

# GRAPHOLOGY

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OR

HOW TO READ CHARACTER FROM HANDWRITING

BY

SIMON ARKE

*[Faint handwritten scribble]*

*[Faint handwritten signature]*

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OF THE

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## P R E F A C E



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

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

For the convenience of the student, the instructions are printed on one side of the page only. This allows the alternate pages to be used for inserting specimens of handwriting and for making such notes as the student may find helpful in his studies.

S. A.

*Washington, D. C., 1903.*



## INTRODUCTION

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

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

Now, if handwriting bore no relationship to personality and was not influenced by the character of the individual, we would all be writing the beautiful Spencerian copperplate we were taught in our school days. But, as it is, not one in fifty thousand writes in this manner five years after leaving school.

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

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

It is plain, therefore, that a person's handwriting, or chirography, is

really a part of himself. It is an expression of his personality and is as characteristic of him as is his gait or his tone of voice.

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

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

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

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

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

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

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

When a man attempts to change his style of handwriting he simply alters the principal features of it. If his writing normally slopes to the right, he will probably adopt a backhand. He may also use a different kind of pen; may change the size of the writing, alter the customary formation of certain letters, and add certain unfamiliar flourishes. But knowing nothing about the many minor characteristics of his natural writing he unconsciously repeats them, notwithstanding his best efforts to veil the identity of his

chirography. In this respect he resembles the actor, who, while he may assume all the outward characteristics of another individual, still retains certain personal peculiarities of which he is himself unaware and which render it impossible for him to completely disguise his own individuality.

There are some who believe that difference in handwritings is largely due to difference in styles of pens. It is true that pens have much to do with the appearance of the chirography, but the choice of a pen is one of the elements involved in the individuality of handwriting.

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

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

The style of handwriting varies no more from day to day than does the outward appearance of the individual. A change of emotion will produce a corresponding change in the expression of the face. A different style of hat, a change in the mode of wearing the hair, the shaving off of a beard or any alteration of a like character will produce its effect, but the individuality of the person is not affected thereby. In a similar manner our penmanship is superficially modified by our feelings, our physical condition, by the kind of ink we use, the style of pen, the kind of paper, etc., but its individuality remains unaltered.

Of course, the style of handwriting does not in every case remain the same throughout the entire life of a man or woman. A person at fifty may not write the same hand that he did when he was eighteen or twenty, and if he lives to be eighty or ninety it will in all probability show further indi-

cations of change. This fact only emphasizes the relationship between chirography and personality; for it will always be found that where there is a change in the style of penmanship there is a corresponding change in the person himself. Very few of us retain the same character, disposition and nature that we had in youth. Experience and vicissitudes do much to modify our natures, and with such modifications come alterations in our handwriting. In some persons the change is very slight, while in others it is noticeably evident.

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

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

The studies and investigations of the author, in conjunction with those of other students of the subject, have revealed the fact that every feature of a handwriting is indicative of some particular personal characteristic, and it is the object of this volume to point out these relationships; to show the characteristic features of handwritings and their corresponding personal indications, and, generally, to present the subject in such form as to make it readily possible for anyone to demonstrate to his own satisfaction the relationship of character to chirography.



PART I.



## GENERAL FEATURES

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### Handwriting Considered as a Whole—Personal Characteristics Indicated by the Various Styles of Penmanship

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We find that all handwritings may be divided into two general classes: The **ANGULAR** and the **ROUNDED**.

In the Angular handwriting the letters are all more or less pointed. They are sharply formed. Their general appearance is that of straight lines and angles. There is a general absence of curves or rounded formations.

In the Rounded hand the letters are formed for the most part of curved lines. The writing presents a general rounded form. There is an absence of straight lines and angles.

#### (1) THE ANGULAR HAND.

(PLATES 1 AND 7.)

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

Writers of an angular hand are natural workers. They are not content unless their brains or hands are busy.

They are apt to be emphatic, precise, positive and aggressive.



**(2) THE ROUNDED HAND.**

(PLATES 2, 4, &amp;C.)

In general, the qualities represented by the Rounded hand are the opposite of those shown in the Angular hand.

Writers of a rounded hand are fond of the pleasures, the beauties, the comforts, the luxuries of the world. Work for work's sake does not appeal to them. They are lovers of peace, rest and enjoyment. Their natures are more or less passive. As a rule, they are loving, benevolent and kind-hearted.

It must, of course, be borne in mind that these are merely the general characteristics indicated by these two broad classes of penmanship. They are subject to modification by other important features, as will be shown later on; so that these two general divisions should be regarded, not so much as specific indications, but rather as broad foundations on which to build character delineations.

A second division of handwritings is that which is determined by the slope of the letters. In this division there are three styles of penmanship, viz:

- (a) The Forward Hand, or writing that slopes to the right. ✓
- (b) The Vertical Hand.
- (c) The Back Hand, or writing that slopes to the left.

**(3) THE FORWARD HAND.**

(PLATES 1, 2, 3, &amp;C.)

In its broad and general significance the Forward hand indicates a nature in which the emotions, the feelings, constitute the governing ele-



ment. It shows susceptibility to sentiment. The writer of a forward hand is inclined to be guided by his impulses.

The more the writing slopes to the right the more predominant are the emotions and impulses as controlling factors.

Where the slope is very marked (see Plate 3) the writer is governed almost wholly by her sympathies and feelings. Such a writer is extremely affectionate, kind and sympathetic; generous and self-sacrificing; apt to be impulsive, animated and demonstrative; capable of intense love and passion; easily pleased; readily stirred to enthusiasm.

#### (4) THE VERTICAL HAND.

(PLATE 4.)

The writers of this style are more evenly balanced in their temperament than the writers of the Forward hand. Their natures are calmer, more deliberate. Judgment and reason enter into their motives to a greater extent than in the case of those who slope their letters to the right. They seldom allow sentiment to hold sway. It is tempered with self-restraint and deliberation. They do not like to be hurried, and they find it difficult to make up their minds quickly.

When this style of writing is Rounded and well formed, as shown in Plate 4, it indicates simplicity of taste; deliberateness of thought and speech, and natural calmness. The writers of such a hand are apt to talk slowly, and to act with deliberation. Their affections are not very intense, though they are constant and true. Such writers take a practical, