 90

Some fine, the -
included find

92. If the capital "F" is plainly made and even a little awkward in appearance, the indication for refinement is good.

NOTE. These plain "F's" will often be found in rather elaborate hands.

SPECIMEN ILLUSTRATING RULE 92

below
Your truly
F. L. Stevens

93. When the capital "G" is without the final upward

stroke, conciseness in speech and clearness in thought are shown.

SPECIMEN ILLUSTRATING RULE 93

Very sincerely yours,

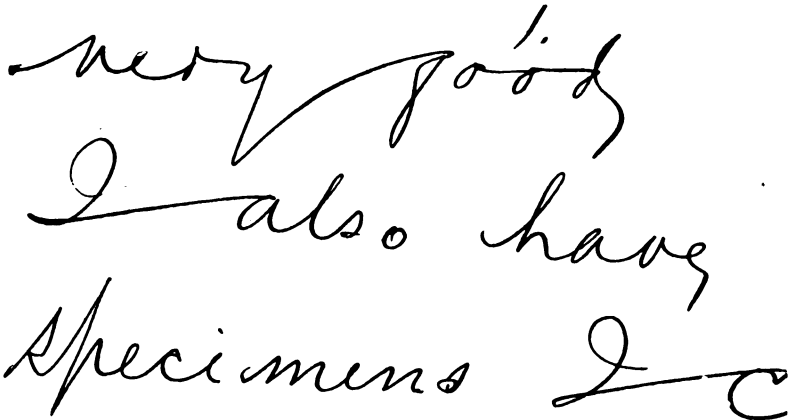

 A handwritten signature in cursive script that reads "David H. Green". The letters are bold and well-defined, with a strong, simple outline. The "H" and "G" are particularly prominent, showing a union that is indicative of freedom and ease in speech.

NOTE. The signature of the late Episcopal Bishop of New York is an excellent illustration of this point. The strong, simple, very positive outlines of this writing show a person accustomed to the use of power and not afraid of its responsibilities. The union of "H" and "G" is indicative of freedom and ease in speech.

94. When the capital "I" has an inflated upper loop, self-consciousness is shown.

NOTE. The analogy here to the "swelled head" of slang is amusing.

SPECIMEN ILLUSTRATING RULE 94


 Handwritten text in cursive script illustrating Rule 94. The text reads: "very good", "I also have", and "specimens etc". The capital "I" in "I also have" has a very long, inflated upper loop, which is the characteristic being illustrated.

95. The capital "K" having a very long upper loop, shows spirituality.

96. The capital "L" which is made almost like the capital "S," shows delicacy of feeling.

SPECIMEN ILLUSTRATING RULE 96

Miss Louisa Rice -

97. When the capital "M" takes the form of the small letter, simplicity and freedom from ostentation are shown.

SPECIMEN ILLUSTRATING RULE 97

Dear Miss Rice :-

98. When the first stroke of the capital "M" rests on the basic line, the writer is usually conservative and conventional.

SPECIMEN ILLUSTRATING RULE 98

*Dear Madam,
Answering your advertisement*

99. If the capital "M" has the first stroke higher than the rest, pride, independence and social ambitions are indicated.

SPECIMEN ILLUSTRATING RULE 99

My dear Sir.

Lynn, Mass.

NOTE. This pride is the sort which values family name and social position.

100. When the capital "M" has the second stroke higher than the first, the writer is never a person of much independence.

SPECIMEN ILLUSTRATING RULE 100

Mr.

Dear Sir.

101. When the third stroke of the capital "M" is higher than the others, self-satisfaction is shown.

SPECIMEN ILLUSTRATING RULE 101

Mahilda

102. When loops and ornamentations are added to the capital "M," lack of culture and ostentation are strongly marked in the writer.

SPECIMEN ILLUSTRATING RULE 102

My dear Madam

103. When incurves appear on the capital "M," selfishness is the indication.

SPECIMEN ILLUSTRATING RULE 103

Essex, Connecticut

Miss Louise Rice -
New York City

104. When the capital "M" is made by three perpendicular strokes and one horizontal one, artistic ability is indicated.

SPECIMEN ILLUSTRATING RULE 104

Miss Louise Rice;
My dear Miss Rice,

105. Capital "N" should be read according to the rules for "M."

106. Capitals "O," "P," "Q," "R," "S," "U" and "V" should be read for general indications—simplicity being shown by outlines which are in good taste; ostentation by excessive ornamentation; pride by incurves; artistic ability and constructiveness by severe outlines; and love of color, tune and pleasure by graceful, flowing lines.

107. Capital "W" is to be read according to the rules for "M."

CHAPTER XIII

THE FORMATION OF SMALL LETTERS— DISCERNING THE HIDDEN MEANING

108. When small letters constantly vary in size, adaptability and versatility are shown.

NOTE. Care should be taken that this hand is not diagnosed as merely disorderly.

SPECIMEN ILLUSTRATING RULE 108

Write them on the
German station
starting next Tuesday.
I am sorry to your
account in Hamburg

ANALYSIS. This is the writing of a woman who has done and been more things than ordinarily fall to the lot of half a dozen. The long "t" bar adds the needful note of accentuation to this most interesting hand. The affections are warm and strong, caution and enthusiasm are both present, and the ideals are high.

Success. It is not possible to point out any one line; perhaps general administrative qualities would cover the point.

Marriage. The utmost difficulty will be experienced by such people in attaining marital happiness, since the finding of a congenial mate will not be easy. It is especially essential that marriage should be entered into with care and deliberation, since their enthusiasm will be apt to lead them into unwise action, if hastily taken.

Health. Not exactly good, but of a kind which will always allow of action and activity.

109. When small letters are of an even height, a modest, unassuming, accurate nature is shown.

SPECIMEN ILLUSTRATING RULE 109

*was a minor poet - a
musician, a real poet but
the less of the lesser sort,
instakably minor. Every.*

ANALYSIS. The mental qualities evidenced here are rather unusual, but they need a little assertiveness, in order to give them force. Some slight indication of musical tendencies is shown in the rhythmic flow of the pen.

Success. Can be attained through the clerical forms of literary work; such people make useful sub-editors, "readers" for magazines and teachers of literature.

Marriage. Not necessary to happiness.

Health. Uniform.

110. When the letters grow larger toward the end of each word, confidence and simplicity are the indications.

111. When the letters grow smaller toward the end of words, tactfulness, reserve and moderation are shown.

NOTE. The predominance of this sign will usually help the student to distinguish the honest diplomat from the deceitful one; since the deceitful one is not really tactful, and will not show this sign to any great extent. See Type 48.

SPECIMEN ILLUSTRATING RULE 111

as Madam.
 Will you please give me
 character reading which
 promise to ~~remission~~ of

ANALYSIS. The second stroke of "M" is higher than the other two in this specimen (lack of independence), confirming the indication of tact.

Success. In work demanding the trait under consideration. This is the ideal type for companions, nurses, secretaries, and all those who hold confidential and personal relations to others.

Marriage. Usually happy.

Health. Fair.

112. Words formed of connected letters show logic and common sense.

113. Words formed of disconnected letters show intuition, ideality and sensitiveness.

NOTE. The greater degree of disconnection there is, the greater amount of ideality will be found in the writer; but when letters are continually and widely separated there will always be found evidences of great impracticality, and

often of ill health. These are the people who cannot seem to properly balance the spiritual with the material.

SPECIMEN ILLUSTRATING RULE 113

Miss Anna Sargent Turner.

33 West Bridge St.

Sargentics

New York.

ANALYSIS. This is a very rare specimen, being an extreme type, for every letter is disconnected from its fellows. The severity of the capitals and the austerity of the small letters make double assurance of spirituality.

Success. It is almost impossible for such persons to win anything from the material world; occasionally they find outlet through artistic expression, and in that case success is either great, or entirely lacking.

Marriage. Happiness in marriage is very difficult and can be gained only through union with one of similar type.

Health. Cannot be said to be either good or poor, as the writer is usually only half conscious of exterior conditions; great vigor is never possessed, but actual illness is seldom encountered.

114. When letters are wider at the bottom than at the top, credulity and trust are shown.

SPECIMEN 114. (SEE PAGE 101.)

ANALYSIS. This writer of this specimen is of the type which can be easily duped in financial matters, and which is never keen in personal affairs. Affectation and simpering self-consciousness are added defects.

Success. In ordinary occupations, under supervision.

Marriage. Nothing encouraging, as there is little affection or tenderness. Such a writer had far better remain single.

Health. Open to infection and to many diseases, since fear and alarm are so easily aroused.

SPECIMEN ILLUSTRATING RULE 114

may be manifested to
 by my writing.
 patiently awaiting a reply
 the hope of hearing from
 soon and thanking you

115. When letters are wider at the top than at the bottom, caution is indicated.

SPECIMEN ILLUSTRATING RULE 115

please find every
 five cents in saving
 for which send me

116. When the small letters are higher in proportion, above the basic line than below it, sentiment and sensitiveness are shown.

NOTE. Women without knowledge of the world, pure and gentle dreamers, spinsters who know nothing of men, and persons who have been ill all their lives, are the types which most frequently use this hand.

SPECIMEN ILLUSTRATING RULE 116

frightfully damp
then very small
I see that I must

ANALYSIS. This does not show the sensitiveness of Type 113, which is most positive, but the sensitiveness which is negative, and which produces a pale, ineffective personality.

Success. It is a calamity when a man has such a character, for the natural tendency of it is to seek the shelter and seclusion of the home. In women, this nature produces home-loving, tender and rather timid people, who have a quiet sort of charm, which is restful.

Marriage. Good, if not united to people who demand too much ardor.

Health. Never good.

117. When the small letters are longer proportionately below the basic line than they are above it, health and materialism are indicated.

SPECIMEN ILLUSTRATING RULE 117

simple demonstra —
 n of graphology for
 your enclosed
 Yours very truly,
 J

ANALYSIS. Selfishness is shown in this specimen, but only to a moderate degree, as the incurve appears but once, and is not used on the looped letters. Caution and practicality appear in the tightly closed "a's" and "o's."

Success. In business.

Marriage. Usually happy, since this type is drawn to similar ones.

Health. Usually good.

CHAPTER XIV
INDIVIDUAL SMALL LETTERS AND WHAT
THEY TELL US

118. If "a," "o" and "g" are open at the top, the writer is generous.

NOTE. These letters are to writing what the mouth is to the face. When they are open, they will be found associated with soft, curving lips; when closed, with firm, straight lips; and when tightly closed, with small and ungracious mouths, or with deceitful lines of the mouth.

SPECIMEN ILLUSTRATING RULE 118

*To know my character
is understood by you*

SPECIMEN ILLUSTRATING RULE 119

*Kindly read my character
according to sa.*

119. If "a," "o" and "g" are closed at the top, justice may be expected of the writer, but not a great deal of mercy, or much sentiment.

SPECIMEN 119. (SEE PAGE 105.)

120. When "a," "o" and "g" are tightly closed, with an extra motion of the pen—buttoned up, as it were—caution is paramount over even justice.

SPECIMEN ILLUSTRATING RULE 120

And only the master shall gain
 and only the master shall gain
 and no one shall work for us
 and no one shall work for us

NOTE. The capital "M" in this specimen is especially expressive of reserve, and the whole writing perfectly in keeping, and therefore a rare specimen. This writer is consistent, has no contradictions, and has a personality which is easily read.

121. If "a," "o" and "g" have a little open space at the bottom, just as if the ink had given out at that point, and if this sign constantly recurs, monetary dishonesty is shown, in tendency, if not in design.

NOTE. This indication, if repeatedly used, is very reliable. It does not indicate, of course, that the writer has ever been directly dishonest, but does mark a nature which would be readily tempted in that particular line of wrong doing.

SPECIMEN ILLUSTRATING RULE 121

u g o
u g o

122. If "g" be almost like the figure "8," rapidity of thought and probably of speech may be expected.

SPECIMEN ILLUSTRATING RULE 122

of the rail-way the mine should
begin to pay dividends. Right
got some of our money next year
Regarding the exploitation case,

NOTE. The formation of "E" confirms this sign.

123. If "y" and "g" be without the return stroke on the loop, conciseness of speech and clearness of thought are shown; also a tendency to be critical.

SPECIMEN ILLUSTRATING RULE 123

roy of the loves of the
burdening to life of. Reb-
telling of former loves.

124. If "y" and "g" are carefully made, with the full return stroke on the loop, caution and conservatism are shown.

SPECIMEN ILLUSTRATING RULE 124

*e of breadth of vision
over of sustained thought
found feeling, — but breeds
negative qualities, into*

125. Very round, inflated loops to "g" and "y" and "f" show love of pleasure and lack of reflectiveness.

NOTE. Such people, however, often possess energy and a love of success. Commercial travelers, salesmen, advance agents for theatrical ventures, and advertising experts, seem to use this hand very often.

SPECIMEN ILLUSTRATING RULE 125

*ten you these few
lines as a guide to
my character. In-
close you will find
(25¢) for same.*

126. If "y" or "g" or "f" or all three are made with

the return stroke turned toward the right instead of toward the left, a sympathetic and kindly nature is shown; also a certain amount of amiable inquisitiveness.

SPECIMEN ILLUSTRATING RULE 126



ANALYSIS. The inflated capitals in this specimen show love of pleasure, while the connected names indicate loquacity. The firmness and definiteness of the pen strokes give power and aggressiveness to the character.

Success. Such a person should do work demanding aggressiveness and energy and resourcefulness. As Mrs. Marr is a newspaper woman of long standing, it is clear that she has found her proper place.

Marriage. Such natures usually mate happily, if conditions are at all favorable, but are very independent, and will not endure beyond a certain point.

Health. Variable.

127. If "y" is made with a triangle within the loop, obstinacy is shown; and is often accompanied by a good deal of fanaticism.

SPECIMEN 127. (SEE PAGE 110.)

128. If "y" has a flourish within the loop, there is a strong likelihood of some bad moral habit existing.

NOTE. This sign, which is rare, is almost unfailing, and where its indication is not borne out by the apparent character, it may be relied upon as a pointer to the potential ^{wake} weakness of the writer. Persons addicted to the taking of

drugs, or to kindred weaknesses, are especially apt to use this sign.

SPECIMEN ILLUSTRATING RULE 128

Handwritten examples of the letter 'y' in various cursive styles, showing different forms and flourishes.

SPECIMEN ILLUSTRATING RULE 127

for any way.
I saw your advertisement in
"New Thought."
Very respectfully
Louis S. Wells.

SPECIMEN ILLUSTRATING RULE 129

130 West 98th Street,
New York, Tuesday,
44 44
de wit

129. When "y" has no return stroke on the loop and the single stroke constituting it is finished with a tiny hook, tenacity of purpose is shown.

SPECIMEN 129. (SEE PAGE 110.)

130. Looped "d's" and "t's" show talkativeness.

SPECIMEN ILLUSTRATING RULE 130

Enclosed please
find five cents for w
please send me delineat

131. Pointed "d's" and "t's" show reserve.

SPECIMEN ILLUSTRATING RULE 131

d t

132. Open "d's" and "t's" show ability to deceive, though not, necessarily, the intention so to do.

NOTE. This mark is often found in the hand of diplomacy. See Types 48 and 111.

SPECIMEN ILLUSTRATING RULE 132

d t d
L t d

133. When the letter "r" is larger, in proportion, than the other small letters, pride is shown, of the sort which is deeply concerned with personal appearance and jealous of any infringement upon personal dignity.

SPECIMEN ILLUSTRATING RULE 133

*Learning of your
city to what character*

134. If "d" is made with an outward flung final stroke, impulsiveness is the indication.

SPECIMEN ILLUSTRATING RULE 134

*Please send
closed signature*

135. If "d" is made with a backward flung final stroke, the writer possesses instinctive culture and reverence for learning.

NOTE. When found in crude hands, this is a sign of aspiration, rather than of attainment.

SPECIMEN ILLUSTRATING RULE 135

*correspondence with
mentioned in my notice
As desired I am
and specimen handwriting
just you will find same*

136. When "d" has a loop over the letter, inconstancy in affection and inconsistency in mental attitudes are shown.

NOTE. When found in writing which shows other signs of constancy, it is to be read as an exacting temperament, a tendency to expect more of a lover, wife or husband than the writer is willing to give.

SPECIMEN ILLUSTRATING RULE 136

cents. and
to read me
and future
specimen of
What you please
as soon as

137. If "e" is made like the Greek letter, a desire for culture is shown; whether possessed or not is to be determined by the individuality of the writing, or lack of it.

SPECIMEN 137. (SEE PAGE 114.)

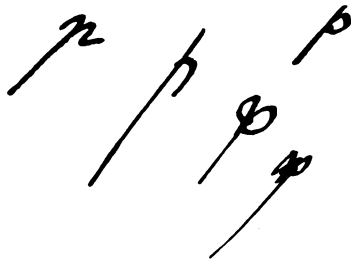
138. When the loop of "p" is extremely long and has no return stroke, good health, in the sense of muscular development and vitality, is the indication.

NOTE. This sign is never found in fine, light writing, even when other signs of health are strong—such as firm, long, horizontal strokes. It is, therefore, the indication of a more or less materialistic nature, one interested in outdoor life rather than in study.

SPECIMEN ILLUSTRATING RULE 137

My dear Madame
 I hope
 you read the cl
 from our hands
 kindly do so for
 twenty-five cents

SPECIMEN ILLUSTRATING RULE 138



139. The letter "b" shows lack of reserve, if the two final strokes are inflated.

NOTE. The resemblance of this form of the letter to an open, flabby mouth is too curious and striking to be merely a coincidence.

SPECIMEN 139. (SEE PAGE 115.)

ANALYSIS. This writer is a creature of mood and im-

pulse, but it will be noted that the writing is leftward inclined; this gives a note of deceptiveness to the nature, especially as the letter formations show an occasional tendency to be suddenly indistinct.

Success. If a man, the way is almost closed; if a woman, unhappiness and disagreements will encumber her path. The union of trustfulness and distrust is exceptional, and will produce such peculiar conduct that few friends will be retained.

Marriage. Is occasionally happy, when a powerful attachment brings change of character, but usually is most unfortunate.

Health. Apt to be affected by nervous disorders, and under some conditions, by mental disturbances.

SPECIMEN ILLUSTRATING RULE 139

Ma Chere - I came up
 on you this evening but you
 were out. What are you at
 tomorrow night? - or Sun
 I am free ball evening
 If you come in tonight
 write to 242 West 42nd
 will find out how
 (1)

140. Small circles used instead of a dot or dash over

SPECIMEN ILLUSTRATING RULE 140

I being a Writer for City Papers
 also Travelling Advertising,
 Contracting & Agent. also a
 Staff Officer on the Staff of
 the Commanding General of
 Department of the Grand Cross
 of the Republic.
 Hence in the above copy

SPECIMEN ILLUSTRATING RULE 141

I can send
 you delineate
 from handw
 not my own. I
 palmerston +
 + I should like
 a quite note

“i,” show ignorant eccentricity, and are sometimes the indication of mental disturbances.

NOTE. In the latter case the writing will be individual and well balanced, the circles supplying the first hint of derangement.

SPECIMEN 140. (SEE PAGE 116.)

141. Undotted “i’s” show poor memory, haste, and lack of concentration.

SPECIMEN 141. (SEE PAGE 116.)

142. Heavily dotted “i’s” show assertiveness.

SPECIMEN ILLUSTRATING RULE 142

*Please find
which and kindly
the reading.*

143. Lightly but firmly dotted “i’s” show moral courage.

SPECIMEN ILLUSTRATING RULE 143

*Please find enclosed
twenty five cents in stamps
for character reading*

144. When "f" takes an angular form, the writer usually has the power of being sarcastic.

NOTE. Note that the confirmatory sign of sarcasm is found in Specimen 163.

SPECIMEN ILLUSTRATING RULE 144



145. If the dot of "i" be placed very close to the letter, caution and lack of imagination are shown.

SPECIMEN ILLUSTRATING RULE 145

*from this specimen, for
which I enclose twenty
five cents (25¢) in stamps*

146. If the dot of "i" be placed at a moderate distance from the letter, the nature has a fair amount of emotion, but is well balanced.

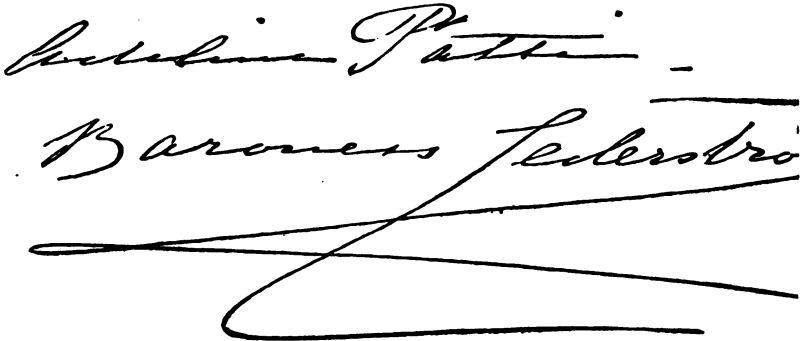
SPECIMEN 146. (SEE PAGE 119.)

147. If the dot of "i" flies high over the letter, impul-

siveness, generosity and aspiration are indicated; also an active imagination.

SPECIMEN ILLUSTRATING RULE 147

Baroness Federstro



SPECIMEN ILLUSTRATING RULE 146

we use this way though efficacious are administered in a very crude form and I have made up my mind to change all the

148. Club shaped dots of "i" show brutal potentialities.

SPECIMEN 148. (SEE PAGE 120.)

149. Wavy dashes used as dots of "i" show love of fun and a slight inconstancy.

SPECIMEN 149. (SEE PAGE 120.)

150. A descending dash, used as a dot to "i," shows opinionatedness and courage.

SPECIMEN 150. (SEE PAGE 120.)

SPECIMEN ILLUSTRATING RULE 148

A friend of mine
 who studied a U
 has told me that
 instructor there
 He speaks very in
 Don't think tho'
 have not with.

SPECIMEN ILLUSTRATING RULE 149

of my hand writing a
 advertised in "Lunch" are
 Yours truly -
 Beatrice

SPECIMEN ILLUSTRATING RULE 150

Blige Jones
 Amelia Marx

151. The dot of "j" should be read according to the rules for "i."

152. Its loop should be read according to the rules for "y," "g," etc.

153. When the two forms of "s" are constantly used in the writing, versatility is the indication. ✓

CHAPTER XV

THE LETTER T—THE STROKE THAT MEANS WILL POWER

154. When the bar of "t" is straight, even, rather light, and exactly placed, moderation and mediocrity are shown.

NOTE. Such a thing as this commonplace "t" in the midst of individual writing is never found; it is the first letter to show the influence of mental and personal growth, often telling of a potentiality not indicated by the rest of the writing.

SPECIMEN ILLUSTRATING RULE 154

*Will you kindly re-
mine at your early
convenience as I expect
to leave the city so*

155. When the bar of "t" is very long and strong, will power is indicated.

NOTE. Will power practically lives in this one stroke, and may absolutely be measured by it. Students are sometimes confused by finding this sign absent in the hand of some person whom they consider very strong of will; but reflection will soon show that real strength of will is not possessed, its place being partially taken by conscientiousness or moral or mental training. Neither should stubbornness be mistaken for true will power, since, by its very nature, it fails in the element most distinctive of will; and that element, although perhaps, not clear at first thought, is *peace*. True will power, whether of mind or heart, is self-reliant, sometimes stern, always self-centered; whereas stubbornness shows its weakness by clamor, by actively fighting, because it is afraid to bide its time.

SPECIMEN ILLUSTRATING RULE 155

Exalted times effort
is spotless reputation.

156. When the bar of "t" is club shaped, capacity for brutality is shown.

SPECIMEN 156. (SEE PAGE 125.)

NOTE. This capacity does not mean that the writer is actually so, but that the quality is, at least, dominant. The specimen from which this illustration was taken is that of a person who would, I am sure, impress the majority of people as the opposite of brutal; but, although possessing wonderful qualities of mind and unusual ones of heart, the underlying note is a certain pagan lack of unselfish-

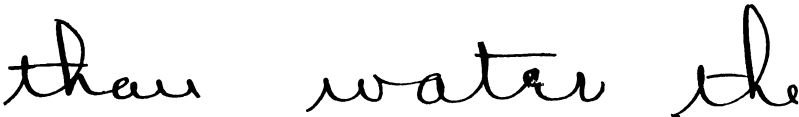
ness; a certain coldness at the root of moral concepts. The individuality, rarity and refinement of the writing have much to do with the diagnosis of this sign; whether it should be read as merely dormant, as in this case, or as an active trait.

SPECIMEN ILLUSTRATING RULE 156



157. When the bar of "t" is light and short, the nature is one that would be easily imposed upon.

SPECIMEN ILLUSTRATING RULE 157



NOTE. The widely spaced words, conjoined to open letter formations accentuates the indication.

158. A moderately long "t" bar, in a specimen of even pressure, shows self-control, but not aggressiveness.

NOTE. In estimating the "t" bar, the rest of the writing must be taken into consideration. One element must be balanced against another, so that, although the rules sharply differentiate types and qualities, for convenience, the types and qualities often overlap, hence a delineation is never as clearly cut and positive as the rules by which it is made since it is the modification of the rules which gives the individual.

SPECIMEN ILLUSTRATING RULE 158

Shelter Island N.Y.,
 New York
 Dear Miss Rice,
 Please read my
 character from my hand.

159. When the bar of "t" is looped or wavy, inconstancy in affection is indicated.

SPECIMEN ILLUSTRATING RULE 159

morning, and now
 please glance it over
 the tender favor of telling
 is evermore obstructed
 on the way will clear

NOTE. Shallowness of nature is indicated by this specimen, also self-consciousness, affectation and pride.

160. When "t" is barred by a looped line low down on the letters, persistency is the indication.

NOTE. It is a curious thing that this can be called almost a national trait of English writing, emphasizing the tradition that Johnny Bull does not know when he is beaten.

SPECIMEN ILLUSTRATING RULE 160

letter of the 3d. as well as
 we have written to me
 " are both working

161. When the bar of "t" flies high over the letter, imagination is shown; especially if the writing is of a very individual type and shows mental activity.

SPECIMEN ILLUSTRATING RULE 161

Victoria Jam Myr
 to Miss Masters
 John Terry.

ANALYSIS. This specimen is most interesting, since it approaches the "print" which is used by librarians, (see Type 48.) but differs from it in having very individual capitals. This is the habitual hand of the writer, who is still young; such being the case, it shows a rare maturity of mind and the most definite concepts as to intellectual things.

Success. Through artistic fields, possibly sculpture or architecture.

Marriage. Should be entered into late in life, as the mind is so far in excess of the temperamental growth, that an early marriage, when the latter is immature, would very likely result in disaster.

Health. Probably good.

162. When the bar of "t" flies high over the letter and the writing is commonplace, conventionality and prejudice are shown.

SPECIMEN ILLUSTRATING RULE 162

*Please find specimens
of writing - the charac*

NOTE. This "t" bar would not seem high in a freer, more confident hand; again an instance of the fact that comparison must be made between the point under consideration and the specimen in which it is found.

163. When the bar of "t" is spear-shaped, the writer is inclined to be sharp and sarcastic in speech.

NOTE. These are the quick-tempered people, who are always saying things for which they are afterward sorry.

SPECIMEN ILLUSTRATING RULE 163

*stamp a key to request
to send me your
opinion of my character.
Yours truly*

164. When the bar of "t" does not quite cross the letter, falling behind it, as it were, hesitancy and procrastination are the indications.

SPECIMEN 164. (SEE PAGE 129.)

165. When the bar of "t" is continually absent, a poor memory and lack of attention to detail are shown.

SPECIMEN ILLUSTRATING RULE 165

Please send the char-
of this penmanship.

SPECIMEN ILLUSTRATING RULE 164

five cents

166. When the bar of "t" slants downward, the writer is obstinate.

SPECIMEN ILLUSTRATING RULE 166

assessment on the "Kauler"
On the inside of this sheet
I've written a little ver-
at you will obtain a T

NOTE. The light, even pressure of this specimen contradicts the very decided indication of the "t" bar, so that the deduction must be that obstinacy is shown by this writer in unusual ways; this is a person who is gently and quietly stubborn, who can argue all day over a point at issue, and rise up to do it again the next morning, and who does not lose control of the temper or the wit in the process.

167. When the bar of "t" slants upward, hope and enthusiasm are indicated.

SPECIMEN ILLUSTRATING RULE 167

I quite believe that
 my handwriting tells much of
 my character.
 I shall be quite anxious until
 to what you have to say about
 me. I wish to hear of the

NOTE. The aggressive and strong strokes of "t," "f" and "y" are unsupported by the rest of this writing, which is weak and undecided; therefore we may conclude that we have here a character which is still in the process of development, especially as the roundness of "m" and "b" show a trace of the school hand.

168. When the bar of "t" is curved like a bow, with the ends turned down, the impulses and passions have been strong, but are checked and controlled.

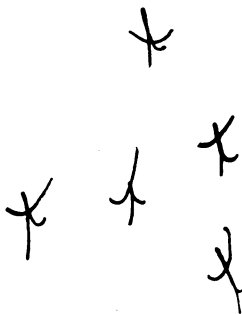
SPECIMEN ILLUSTRATING RULE 168

the much as comment.
 Yours Truly.

NOTE. This is a worthy specimen for study, for it is a record of growth, of struggle and defeat and final victory. The "t" bars, now indicating self-control, began by being curved and wavy (inconstancy) and the small, compact writing, in which each letter is so clear, was originally the insidious and indistinct chirography of deception.

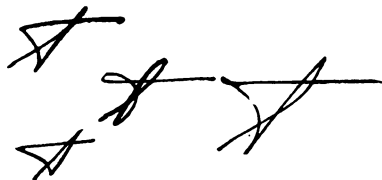
169. When the bar of "t" is curved like a bow, with the ends turned up, the writer is of a shallow nature, is too emotional, and is of a yielding disposition.

SPECIMEN ILLUSTRATING RULE 169



170. When the bar of "t" is in the form of a triangle, obstinacy and self-confidence are shown.

SPECIMEN ILLUSTRATING RULE 170



CHAPTER XVI

MENTAL CHARACTERISTICS INDICATED IN PUNCTUATION AND FIGURES.

171. When the exclamation point is long and frequently used, the nature is an emotional one.

172. The omission of punctuation marks shows lack of caution, and incompetence in the matter of detail and system.

SPECIMEN 172. (SEE PAGE 134.)

173. Writing in which words are constantly under-scored shows a great desire for clearness and accuracy.

SPECIMEN ILLUSTRATING RULE 173

at you may have to say
character and mental tra
my hand writing. I see
the amount of your

SPECIMEN ILLUSTRATING RULE 172

June 26 07

Dear Madam
Enclosed

please find 25¢ for
character reading as
per your adv. in
hippus costs

174. When quotation marks are constantly and needlessly used, eccentricity and mental shallowness are indicated.

SPECIMEN 174. (SEE PAGE 135.)

175. Literary ability and training can often be deduced from the degree of accuracy with which punctuation marks are used; especially the colon and semi-colon.

SPECIMEN 175. (SEE PAGE 136.)

176. Phrases underscored by curved lines show delicacy of feeling and refinement of thought, but also indicate some vanity and a good deal of capriciousness.

SPECIMEN 176. (SEE PAGE 137.)

177. The persistent omission of commas shows mental confusion.

178. A bar used as a period shows reserve and an aggressive temperament.

SPECIMEN 178. (SEE PAGE 137.)

179. Periods laboriously made by several motions of the pen show intense prudence.

SPECIMEN 179. (SEE PAGE 138.)

SPECIMEN ILLUSTRATING RULE 174

for postage, "which" is
 possession" at this was
 the last "epistle" for
 came to me yesterday
 Mr. Rice, Went you
 and kindly do me to
 me if "Matrimony"
 for us, but, if later
 and we will get "us
 Mr. Rice I am so dep
 that I trust you
 for which I will

180. Methodical and practical persons usually make careful, accurate figures

SPECIMEN ILLUSTRATING RULE 180

				14422
				13894
				73127
				<hr/>
				101443

181. The rules applying to "o," "a" and "g" may be applied to the figures "8" and "9."

SPECIMEN ILLUSTRATING RULE 175

If the logical sequence of mental phenomena, (on which subject I hope to publish an essay in near future,) and 3) the idiosyncrasy of the Japanese, (a subject greatly misrepresented by popular writers)
You know now in what way I can be of help to you, if you wish to continue our correspondence; on the other hand, I should like to learn

SPECIMEN ILLUSTRATING RULE 176

HOTEL BERKELEY
2 MINNEAPOLIS

I am greatly inter-
ested in your art. You must be
expert from years of practice
I have noticed your name
in the papers so long. I wonder
we should make better
of our talents if we knew
they were from the first

SPECIMEN ILLUSTRATING RULE 178

Very characteristic of
David Watson -
And Blige -

SPECIMEN ILLUSTRATING RULE 179

Reading
Pa.

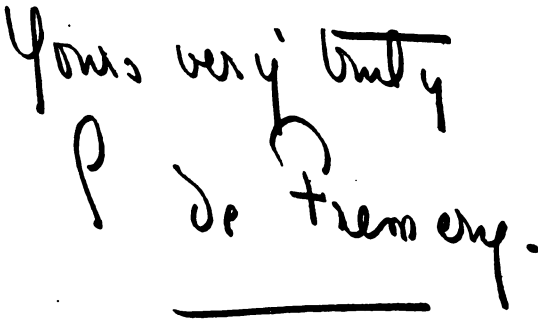
CHAPTER XVII

THE SIGNATURE AND WHAT IT SAYS

182. When the signature is of a finer or more complex type than the body of the writing, the personality is more developed than the mind.

NOTE. This is frequently seen in people whose professions require the early development of personal magnetism, as against that which demands mental growth before all things. Actors and actresses furnish the best examples, often—in fact, nearly always—having individual and most expressive signatures, and seldom possessing truly individual hands, taken as a whole.

SPECIMEN ILLUSTRATING RULE 182



Yours very truly
P. De Tremery.

183. When the signature is rather commonplace, and the body of the writing is individual, the mind is exceptional, but the personality does not do it justice.

NOTE. The reverse action to Type 182. is here apparent, where the need for personal magnetism is not felt, mental development being forced beyond even normal limits, often to the actual detriment of personal traits; many composers and authors having ineffective and almost uninteresting personalities.

SPECIMEN ILLUSTRATING RULE 183

give you any assistance in your
studies, as a matter of fact I
am giving up stamp exchange
in order to devote the time
to correspondence with philosophers
Sincerely yours
C Stearns

184. When the signature is not underscored, or followed by even a dash or period, and the writing is not unusual, the personality is one of unassuming modesty and the nature ordinary.

SPECIMEN ILLUSTRATING RULE 184

I remain,
Edna Garrison

185. If the signature is underscored with a thick, straight line, courage is indicated, also some degree, at least, of sensuality, the degree to be determined by the amount of pressure exerted in the body of the writing.

SPECIMEN ILLUSTRATING RULE 185

very truly yours,

M. Mucha

186. When the signature is underscored with one light, straight line, moral courage and refinement are shown.

SPECIMEN ILLUSTRATING RULE 186

Toujours et avec le vôtre

M u c h a

amée !

NOTE. The signature of "Mucha," to whom the modern world owes a large artistic debt, is joy in itself to the initiated. It is as fine, as elusive, as a Japanese drawing, and is the most expressive signature of which I know.

187. Two straight, heavy lines, or slightly curved ones, underscoring a signature, show a desire for dominating others.

SPECIMEN 187. (SEE PAGE 142.)

NOTE. The power and vigor of the pen pressure confirms this sign.

188. Two light, straight lines or slightly curved ones show also a desire to dominate, but through personal influence and spiritual or mental qualities.

SPECIMEN ILLUSTRATING RULE 188

Mrs. E. S. Taylor

SPECIMEN ILLUSTRATING RULE 187

as ever as you
Sincerely
Elizabeth
Taylor

189. A period or a dash, following a signature, shows caution and prudence.

SPECIMEN ILLUSTRATING RULE 189

Miss E. S. Taylor -

190. When a signature is underscored with an involved flourish, having two short, perpendicular dashes in the center, the writer is pompous and conceited.

NOTE. This is apt to be found in the signatures of prosperous business men, who have little education and therefore no standard by which to measure the worth of their success, but think it the most important thing in the world.

SPECIMEN ILLUSTRATING RULE 190

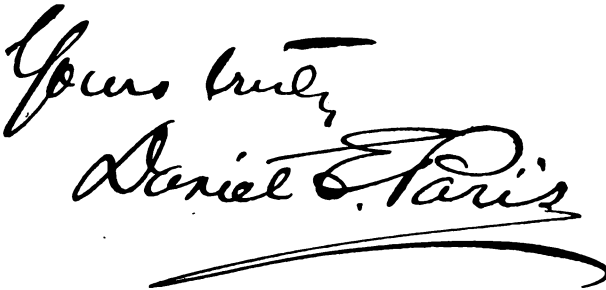
Mass



191. If a signature is underscored with a light, curved line, ending at the right, hope and a cheerful disposition are shown.

SPECIMEN ILLUSTRATING RULE 191

Yours truly
Daniel E. Paris



192. When the signature is underscored with a curved line, ending at the left, originality in speech may be expected from the writer.

SPECIMEN 192. (SEE PAGE 144.)

193. When the signature is underscored with a perpendicular, zigzag line great brilliancy and originality are indicated.

SPECIMEN ILLUSTRATING RULE 193

I owe
 H. V.
 5
 7
 1/2
 H. Van Antwerp

SPECIMEN ILLUSTRATING RULE 192

Always love
 to you
 To do paper
 and paper.

NOTE. Spirituality, however, is apt to be absent from this type, if the line be bold and clear cut; spirituality may exist with an intricate zigzag flourish, but in that case heaviness and coarseness must be absent from the writing.

SPECIMEN 193. (SEE PAGE 144.)

194. A flourish over the top of the signature shows mild eccentricity.

SPECIMEN ILLUSTRATING RULE 194



195. When the signature is smaller than the body of the writing, the personality is mild and without force.

196. Pride and forcefulness are indicated by the signature being larger than the body of the writing.

197. When the signature is underscored with a graceful flourish, the right and left ends turning up and down, respectively, love of pleasure, appreciation of humor and personal magnetism are shown.

SPECIMEN 197. (SEE PAGE 146.)

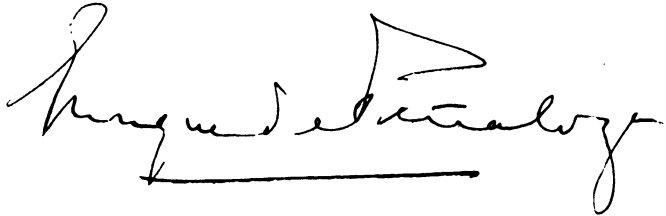
198. When the signature of a writer constantly varies, the personality is not yet formed.

NOTE. When, however, the signature is full of vitality, under all its forms, and the general writing strikingly orig-

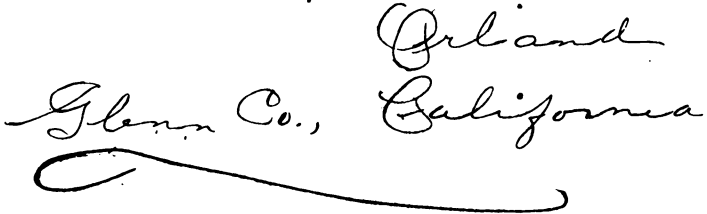
inal, then the change in the form of signature shows variability of mood and great brilliancy.

199. When a signature is underscored with a single line, ending at the right or left in a small hook, tenacity of purpose is the indication.

SPECIMEN ILLUSTRATING RULE 199



SPECIMEN ILLUSTRATING RULE 197



200. When a signature is "back hand" and the body of the writing is rightwards, the writer is really affectionate, but does not wish to appear so.

201. When a signature is inclined rightward, while the body of the writing is inclined leftward, the writer is apt to be effusive and demonstrative, but is not really affectionate.

CHAPTER XVIII

SOME PHYSICAL ANALOGIES

Negroes use heavy pressure, and their writing has a peculiar "thick" muddy look which is not easily mistaken. A great many mail clerks claim that they can instantly tell when they are handling letters from negroes, no matter how well the address be written.

Firm pressure and large, full strokes usually correspond to a warm handclasp, strong tread and well filled frame.

Weak, pale writing is usually indicative of a pale, ineffective personality.

Economy in spacing words and letters shows the possession of economy as a trait, and often marks out the person of spare, lean frame. People who use angular handwriting are apt to have a large frame and prominent bones.

A soft, rounded hand indicates that the writer possesses only moderate vigor.

Wide margins are used by people who dislike small, cramped rooms.

The connecting strokes between the letters of words lengthen or shorten according to the growth of mental development. Thus, mentality is indicated by short strokes and emotionalism by long ones.

CHAPTER XIX

SEX AND AGE

As a general rule, it would be safe to say that sex cannot be determined by handwriting, although there are a few types which belong almost exclusively to one sex or the other. An estimate of the probable sex can be made, and often correctly, but not with that degree of accuracy which is given by the signs of other elements. Many men of virility and power have feminine temperaments, and *vice versa*, so that temperament can be deduced, but not sex.

The deduction of age from a specimen is also impossible, since the degree of mental and bodily maturity attained by different people at the same age is greatly different.

The detection of forgery does not lie within the province of the graphologist, although it would be a great help to the handwriting expert if he were always a graphologist, as well.

CHAPTER XX

THE REQUISITES OF A GOOD GRAPHOLOGIST

The study of any phase of character expression must not be isolated from related subjects. Students of graphology too frequently attempt analyses of character, whose only qualifications are a certain pedantic attitude of mind and a capacity for the absorption of detail. The result of their labors is inaccuracy, despite their rigid following of rules, for a certain species of inspiration is essential to the delineation of character in handwriting; not, however, that form of it which sends the poet into a fine frenzy, but, rather, that which has its roots in a thorough and all-embracing knowledge of a subject.

People who see what a face can tell; above and often against its owner's volition; who know what the shape of a hand foretells of action, deed and morals; who have learned that the love of a certain colour is pretty sure to indicate a corresponding temperament; who can judge a man by his cigar butts; and who understand that curly haired people are always more emotive than those who are not—anyone knowing all this, and the thousand and one other things which go with it, will make a good graphologist; while he who knows his fellow mortals by their deeds and words only will be always making the wrong deduction despite the knowledge of graphological signs. He will be wrong be-

cause he does not know how to extend his knowledge to the material with which he deals.

The scientist who combines deadly gases must understand their more or less doubtful potency, as well as the formulas by which he works; when he does not, accidents and explosions fill the newspapers. It is this ability to estimate something that is not and cannot be clearly defined which distinguishes the man of genius from the one of mere talent—the inspiration, the intuition, the reasoning which is not quite that of two and two are four, but that of three and nine-tenths and an unwritten fraction.

The student may rightly reckon with a long “t” bar as indicating will; may estimate a flowing style as showing enthusiasm; and may find accuracy, deduction and moderation in the usual signs; but if he has not learned that enthusiasm produces odd effects when united to moderation and a strong will, his delineation is apt to be out of focus. The real value of any form of character delineation is that it helps to solve the perplexities and contradictions with which poor mortals are confronted. The mere statement of the raw elements of character will not do much good, for most of us know, at heart, just exactly what we are. It is the way to better explain, help and direct ourselves that we want.

In such a case as above indicated, the delineator should speak to a troubled and restless soul, rather than to the well-balanced person who would seem to be portrayed by the fine combination which he has found; for there are really two natures present when such a wide difference exists in the “lay” of a nature, which will inevitably produce passion which is not gratified; conservation which is seldom expressed in action; hope which the element of caution represses; and love of action stifled by reflection—

quite a different thing from the well balanced character which the unthinking and unobserving student would deduce. The discord and lack of harmony in such a character will be shown by a lack of unity in the small letter forms, which will show constraint and awkwardness, side by side with the grace and power of real freedom of movement. A good reader of character, therefore, when not confronted with the exceptional, the eccentric and the rare, can usually fix, at the first glance, upon the type to which the writer belongs, and this often produces the effect of inspiration, when it is really only a thorough knowledge.

People often write me that I must be "psychic," and frankly show that they have no faith in graphology as a science, but much in me as a wonder worker; and this, not because I have revealed to them the depths of their own souls, but because I have told them some trivial thing—that blue is their favorite colour, that they dislike noise, or that they are fond of dress. As a matter of fact, it is merely a "stunt" to tell things like that, far easier than to unravel the intricacies of a complex character. For instance: a flowing style, with rounded outlines and graceful but unaccented capitals, a fairly even line of writing, and clear space between the words of a specimen, is pretty sure to show a love of blue as a colour, and if the pressure is light and even, it is probable that light blue is preferred to the darker shades. There is nothing at all mysterious about this deduction, although it does not come under the head of graphological delineation, as ordinarily practiced—but neither is it the result of any "aura" or "psychical affiliations" or anything like that; it is a mere case of careful and prolonged observation, which will reveal to anyone patient enough to follow it, that people using this particular style of writing are usually of a physical type which is neither

blond nor brunette, that usually they have blue, grey or green eyes, that they seldom have much colour, but often possess a smooth, satiny skin, and are refined and exceptionally sensitive. Now, given these eyes and skin, hair most often an indeterminate brown and a face showing the delicacy of feeling which is possessed, what colour would be most becoming? Light blue, of course. And, given sensitiveness and refinement, which is always quick to receive impressions of beauty, what colour would an individual feel most instinctively drawn to? That which was most becoming, of course. *Ecco!* The methods of Mr. Sherlock Holmes can be applied to many things.

People using heavy pressure, with strong, aggressive and usually awkward capitals, like brown, yellow, green and violet, because such writers are most often red or black haired, have a good colour, and are of a type which instinctively dresses more brilliantly than the blue- or grey-eyed type. These colours are, therefore, both becoming and expressive. These tricks of graphology are not always reliable; the delineator must deliver them with a certain lightness of touch, not making them a serious business, but allowing them to amuse and often by so doing interesting people who would otherwise not feel attracted toward what they consider a dry subject. The fundamental indications of graphology, expressed by the two hundred and odd recognized indications, do not fluctuate, but these minor points, which are really by-products, do, so that the student should never be led into making them the main feature of his deduction.

It is much more difficult to probe into a soul and lay its fraternizing heroisms and meannesses bare, than to perform these "parlour tricks," but, as in all professions, it is the serious phase of them which appears most easy to the

united. The man who adores his wife, but persists in some vulgar attachment, the woman who is a devoted mother and a bad wife, the child who is loving but deceitful and selfish, the man who gives to charity and robs his neighbors, are everyday affairs to the practicing graphologist, who will many times be driven to doubt graphology, logic, previous knowledge of human nature and his own sanity, before he settles into practical working theories of his subject. No one phase of human expression so reveals the contradictoriness of the human heart and mind as the handwriting. The philosopher turns out to be a sensualist, the thinker a man of action, the woman a man, the man without masculinity, the child as mature as one of twenty, the bright young youth without even a child's intellect, and the apparently thoughtless girl a person of deep feeling. All prejudices and preconceived theories must be rejected, the mind freed of conventional bonds, and the capacity for observation sharpened to a needle's point.

Ceaseless study of the mental, emotional and physical attributes of people must supplement graphological study. It is a good plan to write out the physical description of the writers of specimens, when that is possible, together with such information as can be procured, as to age, nationality, sex, temperament, education, social status, health, career and probable environment, taking care to differentiate between that which is known and that which is surmised. In this way the student will find himself gradually formulating theories which in the end he may apply with more or less of confidence and authority. So necessary is this process of minute and detailed study that I would rate patience as next in importance to intuition in the equipment of a graphologist.

The delineation of elementary qualities is easy; nor is it so difficult to find the real nature of even complex people;

the trouble is that it is almost impossible so to present these characters that their possessors will be helped and not offended, for few people have the courage to acknowledge the real weaknesses of their souls. They will willingly and even aggressively confess and acknowledge much that is not true, but the real cancer, the true sore, will be politely ignored. Similarly, the man who has an excellent character is one of the first to demand criticism and to suspect flattery if he is told the simple truth, so that the graphologist is often between His Satanic Majesty and the briny deep in his efforts to speak truthfully and helpfully. As far as my experience goes, the only way to do it is to point out the way to betterment or change. This brings the graphologist close on the heels of the preacher, to say nothing of the doctor, the family lawyer, the teacher of the children, and the confidential broker of the man of the house. In fact, there doesn't seem to be any branch of human knowledge which a graphologist ought not to know. When you see that the young man who is going through business college ought to be a farmer, it seems that you should be able to suggest parts of the country most suited to his purpose; and when you tell that ambitious young woman that she is not a musical genius, you feel you should offer her an alternative career, together with some practical advice as to how to enter it.

As a matter of fact the graphologist must have the widest acquaintance with his own time and country, as well as with his kind, if he is to fulfil the function of his profession. Nor can he minister to minds diseased and hearts in pain if he has not some deeper thought of the relationship of the human and the god—if he has not a sure philosophy of life, and that a positive and helpful one.

There is no littlest bit of knowledge which the graphologist may ignore. He should know something of eugenics,

for do not lovelorn maids and youths seek his advice? In this respect he is so emphatically a marriage bureau that the only wonder is that he is not called upon to pay the regular fee to the government. He surely ought to know how to handle difficult people, else how can he suggest that rather vague but most needed process to the perplexed wives and husbands and mothers who call upon him for aid? And if he doesn't know the requirements of banking or farming or bookkeeping or acting, how in the world can he be sure he is right when he suggests such careers to his clients?

Of course, I am speaking from the professional standpoint. All should know the general indications of Graphology, so that they may use such knowledge in the thousand ways entailed by ordinary life, but no such extensive preparation as I have been urging is necessary for an amateur's use of the science, though knowledge, in all its branches and amplifications, is the only force which is of much use in the world of today. The ability to decide even a few of the more prominent traits of one's friends and acquaintances will always materially assist one in acting wisely and justly; and such decision can invariably be accurately made if one has a knowledge of the fundamentals of Graphology.

The professional graphologist, however, must learn the far more difficult art of putting his analyses into words, of so arranging those words that they shall clearly and adequately convey his meaning, and of continually widening his viewpoint, not only upon Graphology, but upon all aspects of life. It is manifestly impossible for a narrow, bigoted person to achieve such an attitude toward others; for insensibly he will measure the great ocean of humanity with his own two-foot rule. The intensity and passion which are the parents of strong natures can never be right-

ly estimated by one who has never felt an extra throb of a leaden heart. The great sinner is always nearer the great saint than the petty wrong-doer. The man who called himself the greatest sinner of all did more to found the Christian religion than all the other apostles who had known little of the throes which convulse those who strive with the powers of darkness in their own souls. That which is mere weakness in a shallow heart and brain is but an unwise overflow of energies in a greater, more potential nature. Sensuality, brutality, vengefulness, pride, egotism are sometimes the properties of the wicked, but almost never of the weak.

In morals, as in nature, weakness is the unforgivable sin. Any man can reform who has done evil forcefully, and with deliberate intent, but neither saints nor angels can redeem the soul who is but a pale reflection of its environment.

The graphologist must always realize that good and evil are but relative terms, when applied to individuals. Deeds and thoughts are actively good or evil, but the soul-sense and body-sense which takes form as a man cannot be so sharply defined.

The great mass of graphological specimens falls into the class of commonplace, since this is true of humanity, the writers of them. Their faults are never thrown into high relief nor is their goodness ever more than ordinary, so that the delineator will not have much difficulty in making such deductions, and as one progresses in the study of the relation of writing to character, one is more and more tempted to be impatient of the commonplace. This is the point at which so many make serious errors; they think that mistakes and wrong deductions are impossible to them, and care only for specimens which can excite their interest or

pique their curiosity. Some very great and wonderful natures appear uninteresting until they have been closely studied, and the writing of such retiring and modest souls is always deceptive to the hasty or careless investigator.

Simplicity is the keynote of both youth and age, though proceeding from totally different causes. The child has no complexity because he has not yet grown into it, and the old Sage has none because he has outgrown it, so that people of supreme intellect often write in a manner to disappoint the amateur graphologist, who thinks that either the writer or graphology has been much overrated. In such a case, nothing but a profound knowledge of human nature in its highest manifestations will avail. Ralph Waldo Emerson wrote his name with the clearest, plainest and most elementary of strokes. According to a rigid application of graphological rules his signature shows lucidity and a most normal mentality, but no genius, no dazzling eccentricity, to proclaim the greatest thinker of modern times. But if we look carefully, we will see that those strokes are not only simple but are supremely simple—the very epitome of normality. What could better express the gentle Sage than to say that he had the brain of a gigantic man and the heart of a good child—the *homo*, plus?

Reverence for established reputations must be discarded, too, if one is to read graphological specimens correctly. Priests are no more than men, despite their holy office; philanthropists have been proven egotists in disguise; and honesty and purity are decidedly relative terms. It is not always possible to speak the exact truth when delineating a public character, and when that is so, it is better to keep silence. The only possible excuse for even a modification of truth on the part of the graphologist is that such a modification may help—may prevent black despair from settling upon a human soul who would see otherwise only its

fault and not its promise. Many times people who have been conspicuous for the doing of good will reveal themselves to the graphologist as cold and selfish, while even the hardened criminal will have the graphological signs of aspiration and gentleness.

One curious fact must be reckoned with in one's calculations, which is that long vanquished and regretted faults still live on in writing, after the nature has eliminated them. Thus the man who has struggled through innate or acquired sensuality sometimes rises to an ideal purity unattainable to those who have never felt the flame of self-contempt; yet his handwriting will bear the stamp of the scaring process through which he has passed. When the indication is of a past, rather than an active quality, its sign will be incongruous—a light or dark patch against a contrasting background. When this is found, the graphologist must use great discretion in his delineation, so that he may not cause unneeded pain. Dishonesty, however, is a quality which does not so persist, unless in operation, and all its signs should be given full weight. Indications of insanity and all forms of mental unbalance should also be read in the present tense. It is an odd relationship, that of dishonesty to madness; the one is seldom disassociated from the other. The taking of any drug, or of spirits, or the slight derangement which is often almost without pathological manifestation, will be accompanied, in most cases, by dishonesty, either of word or deed.

The genius becomes violently mad, at times, and so we have come to think of insanity as the peculiar outcome of strained nerves and overworked brain; but, as a matter of fact, it is the very ordinary person who loses his mind most frequently, precisely that type of which the so-called "bookkeeper's hand" is an exponent; the type of man or

woman who, more often than not, is completely absorbed by the material wants of life. A great many people besides bookkeepers and accountants use this hand, but that class of worker uses it most often, and it is from its ranks (extending upward to the banking and financial circles) that the great bulk of the dishonestly insane are recruited.

Any sudden change in the writing should be carefully examined; for incipient insanity, innocently manifesting as "nerves," can be more readily detected through the handwriting than by any other means known to alienists. Unusual use of capitals, frequent underscoring, repetitions, omissions and blotted and illegible words are all warning signs—when they have not been habitual. These changes often take place at the beginning of insanity, and are later rectified, after the patient has become really unbalanced. Paralysis imparts a slight tremor to the "hand," long before there is any symptom of the impending attack. Spiritual delusions and egoistic irrationalisms tend to increase the size of the natural handwriting. A change from a rightward inclination to backhand, or from very large capitals to very small ones, shows aphasia, especially if the small letters become indistinct in a previously legible hand.

The theory of the relationship of handwriting to all the forms of insanity has never been accorded any attention by medical practitioners as a body, so that data is most difficult to collect. Such a field of investigation should engage the attention of our great alienists, who would find there, I believe, much that would help them in their diagnoses.

A practicing graphologist need not lack for causes of mirth, even though his laughter be often nearer to tears than he likes to recognize. The simple faith which turns to one for the solution of all the ills of life is very touching, but it cannot but make one smile. Troubles of every conceivable kind are laid hopefully before the graphologist,

who, having told some trustful and kindly soul how to "get along" with a fractious mother-in-law, is expected to solve all other difficulties. How to make a kitchen stove draw, where to learn dressmaking, which one of several aspirants to marry, how to go into business on a capital of ten dollars and unlimited ambition, a way to rid the West of Mormonism, and the pattern for a hobble skirt, are among the articles of useful information which I have written in the last few months. And if anyone is inclined to think this is easy, let him try it! As a liberal education, I know of nothing so broadening as the answering of a professional graphological correspondence. If one is not a walking encyclopædia in the beginning, a few strenuous months will produce the desired effect.

CHAPTER XXI

HOW TO ANALYZE A SPECIMEN

In making delineations of character the first thing is to note the type to which a specimen belongs; or to ascertain that it does not belong to a type—is so individual as to be in a class by itself. This should not be hastily done, for apparent eccentricity is sometimes but affectation, and individuality is occasionally only a trick of making odd capitals, or using a peculiar spacing or some such minor indication. The student should at once begin making a collection of specimens, so that he may constantly refer to past decisions, and thus be adding to his ability to make them rapidly and accurately. The type being settled, indications should be studied in the following order:—

Margins—length of stroke between letters—length of space between words—width of space between lines—size of writing—upward or downward inclination of the line of writing—angle at which the writing inclines to right or left—formation of letters, whether rounded or angular—formation of capitals—formation of small “t” and “d”—length of letters above and below the line—length and strength of horizontal strokes—length of “i” dot—presence or absence of incurves—presence or absence of flourishes—indications of signature—punctuation—general indications.

Besides the individual indications, one must consider the points which correspond to environment and occupation, and to the generation of the writer. Every age has its own special "hand" which reflects the world-type, as well as the ego-type, and the graphologist must seek for the individual traits, which, like humanity, are always the same, though differently expressed in different times. In proportion as the age or the country allow individual freedom, the handwriting of individuals of that time will show increasing individual differences. But freedom is a word not lightly to be used, for the Individual has bloomed most luxuriantly, not in so-called free countries, but in centers of the completest civilization. Thus, the United States of America presents the greatest instances of very individual writing, but the great mass of its people use a much more commonplace "hand" than do the rank and file of countries in the Old World; and this corresponds exactly to our development, for while we produce rare individuals, our masses have little of that personal distinction which is often found in Europe, even among the humblest peasants. The grace and ease of long established social customs are reflected in the suavity and beauty of the average European hand.

In this country there is a marked difference between old centers of life, such as the South and the cities of New York and Boston, and the Western States; and this, notwithstanding the fact that the newer portions of this country were populated from the original centers. Even the culture of a single generation is reflected in a community, and this almost without reference to personal achievement.

Taking all these things into consideration, the student must base his calculations upon the most careful series of comparisons. To tabulate, classify and thoroughly familiarize oneself with at least five hundred specimens is not

too much preparation for the study of Graphology, remembering always to work from the specimens of writers whose characters are well known, to those of writers who are not. A hundred specimens of people whose general characters, at least, are fairly well understood, would be an excellent beginning.

There are about eight types of ordinary "hands," into which nearly all specimens may be grouped—with the exception of the genius and the eccentric and powerfully individual, which will continue to be great problems to the graphologist each time that he encounters them.

SPECIMEN 202. THE OLD FASHIONED TYPE

May, 1910.

Dear friend; -

It's a long time since I last heard from you, and I would like to hear what you have to say to me now, concerning myself & mine - My son has been admitted to the New York bar, and is doing nicely -

Write soon.

Very truly,
M. Jennie Dean

The first is the Old Fashioned Type. It is most often used by people who are past middle age, but the timid, last-century girl will as instinctively revert to this type as if she had learned it at the "gentlewoman's school" to which her grandmother went. Closely analyzed, the quaint, rather stilted appearance of this writing is seen to be produced by the artificial shading, the "gentility" of the mild, reserved letter forms, and the absence of aggressive individuality. The "f" in the second line is especially typical, as is the "y" and the prim little capital "I."

SEE SPECIMEN 202. (PAGE 165.)

DELINEATION. A conventional, conscientious and gentle hearted person, (formation of letters, clearness of stroke, very rightward inclination,) without ardor of a pronounced kind, (no freedom in capitals,) somewhat depressed and inclined to worry, (downward inclination, "fussiness" in letter forms,) having refinement, but not artistic tendencies, (capitals not too greatly ornamented, but lacking distinction; also no margins,) inclined to be attentive to personal affairs, (close formation,) possessing some intuition, (occasional lack of connection of letters,) and without much innate independence, (third stroke of "M" highest).

The second is The Next Generation—the mothers of people yet in their teens. Note that the shading has been omitted, that there is more freedom and positiveness in the writing, and that the horizontal strokes are much longer and firmer. The capitals have lost their severe little self-consciousness, but also some of the quaint beauty of the earlier day. The rightward inclination is less, showing that practical considerations, instead of sentiment, are beginning to rule and dominate.

SPECIMEN 203. THE NEXT GENERATION

Dear Madam-

I have just read your advertisement in the February Lippincott, and here with enclose twenty five cents in stamps for a character reading from my hand writing. I will await your reply with a great

DELINEATION. A person of fair practical ability, (well formed letters,) a strong will, (long "t" bar,) some sense of humor, (dash for "i" dot,) sincerity, (open "d,") even disposition, (line of writing neither depressed nor elevated,) fair good taste, but not really artistic, (capitals without affectation, but lacking individuality,) and a personality somewhat "stiff" but not self-conscious, (capital "I" less formal than in Specimen 202.

The third represents The Present Generation, in whom the wretched backhand is not only an acquired, but seemingly an appropriate expression of character, for it shows lack of that tenderness, ideality and fineness of feeling which, even though degenerating into mere sentimentality

in our grandmothers' time, had at least the virtue of being womanly and spiritual. Every age has its own defects, of course; probably the next generation will see a modification of the present extreme materialism. The specimen under discussion expresses not only a commonplace character, but one which has little aspiration to be otherwise.

SPECIMEN 204. THE PRESENT GENERATION

January 29, 1910

Dear Miss Rice

Enclose you will find twenty-five cents in stamps, for which I should like to have my character read from my handwriting. Please send it to the

DELINEATION. The formation of the capitals is distinctively unbeautiful; while the very closed formation of "D" and the silly little curve on "M" show lack of frankness and an unreflective mind. The element of reserve, ("o" and "a" abnormally closed,) is extreme, and is apt to degenerate into deceitfulness, since tenderness and spirituality are not present as correctives. Evenness of disposition, (even line,) ordinarily a good indication, is in this case only confirmatory of the unfavorable diagnosis; for if this ordinary young person were more emotional, there would be

greater hope for the future. Love of pleasure and music, (rounded loops,) show that some degree of sensuality is present, though not in excess (as the pressure is not too heavy). The only thing which can redeem and illumine such a character would be a very aggressive and forceful mind, and that this is not present is shown by the common-placeness of the letter forms.

The fourth type, (represented by Specimen 205) is the same type, plus great individuality. It may be remarked that I have never given a rule for the finding of this much discussed "individuality"; but, as a matter of fact, there is no way whatever of defining the thing; and a person who did not have his own interpretation of it, and who could not be trusted to instinctively pick out an individual "hand" from fifty ordinary specimens, ought not to be studying this

SPECIMEN 205. THE INDIVIDUAL

My dear Miss Pico. —
 Enclosed find specimens
 and twenty-five cents in
 paper, in which, please
 send me the character

book. Graphology demands of the student not only ordinary mental training, but knowledge of humanity in all its modes of life.

DELINEATION. The extraordinary thing about this hand is its occasionally unique letter formations—"f," "t" and "y" are the most unusual, the first-named being especially striking. It is nothing more than a vertical line, inclined to the left, and yet, by the subtlest of indications, we are made to see the whole letter. Were the student to have this one letter, alone, he would be almost able to construct the character; he would find in this sublimated "f", great concentration, (elimination of superfluous strokes,) a keen love of the artistic, (beauty and simplicity of line,) virility and passion, (strong, well marked pressure, but not "muddy,") decisiveness, (little hook present but almost invisible at the end of the stroke,) and the capacity for appearing cold and reserved (inclination to the left). It is to be noted that the types of three and four are the same; both are reserved, without expansiveness, aggressive in practical matters, apt to be hard when angered, very exacting toward the world, fond of pleasure, impatient of the more idealistic elements of life. Yet the diagnosis would be entirely different. This is the type of hand from which all the semi-artistic people come; those who design furniture, who love jewels, who understand color and line, who are Epicureans.

The fifth classification is part of the same type as the fourth, but an important offshoot from it. Here there is less angularity of stroke, and far more affection and tenderness, but unreflectiveness continues to be the dominant fault; coupled with it, however, are intense ambition, and a keen and eager wish for personal success and achievement. Bookkeepers, brokers, heads of firms, salesmen, are all especially apt to use this hand. Generally speaking, it may be

said to apply to youths and men, as three and four do to girls and women. The man who does not use this type is either of another generation, or much more idealistic than the majority.

SPECIMEN 206. A PRESENT DAY OFFSHOOT

I have been
informed that you
quite a character piece
as shown by the work
and would like
to size up mine.
Yours

DELINEATION. The distinctive point in this specimen is that the writer uses the Greek "e," thus showing a love of culture and an appreciation of the finer issues of existence. "M" and "f" are the best points in the specimen, the former showing independence, (first stroke high,) and the latter good taste, (almost no ornamentation). As always, love of

pleasure accompanies this disposition (inflated loops) and that kind of opinionatedness which has its basis in the unreflectiveness which does not look beyond the surface argument, (bar of "t" points downward). Fluency of speech, (connection of words,) love of happiness, (rounded, flowing style,) and lack of concentration, (writing too spread out,) complete the general analysis. The exactness of the figures renders it probable that the writer of this specimen is something of a mathematician; and as a corroborative fact, it should be remembered that a talent for mathematics is always in directly decreasing ratio to the general intellectuality.

SPECIMEN 207. THE COMBINATION

Dear Miss Rice :-

Saw you as
 news in this month's *Ripps*
 Magazine and am well
 twenty-five cents (25¢) in \$
 for a character reading
 Hoping to hear
 from you soon.

Very sincerely,
 you

The sixth is the character which is a combination of nearly all of the others.

SEE SPECIMEN 207. (PAGE 172.)

The inclination of the writing is moderate, but curves and angles appear; the will is fair, a sense of humor is possessed, the affections are fine and gentle, but not intense, while the capitals show a slight leaning toward the artistic. This is the type of writing which the graphologist will most often find; slightly varied by more individual capitals, by smaller writing, by longer "t" bars, but essentially the same.

SPECIMEN 208. THE ARTISTIC HAND

Fallen River.

Sept. 23, 1910

¶

Frank Rice,

Boonton - N. J.

Madam: -

I enclose 25 cents for
whatever you may need
in this letter.

Yours respectfully:

Madame

The seventh is the artistic hand; not the hand whose owner has as yet achieved anything great, but in which the instinct is pronounced.

SEE SPECIMEN 208. (PAGE 173.)

DELINEATION. The scattered and uncertain formation of the letter forms, combined with the unique and very individual signature, show that as yet the personality is more expressive of this writer's artistic temperament than his mind. The change in inclination, from left to right, shows emotions and passions which are still changing, and whose hold upon the nature is intense. The assured, graceful and eccentric underscore shows that our diagnosis of great individuality is very exact. Note that generosity, the accompaniment of this temperament, is most pronounced ("o" very open). Such a person will inevitably have an unusual life—would have, if he were to be marooned on a desert isle, with nothing but a tame seal for company, for such characters attract to themselves all the vital elements of life.

The eighth type has all the indications which are usually found in varying degrees in many cultured hands; in fact, it is an epitome of the refined, the educated and the well bred.

SEE SPECIMEN 209. (PAGE 175.)

Note the extreme clearness of the writing, despite the small size; the exact and yet not rigid space between words and lines; the great individuality of letter forms, moulded into a type which is conventional. This writing, in fact, should present, instantly, to the graphological eye just that well groomed, well bred, self-sufficient, kindly, unemotional, reflective and unostentatious person which has been vaguely and none too charitably called "a man of the

world." Unfortunately, that phrase has come to mean something uncomplimentary, but in its original sense it meant simply one who was master of himself, of his mind, his impulses, his purposes and his world.

SPECIMEN 209. THE REFINED TYPE

my dear miss Rice

You had an advertisement in the Yale Alumni weekly last spring, where in you offered to give character readings from handwriting at so much apiece. If you are still doing this sort of thing and if I have your address correctly, will you please say so in the enclosed envelope? I have several samples which I desire to submit

I am, to

CHAPTER XXII.

MAKING THE PROFESSION OF GRAPHOLOGY PAY

The last but by no means the least important question in the following of Graphology as a profession is that of securing clients. Few people in America have made a financial success of the profession; just why, it would be rather difficult to say. Perhaps one of the reasons is that Graphology has been too often confounded with fortune telling, and that graphologists, themselves, have sometimes encouraged this belief. On the other hand, it cannot be denied that the type of person who makes the best graphologist is also the type which produces that form of psychical phenomena which has often seemed able to foretell much; only, of course, it is difficult for the public to sift the wheat from the straw. It is no wonder that many persons feel utter contempt for all forms of the psychical, when the sum of their experience with such things has been the startling information that "you will receive a letter soon which will cause you to take a journey." People whose intuitions are really so razor-edged that their perceptions seem beyond the normal can sometimes "feel" more in a handwriting than they can find graphological warrant for; and, in such cases, the help and advice which they are able to give is invaluable. The pitiful part is that they have base imitators, and even that they, themselves, occasionally sink to an imitation of their truer intuitions.

The graphological student should beware of "impressions," feelings and intuitions. Let him study faithfully and conscientiously to help the world, through the plain, practical aspects of his science—that is enough for anyone to do, and is not to be despised. If other and more spiritual perceptions are to be gained, they will come, not through a mercenary wooing but through perfect faith and utter reverence, without thought of reward. The public will always feel and show confidence in a person who states clearly and accurately what he is prepared to do, and then fulfills every obligation.

I have always found that a simple and plain advertisement, stating that I read character by handwriting, and for how much, would bring returns, no matter where inserted. Years ago I had a great deal of difficulty in getting the best magazines to carry my advertisement. The Atlantic Monthly, The Literary Digest, and The Review of Reviews, however, finally accepted me and my work at my own valuation, and since then I have had no trouble, nor do I believe that anyone will, now that the path has been opened.

People frequently write me, saying that they wish to go into the profession as a business, and asking what capital they should have. As a rule, these are persons who have anywhere from ten to fifty dollars to invest, and sometimes they are astonished when I say that anything short of two or three hundred dollars is useless, and that nothing much less than five hundred dollars will accomplish any results. This is the reason for my statement:—when once you begin to advertise in a certain paper or magazine, you must not stop until you have exhausted the field. People never answer an advertisement seen for the first time. They look at it, and talk to somebody about it, and wonder if they'll see it again; and when it appears the next time, they have

forgotten that they ever saw it before, and go all through the process again. In the course of eight or ten times, perhaps, they begin to say "Well, I do believe I'll answer that advertisement" and you have your profit at last; for, if you do good work, that one client will bring you fifty others.

The cost of advertising will never be borne by direct answers; it is the friends of your friends who will help you to make money.

On the other hand, anyone who is willing to wait for returns and who has some other means of livelihood, may invest, say, twenty dollars a month, judiciously, and end by having just as large a following; but it will take from two to four years.

A typewriter and the knowledge of how to use it is one of the first needs of a practicing graphologist; no one could possibly write enough delineations in longhand to pay for the mere advertising.

Perhaps this does not seem as rosy a view of the profession as some may have held; but, on the other hand, it should be remembered that a graphologist is like a doctor—in the course of time he need not advertise at all. I have for a number of years had all and more than I could comfortably do, and I no longer advertise. Success, however, is to be attained only at the cost of constant and increasing work. "Stock" letters, clerks and other devices familiar to the average mail order business, cannot be used. An output of the personal qualities of mind and heart is all that will avail.

The reward of such a career, however, is more than dollars and cents. The acquisition of a wide and congenial circle of friends, the attaining of a clear and accurate literary style, and an occupation which renews the zest of life with every post, cannot be called unlucreative.

CHAPTER XXIII
INDIVIDUAL TYPES

FIGURE I. ACTIVELY COMMERCIAL

Mr. "Will" Rossiter's hand is typical of the hustling, up-to-date young business man, who is yet not without kindness and good feeling. He has a sense of humor. Note the underscore, in which may be seen the shadow of that peculiar commercial flourish, indicating conceit over practical achievements. (See Type 190.) This writer is not personally vain, but is proud of his undoubted success, which he has made in the business world.

It is worth remembering that inflation of the *last* initial shows this impersonal sort of vanity, while inflation of the first is wholly personal in its indication.

The letter forms, in this specimen, are ordinary, showing no artistic tendencies. Mr. Rossiter is a well-known publisher of joke books, riddles, and general amusements, in which art has little place. His handwriting shows that he would care more for a "best seller" than for fine literary output.

FIGURE I. ACTIVELY COMMERCIAL



Will Passiter

FIGURE II. MILDLY ECCENTRIC

Gentle, kindly, inoffensive and sentimental people, prone to mild fads and to quaint humor, have the peculiar upward flung stroke in their writing. Sometimes it appears in the signature only. (See Type 194.) Look for tenderheartedness in such writers—the sort of people who would not hurt the proverbial fly and who are given to oddities of speech and manner. Mr. Amos Rideout, who published *The Quaint Magazine* for some time, and is well known as a “new thought” writer, has this distinctive sign in his signature; and is decidedly a “character.”

FIGURE II. MILDLY ECCENTRIC

every human there is at least
one avocation in which they
could excel, - I have not for
mine ? can you.

Find enclosed 25c for a typ
written delineation of my
character as per your ar
in the may issue of Inner
Yours truly

FIGURES III, IV, AND V. "LITERARY" PUBLISHERS

The three persons, specimens of whose handwriting follow, are all possessed of the keenest critical sense, and the student will find abundant evidence of that faculty in each specimen. The term "Literary Publisher," is used to distinguish these from others, like Mr. Rossiter, to whom the profession is one of commercial interest only.

Figure III. This is the writing of Mr. Rader, who is one of the owners of *Soundview*, and a pithy and original writer. His involved and elaborate signature is at war with the simplicity and abruptness of his writing. (See Type 182.) Mr. Rader's style is one of personal charm rather than of intense mentality; he is even more interesting face to face, than in the written word. The constant connection of words (logic and fluency), flowing style (ardor), and ingenious "t" bars (eccentricity), all point to a nature in which personality and its expressions are the paramount thing.

FIGURE III. "LITERARY" PUBLISHER


more outrage, and
 hope you at least
 in showing the need
 of their "trays"
 & good wishes but much
 believe cheer, I remain
 dialy yours, 

Figure IV. Charles Wisner Barrell, editor and publisher of *The Open Road*, a dainty and rare magazine which unfortunately did not receive enough public support, has all the characteristics of Mr. Rader—individuality, closeness of style and connection of words. Also a somewhat eccentric signature. He is more of the student and has less of the personal element than Mr. Rader, as is shown by the fact that his writing is more compact, and the body of it more individual, than that of the other gentleman.

FIGURE IV. "LITERARY" PUBLISHER

For
 a dozen cases among my own
 of friends in which they have
 to you for reading of character
 and writing. We have received
 interesting information from you.
 I was struck by the accuracy
 of delimitation in several cases.

Ever cordially,

Osawincher Barrell

Figure V. Mr. Michael Monahan has more pure intellectuality than either Mr. Rader or Mr. Barrell. Note the high flying "t" bars and the extremely individual letter forms. Mr. Monahan is noted for the purity of his English and the richness of his vocabulary. These two faculties would at once be deduced by a skilled graphologist from the very prominent sign of imagination and the concise style.

FIGURE V. "LITERARY" PUBLISHER

the great complaint is
 my affecting them or has not
 he has a legitimate right to see
 to the public and can myself
 to the scrupulous business
 dealings.

Michael Monahan

FIGURE VI. PRACTICAL IDEALIST

J. F. Grumbine, publisher of "*Occult Science*," has a hand which is an epitome, both of himself and his magazine. Here are mysticism and idealism and trustfulness, united to the plainest tastes and the most matter-of-fact nature; the first three traits shown by the inflated "b," scattered style and open letter forms, and the last two by the absence of disconnected letters and of high "t" bars; also by the crude, awkward forms of capitals. (See Type 77.) Varying moods are indicated by the exceedingly wavy line of writing.

Mr. Grumbine's ability to teach his ideas successfully is shown by the constant connection of words, giving facility in speech.

FIGURE VI. PRACTICAL IDEALIST

reason of ad in Nautilus,
 at # 2.50 for 3 issues
 No guaranteed results
 Ad must be in by Apr
 8. Kindly,
 March 31 \ J. F. S. numbers

FIGURE VII. MIXED TYPE

William E. Towne, assistant editor of *The Nautilus*, and publisher and advertising agent, has a signature which is just like himself—conservative but not prejudiced (capitals sweeping but not aggressive), affectionate (rightward inclination), hopeful (upward slope), cautious (period after name), and only moderately magnetic (no underline, and capitals very modest). I do not believe that Mr. Towne has the temperament which drives people into authorship or editorship—but he has the balance, common sense and good judgment which would assure him a measure of success in anything he might undertake, the qualities aforementioned guaranteeing that he would not undertake anything outside of his powers. This is the reason that cautious, well-balanced people succeed more often than their brilliant and specially endowed neighbors. They have the faculty of using their talents wisely.

FIGURE VII. MIXED TYPE

William E. Tome.

FIGURE VIII. MEDICAL

This is the hand of a typical young physician, progressive, unprejudiced, showing simplicity and unaffectedness of manner in the capitals. The "old school" doctor, in common with other fossils, writes a close, crabbed hand, with involved and archaic letter forms, aptly illustrating the difference between the old and new disciples of Galen. The writer of the present specimen is wholly free from the clannishness and pretentiousness which were so characteristic of physicians half a century ago.

Note how severe and exact are the capitals, and yet how they differ from the severe capitals of artistic tendencies.

FIGURE VIII. MEDICAL

Dr. Holt will take charge
everything during my absence
I trust for your sake you
won't heed him or anyone

With best regards, Dr

Sincerely yours,

I. W. Va

FIGURE IX. NEURASTHENIC

When lightness of pen pressure and feebleness of horizontal strokes are united to inflated and abnormal loops, as in this specimen, the delineator may at once conclude that he has to do with nervous, unvital, inorganic and, at least in some respects, unwholesome entity. Great personal magnetism is often possessed by these people, who are usually slender and anemic, and who are often uncannily fascinating.

The morbid poet, the melancholy actor, and the woman whose charm other women do not feel, are usually of this type.

FIGURE IX. NEURASTHENIC

dear you for a few
 days. in the way
 how I have not had
 from you for weeks
 and I am not

FIGURE X. INSANITY

When the delineator comes across a specimen which defies all his attempts at analysis, and which, if he is of the intuitive sort, gives a most unpleasant, though vague, impression, he may be pretty sure that he is looking upon the manifestation of a disordered mind. No description of this type will teach anyone what to expect, since it takes many forms, all necessarily eccentric and above rules; but let him familiarize himself with the spirit of the illustrations of this point, and he is not likely to be at fault in perceiving a like condition in any other specimen. Such writers need not be inmates of an asylum or sanatorium, for many people are abroad who are far from sane.

FIGURE X. INSANITY

New York, April 12th.

21st
Madison Ave.



our advertisement
and decided to
be asked imme-
diately such a
reply and many
that there is a great


FIGURE XI. ARTISTIC

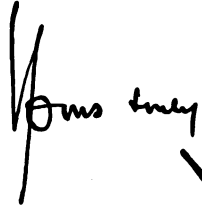

This specimen includes almost every indication of the artistic temperament—eccentric capitals, unusual spacing, concentrated small letters, cultured “d,” wide margins, etc.

It is an absolutely perfect specimen of this type. Note the simplicity of all letters except those which are utterly unsimple; this is especially distinctive.

FIGURE XI. ARTISTIC


 Low Webster: 


 Mrs. Dickinson decides for the
 Enclosed - will you kindly push it
 along? I'm pretty shabby


 Yours truly

 Dickinson

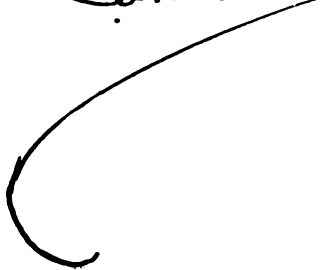


FIGURE XII. BUSINESS ACUMEN

The involved signature of the artist, or of the conceited person, is quite different from the involved signature of the business man. Primarily this intricate signature was caused by the desire to prevent forgery of it, but beyond that, and at the root of the act, is the disposition to be cautious, to cover the personality with impenetrability. The size of this writing and its roundness show a good deal of amiability and goodness.

FIGURE XII. BUSINESS ACUMEN

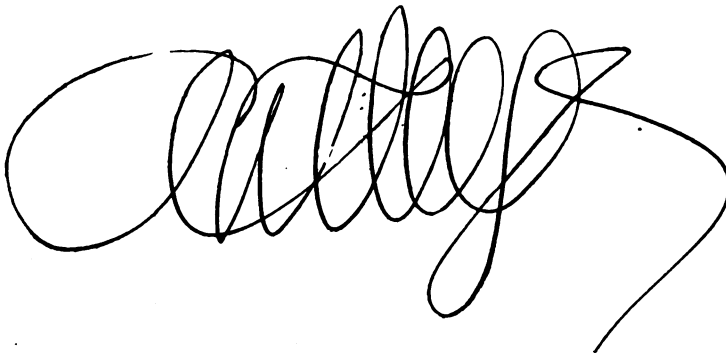
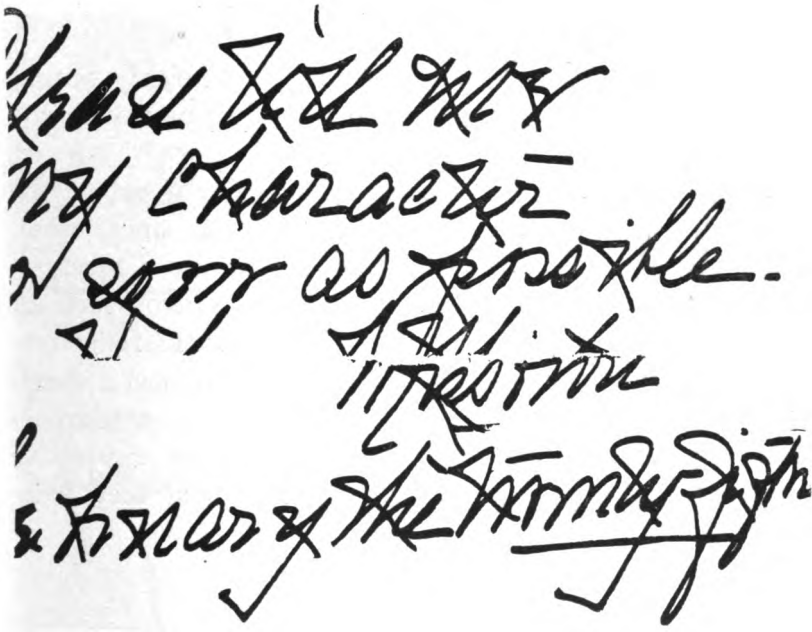


FIGURE XIII. SELFISHNESS

This is a striking example of extreme selfishness, and, fortunately, is rare. It is to be noted that energy is equally as strongly marked, here, as selfishness, and that this latter quality is more often associated with the former than not, thus contradicting the popular impression that selfish people are usually idle. As a matter of fact, the lazy man, while declining to work for others, also refuses to work for himself, while selfish people are among the hardest workers.

FIGURE XIII. SELFISHNESS



The image shows a sample of handwritten cursive text. The text is written in a dense, somewhat compressed style with many overlapping lines and loops. The words are difficult to decipher but appear to be: "I have the best of my character as possible." followed by "I have the best of my character as possible." and "I have the best of my character as possible." The handwriting is characterized by sharp, angular strokes and a lack of consistent spacing, which is typical of a cursive style associated with selfishness in graphology.

FIGURE XIV. SOCIAL

The specimen given is the type which is largely taught at fashionable boarding schools, and is popular with the "younger set," all over the country.

It is a wonderful illustration of the way in which the tendency of an age is reflected in writing, since, when analyzed, it is the average "young person" to a nicety—courage, will power, pride, energy, self-control, lack of sentiment, materialism, some sensuality, little reflectiveness, some artistic taste. One has only to connect a specimen such as this with the delicate, flowing lines and graceful capitals of our mothers' day, to see how expressive these two types are of the periods in which they were popular.

FIGURE XIV. SOCIAL



To be known: _____

Enclosed find two for
 cuts in page and
 specimen of handwriting
 like you find

FIGURE XV. LITERARY

Mr. Elbert Hubbard is almost as famous a business man as he is a writer, but his handwriting shows him to be more of the man of letters; and despite his wonderful public presence, the student can see that his signature is that of the thinker more than the speaker. In many ways the orator is a higher kind of actor, and his talents, if instinctive, are much the same. To hear Mr. Hubbard hold thousands of people almost motionless for over two hours while he gently and incoherently rambles on about **Nothing At All**, is to be impressed with his great magnetism. But I have such faith in Graphology that I believe Mr. Hubbard would have achieved something far more lasting and vastly more worthy of him, had he been content to give a written message, only, to the world. His writing makes him, by right of its type, a member of the **Brotherhood of the Pen**.

The specimen of Mr. Hubbard's writing used as an illustration is a portion of a letter, one page for convenience in reproducing, being folded diagonally upon a second page, which produces an apparent slant of the writing, not, of course, to be found in the unmutilated specimen.

FIGURE XV. LITERARY

a corner; but we a.
 mob you will know I
 only pass out the
 Oarred Goids. then
 disappointed me
 paid of handsome
 women - I hoped you were
 honestly with a smile on your
 chin & a cast in your eye;
 Elbet

FIGURE XVI. THE ENTHUSIAST

People who are always mentally and emotionally uplifted are wonderful tonics for this sour old world, even though they sometimes make it feel a little "heady." Such natures reveal themselves at the first glance, not only in what they say and do, but in the smallest gesture of hand or body. This being true, it is easily perceived that their chirography will be a light task, even for the amateur Graphologist, to read. No student of this book needs to be told that the signature of Ida Gatling Pentecost is as expressive of her nature as pages of her writing could be. The peculiarly rounded and inflated capitals seem bursting with buoyancy and vitality, but this exuberance is graded and controlled by the even, firm pressure, and by the equal height, above and below the line, of all vertical strokes. This specimen also shows fluency of speech; the sign of which is found in the significance of two signs, considered jointly—the open spaces between the words, showing clear thought; and the freedom and grace of the letter forms, expressing wit and readiness.

FIGURE XVI. THE ENTHUSIAST

a little — spoke in
the wheel of life.
— you... I admire you
Your real friend
Eda Gething Lentocost.

FIGURE XVII. THE INTUITIVE PERSON

The dreamer is shown by broken strokes, light pressure, disconnection of letters in words, moderate capitals, and absence of the materialistic signs. The specimen used to illustrate this type belongs to a well-known dreamer—a man who can see clear through the envelope of space and time and flesh into the real realms of Life. The unfinished, unassertive “I” shows how little hold the material facts of existence have upon the writer, while the open “a’s” and “o’s” and the upward slant of the writing, point to generosity, tenderness and hope as salient traits. Look for gentleness in such a writer, but do not expect the warmth of feeling and ardor which mark the more emotional types. This nature loves all the world, but for that very reason is not drawn as close to the individual as are those whose glance is less cosmic in its range.

FIGURE XVII. THE INTUITIVE PERSON

et with y xlema ...
 for 2 years but not had laid
 - & wisdom written & I a
 in the incidental manner. I can
 not. All success to you.
 me & I with
 Henry Harmon Brown

FIGURE XVIII. THE VERSATILE, TALENTED TYPE

This type is always marked by rounded and flowing outlines, which are especially noticeable in the capitals. The small letters vary, in different specimens, but are never really angular. The talents have a wide range, both of application and possibility. These people are apt to be less successful, as a rule, than those of narrower capacity, for they can always find a certain amount of success in everything, whereas the man with but one talent must achieve a wonder, or else nothing.

Louise Radford Wells is an almost perfect example of this type, the small letters being of exactly the same formation as the capitals, which is seldom the case. Such flowing, graceful, easeful strokes show harmony between the character and the personality which is its mode of expression—a rare capacity for expressing the ego fully and easily. It should be remembered, in this connection, that

FIGURE XVIII. THE VERSATILE, TALENTED TYPE

1 — and here —
 , but one of the
 night means too much
 money. I'll catch W
 , tho. Monday. when
 re in all that
 exact workings of
 tors: circle:
 LKW.

grace and suavity in the appearance of the signature is always accompanied by the same personal traits of manner. The hardest workers, the greatest fighters, the most persistently ambitious, and the most inventive minds, always belong to this type.

The student who has progressed beyond the mere rudiments of Graphology does not need to be told that the conciseness and beauty of the initials forming this signature are most unusual, and that such a signature is always the sign of true artistic potentialities. Miss Wells has been closely associated with the publishing business for a good many years, but her handwriting shows that she would be most successful in producing fiction and poetry. A distinction must always be made between the semi-artistic and the directly artistic. The latter is always sharply marked off as to trend—literature expresses itself in small “clipped” letters, music is marked by the rounded loop and

a long, free sweep between the letters, architecture and kindred arts have the severe, restrained hand; but the semi-artistic may lean somewhat toward all of these, excelling in any one only as accident or environment direct special attention to it, and thus force specialization upon the writer. It is to be noted that talent for painting and for music is expressed by much this type of hand, save for the specialization induced by special training.

Miss Wells' inclination toward literature, as a form of self-expression, can be deduced from the formation of her small letters, which have not sufficient rhythm to indicate musical power; neither is constructiveness strongly enough marked in her capitals to draw her toward architecture, sculpture or painting.

The warmth of feeling, which is so salient a feature of this type, is shown by the rounded outlines of all connecting strokes.

FIGURE XIX. THE TEACHER

Certain people are born to teach; you can see it in them from their earliest childhood. The distinguishing marks of their chirography are: small letters, compressed connecting strokes, plain, rather awkward capitals, even line, very moderate margin, and a quiet, unostentatious, unaccented signature.

There is no doubt that the writer of the specimen used to illustrate this point is a teacher, in the truest sense of the word; in the sense that Oriental nations use it. Henry Frank loves to teach that which he believes to be the truth, and he is concerned only with its mild, serene and unargumentative presentation. The distinction between this teaching type and the literary type lies in the formation of the small letters, and in the greater magnetic quality of the capitals. The teacher is always less concerned with a personal message; more sunk in the need of the world, and less conscious of personal equations.

The evidence of tactfulness (letters growing smaller toward the end of each word) is most pronounced here, and this is one of the distinctive traits of the type.

FIGURE XIX. THE TEACHER

eleven.

I am glad you are beginning
to address Rhine & Dillon -
think it will bring names.

Ever sincerely
Henry Stanley -

Kindly note the new address -

FIGURE XX. THE HUMORIST

Children are supposed to love the "Buster Brown" pictures, but I have known those little drawings to point a moral for grownups as well as adorn a tale for kiddies. Mr. Outcalt, who is the artistic father of Buster, has more to say to the world than the average humorist, but his writing is plentifully supplied with the sign of that quality—the elongated "i" dot. The clear, firm strokes of the little doggerel which form this specimen are very pronounced in their indication of a logical, reasoning philosophy, calm, clear-eyed and wholesome. Incidentally, it is well to remember that these indications are found in the handwriting of all true humorists.

FIGURE XX. THE HUMORIST

He's quite considerate and kind
 So he enjoys sweet peace of mind
 Now brother try it if you can
 You cannot stop that little man
 There is a law you cannot beat
 That guides that man to ease
 His smile had made him no
 His industry brought divide
 His cheerfulness
 His honesty has earned him
 Now if you do the same as he
 You'll get the same result you'll

FIGURE XXI. THE COMPLEX CHARACTER

To complete a circle, the beginning and the end must meet. People who have passed through many phases of feeling and of thought, who are complex to begin with, and who have evolved from one phase to another with growing knowledge and power, are apt to have a "hand" which is exceedingly perplexing to the student, because it is so nearly that of immaturity. The letter forms seem to lack distinction, the capitals are carelessly made and the whole appearance of the writing oddly indefinite. To distinguish this indefiniteness from that of adolescence, note that certain letters are made with the assured hand of experience. Such letters vary in different individuals, but in that which has been chosen as an illustration of the type, the capital "I" is the point which would show to the trained graphologist the depth and complexity of the nature with which he had to deal. Never did any immature person or any person of mere ordinary powers, use such an unassuming, yet powerful, self-contained, and dominant "I" as this. Having found this salient point, the delineator will at once know the type, and can proceed with assurance. The need of knowing *types* cannot be too strongly insisted upon, as without such knowledge the application of Graphology will be exceedingly limited and narrow, and will fail utterly when exceptional specimens are under consideration. Mr. Buchanan is well known for his profound understanding of life; an understanding only to have been attained by such successive phases of growth as his handwriting indicates.

FIGURE XXI. THE COMPLEX CHARACTER

I will remain
 I would like to
 see you on a bigre De
 my P.O. Box address
 soon.

Call soon.
 Yours sincerely
 Mrs. Buchanan

FIGURE XXII. THE PLAYWRIGHT

A good many people have found fault with Mr. Klein's plays, but few have ever said that he lacked the dramatic instinct—the intuitional sense of what is logical in human action, and the constructive ability to put that logic on paper.

The capitals are the salient points in this specimen. They are as clear cut as Greek letters, and the small letters partake of the same quality.

FIGURE XXII. THE PLAYWRIGHT

Dear Sir

Many thanks for v.

It's blissful like being up here

but still we're happy —

Love to your wife

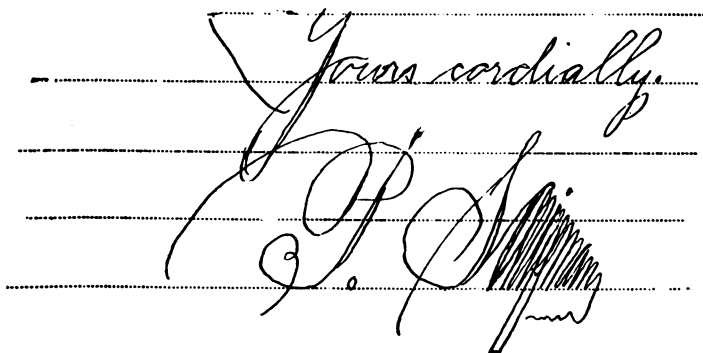
Every year in Truth

Charles Klein

FIGURE XXIII. THE UNSTABLE TYPE

There are several fundamental causes for instability of character. This specimen illustrates the ignorant, uneducated, "tricky" sort of person, who is apt to do evil because of not having been trained in the doing of good. The pompous and absurd signature is especially expressive.

FIGURE XXIII. THE UNSTABLE TYPE



Yours cordially,
E. P. Smith

The image shows a handwritten signature on a set of five horizontal lines. The top line is dotted, and the others are solid. The signature consists of the phrase "Yours cordially," written in a cursive hand, followed by the name "E. P. Smith" in a more stylized, cursive script. The signature is written across the lines, with the "Yours cordially," part starting near the top dotted line and the "E. P. Smith" part starting below the second solid line.

FIGURE XXIV. THE DEGENERATE

A needless use of quotation marks is one of the first signs of degeneracy, either of mind or morals. It is the graphological sign of paresis. In the present instance, the graphologist would have his attention drawn, first, to the very unusual use of quotation marks, and second, to the fact that the angular formation of "y" indicating stubbornness, is completely confounded by the erratic inclination of the writing, which shows weakness of will and intention. The unsteady pressure, the extreme oddity of the whole specimen, and the lack of unity in its component parts, would complete his diagnosis. The indication here is not of madness, but of a complete disintegration of such mental and moral fibre as holds the world to a normal base. People of whom this "hand" is more or less typical are users of drugs, drunkards, liars, thieves—caterers to some abnormal habit or appetite. A certain wild beauty cannot be denied to many of these strokes, a beauty which is the pale glimmer of an artistic sense; for this is the artistic type gone to seed, rotted, moribund and decayed.

FIGURE XXIV. THE DEGENERATE

Dear Mr. Anderson
 I beg of you to
 please see Mother
 who will explain
 my family. I want
 you to see me out
 "S. Holmes"

FIGURE XXV. THE BENEVOLENT PERSON

Under this head must be included lovers of men, lovers of flowers, lovers of stars and of rocks. Ornithologist, humanitarian, botanist and astronomer all belong to the same general type. The writing of such people is marked by a certain tenuity of line, and a certain sweetness, if one may so express it, in the capitals. It is a type which is almost impossible to describe, but a good example of it will be found in this illustration, which is the writing of that fine old naturalist, John Burroughs.

FIGURE XXV. THE BENEVOLENT PERSON



Miss Mary Hayt Frothing
 28 Grand St
 Burlington
 Vt.

FIGURE XXVI. THE INDECISIVE CHARACTER

We all know them—the people who are uncertain, even of their own desires and wishes. They are often disliked, because their conduct is so perplexing, and they are especially apt to be misjudged.

Mr. Cook, of Arctic fame, has had his claims as an explorer strenuously upheld by some persons, and as bitterly arraigned by others. Graphology does not, of course, give the slightest clue as to the reliability of Doctor Cook's claim of discovering the North Pole, but it does explain much as to his very peculiar action in disappearing from the world, after making the most positive assertion of his intention to fight its disbelief. He has a nature which is essentially indecisive, and this explains the loudness and boldness of his assertions, for it is precisely the man who is most afraid who whistles cheerily on a dark road. It is the strong man who feels no need for the expression of his fearlessness. Whether the Pole was discovered by this writer or not, he showed the weakness of his character in running away from a clamor which he, himself, had evoked, and such weakness is a damaging bit of evidence in the Cook-Peary controversy, though not in the least conclusive.

FIGURE XXVI. THE INDECISIVE CHARACTER

Frederick. A. Cook

Frederick A. Cook

WORLD TYPES

CHAPTER XXIV

WORLD TYPES

I. PICTURE WRITING. The earliest known of these are the drawings on the palaeolithic caves of France, showing some incident of daily life, or conveying some information. The same type is used by our own Indians, but is vastly inferior in artistry.

Nations:

Palaeolithic Cave-men.

Early Egyptians.

South African Bushmen.

North American Indians.

NOTE. Even here some slight deduction can be made, since the amount of innate intelligence with which ideas were conveyed by means of pictures is clearly indicated. The departure from pictures which stood for ideas, to symbols which stood for ideas, was a long time in coming, and when it did, was the beginning of real mental life.

Ignorant people, of low mental type, still preserve this trace of the youth of the world, in their inability to disassociate idea and form. In their speech and gestures it is often easy to see that they are still mentally *seeing* instead of thinking.

II. CUNEIFORM. This was, in all nations, an outgrowth of picture writing, and was inspired to a great or

less degree, according to the amount of constructiveness possessed by each nation. The formation is always square and rectangular, lacking in delicate beauty, but having a grim fineness of line which has its own appeal.

The ruins of the antique world show most clearly the analogy between the cuneiform writers and the output of their hands, in monuments and temples, vast and often quite beyond modern science to reproduce.

Nations:

Chaldeans.

Assyrians.

Later Egyptians.

Persians (ancient).

Japanese (modern).

NOTE. People in whom constructiveness is the dominant characteristic incline to angularity of letter forms. Such writers are usually vital of temperament, slight of body, with small extremities. This is the type which, in all ages, has reared the great architectural works. Architects, sculptors and builders are inclined to have small hands; the exhumed mummies of the ancient Egyptians, (who, if we picture them by their works, should be giants), had the smallest hands and feet of any race of men.

It is always the small hand, physically, which rules the larger, and the small chirography which dominates that of size.

III. SINUOUS WRITING. The races whose minds are involved and active and who are emotional rather than reflective, use this type.

Nations:

Arabians.

Burmese.

Modern Persians.

NOTE. The element of sinuosity has precisely the same meaning in an individual as in racial chirography. People who love warmth and color, but who lack frankness and directness of mental action, who are keenly alive to all passions, and to whom ornamentation is more natural than constructiveness, use the flowing, sensuous stroke.

IV. THE MIDDLE AGES. The archaic, stiff, angular, highly ornamented Latin of the monks of this period is an epitome of that unreal but picturesque age. For the first time a type of writing began to be more or less universal among educated people. The type reveals the general stultification of individuality, but also shows a certain artistic element which our modern writing has lost—precisely the comparison between the different epochs.

V. THE ITALIAN HAND. The “running” hand, as it has been called, was devised by the grace-loving Italians, and was the parent of all our modern forms of chirography. Until its advent, it was impossible that individuality should be expressed through handwriting, for its forms were too unyielding to admit of more than race differentiation. With the introduction, however, of this flexible medium, it became instantly possible for all forms of personal traits to be thereby expressed; but it was not until the memory of less plastic mediums had passed away that writing became truly individualistic.

VI. MODERN VARIANTS OF THE ITALIAN HAND.

(a.) *English.* By temperament this race belongs to the cuneiform writers, who were insular, aggressive and constructive. The incurve, so typical of the English hand, expresses this tendency.

(b.) *Modern Italian.* Lacking in the beauty of line shown in old Italian. This decadence corresponds to the decreased artistic output.

(c.) *Spanish*. Very ornate, stately capitals characterize this writing, expressive of that pride which, in that race, has become a world proverb.

(d.) *French*. Marked by small, fine writing of great distinction, indicative of the analytical mind possessed by France.

NOTE. Writers, scientific students and diplomats always more or less approach this type.

(e.) *German*. The German script is little more than a succession of incurves, and this is very indicative of the Teutonic reserve and clannishness.

CHAPTER XXV

GRAPHOLOGY AS APPLIED TO NATIONS NOT USING THE LATIN CHARACTERS

Individuality finds expression in handwriting in proportion to the development of the individuals of a race, apart from its national existence. Races in which the family, not the individual, is the accepted unit, will express national rather than personal traits in all specimens of writing, while those nations which, for want of a more scientific name, we call "Europeans," show diversity of handwriting in individual specimens in the precise ratio to national liberty of thought. France, with her century-long fight for personal freedom, and her persistent cultivation of mental courage, produces the most interesting specimens of writing, from a graphological standpoint. Next in order of individuality is the cultivated English hand, then the American and Australian, and after that all races using Latin characters.

Nations other than European encourage national, rather than individual life, and for this reason their written characters must be considered from a racial standpoint, only. With the awakening of individualism in these races, however, there will inevitably appear a change, which will probably present wholly new problems to Graphology.

Whether the same rules can be used for the deduction of character in Oriental as in Occidental hands is a ques-

tion to which graphologists have never given any attention, but it is a most interesting field, and should be investigated. The writer has begun a collection of specimens, bearing upon the subject, but the data which can be secured in one person's lifetime is necessarily scant, not only because of the enormity of the task, but because the material is still in the making. The expression of individuality in Oriental hands has just begun, and it may be a hundred or two years before any appreciable effect will be made upon them, save in isolated instances; nevertheless, anyone who will persistently collect and examine Oriental specimens, will come to know the faint changes which unusual individuals make. A working knowledge of Anthropology and Ethnology is necessary for such investigations, but it need be no more than the average High School graduate possesses; and for those who have not such an equipment, a course of reading would supply the deficiency.

A knowledge of the language in which a specimen is written is not necessary, but acquaintance with its character and general appearance is imperative. The specimens which are used as illustrations for this chapter are typical, and not exceptional, so that the student, by familiarizing himself with them, may identify similar ones, or others allied to them. Each one is the head, or chief exponent, of an allied group of characters. The table found at the end of the chapter will explain this, so that the student need only compare any specimen submitted to him with that which it most closely resembles.

Some very curious and interesting points are to be noted in the study of Oriental hands, one of which is their great beauty of line; a beauty compared to which the best Spencerian copy is but trivial and awkward. Our debt to the

Eastern world for all our artistic inspirations, and our probable dependence upon it for the coming centuries, could not be more clearly indicated.

The two specimens which show the greatest dignity and purity of outline are the Hebrew and the Tebetan, from whom the world has had more pure religious teaching than from all the other races, combined.

TABLE OF RACES

WITH THEIR GRAPHOLOGICAL AFFILIATIONS

PERFECT ANGULAR FORMATIONS.

CHINESE. Affiliations: Japanese. Luchu (Luchu Islands.) Korean.

COPTIC. Affiliations: Aramaic (Ancient Syrian.) Modern Syrian. Abyssian. Russian. Albanian. Armenian. Bohemian. Bulgarian. Cheremiss (Finns on the Volga.) Danish. Greek (Ancient and Modern.) Irish. Laponese (Finnish.) Let (Livonia and Courland.) Osset (Central Caucasus.) Roumanian.

PERFECT ROUNDED FORMATIONS.

BURMESE. Affiliations: Cambodian (Indo-China.) Kanarese (Mysore, etc.) Madurese, Siamese, Tamil and Pali (Ceylon.) Telugu, Toda and Tulu (S. India.) Malayalam. (Cochin and N. Malabar.) Oriya. (Orrisa, India.)

ARABIC. Affiliations: Persian. Georgian. Batta (Sumatra.) Berber (Algeria.) Bujis (Celebes.) Turkish. Javanese. Sudanese.

MIXED FORMATIONS.

SANSKRIT. Affiliations: Bengali (Bengal, India.) Kurukh (Northern India.) Korku (Central India.) Kachchhi (Western India.) Assamese. Sikkh (Punjab, India.) Tibetan. Hebrew.

ESKIMO. Affiliations: Tinné (Mackenzie River Indians.) Cree (Red River and Rupert's Land.) Chippewyan.

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JAPANESE

Παίρη† γαρ ἀφ† μενρε πικοςμος
 ζωστε περψηρι ιμαγατψ η†τεψτηνψ
 ρινα ορον πιβεν εθναρ† εροψ η†τεψ
 ψτεψτακο αλλα η†τεψθι η†ορωηθ
 η†επερ.

COPTIC

ТАКЪ БО ВОЗЛЮБИ БГЪ МИРЪ, ІАКЪ И СНА СВОЕГО
 ЕДИНОРОДНАГО ДАЛЪ ЕСТЬ, ДА ВСАКЪ ВЪРШАИ ВЪ
 СОНЬ, НЕ ПОГІБНЕТЪ, НО ІМАТЬ ЖИВОТЪ ВЪЧНЫИ.

RUSSIAN

यत ईश्वरो जगतीत्यं प्रेम चकार, यन्नि-
 जमेकजातं पुत्रं ददौ, तस्मिन् विश्वासी
 सर्वमनुष्यो यथा न विन्श्यानन्तं जीवनं
 लप्स्यते ।

SANSKRIT

כִּי־אָהָבָה רַבָּה אָהַב הָאֱלֹהִים אֶת־הָעוֹלָם עַד־
 אֲשֶׁר נָתַן אֶת־בְּנוֹ אֶת־יְחִידוֹ לְמַעַן אֲשֶׁר לֹא־יֵאבֹד
 כָּל־הַפְּאִמִּין בּוֹ כִּי אִם־יִחְיֶה חַיִּי עוֹלָם :

HEBREW

Οὕτω γὰρ ἠγάπησεν ὁ Θεὸς τὸν κόσμον, ὥστε
 τὸν υἱὸν αὐτοῦ τὸν μονογενῆ ἔδωκεν, ἵνα πᾶς ὁ
 πιστεύων εἰς αὐτὸν μὴ ἀπόληται, ἀλλ' ἔχῃ ζωὴν
 αἰώνιον.

GREEK

དགོན་མཚོག་གིས་ཉིད་ཀྱི་སྐྱེས་གཅིག་པོ་བྱིན་པ་ཙམ་ད་
 འཛིག་དེན་ལ་བྱམས་པར་མཛད་པས། དེ་ལ་དད་པ་ཐོབ་སྐྱེས་
 ཅད་ཞིག་པར་མི་འགྱུར་གྱི། མཐའ་མེད་པའི་སྐོག་ཐོབ་
 པར་བྱའོ།

TIBETAN

কিয়নো ঈশ্বরে জগতলৈ এনে প্রেম করিলে, যে, তেঁওর
 পুত্রত যি কোনোৰে বিশ্বাস করে, সি নষ্ট নহই, অনন্ত
 জীৱন পাবৰ নিমিত্তে, তেঁওর সেই একে জন্ম পুত্ৰকেই
 দান করিলে।

ASSAMESE

كفدا يثغ تدهرمة
 صهبة بائك توان كن ديم
 توان كواسد داري هنديلسد فنيكيتغ
 بنجر ماين سي عر ماين لارث

ARABIC

ထိုအကြောင်းကြောင့်၊ သားတော်ကိုယုံကြည်
 သောသူတိုင်း။ ပျက်စီးခြင်းသို့ မရောက်၊ ထာဝ
 ရအသက်ကို ရစေခြင်းငှါ၊ ဘုရား သခင်သည်၊
 တပါးတည်း၊ အားသော သားတော်ကို၊ စွန့်
 တော်မူသည်တိုင်အောင်၊ ဤလောကကိုချစ်
 တော်မူ၏။

BURMESE

၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊

BATTA

၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊
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 ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊ ၂၀၀၀၀၀၊

ESKIMO

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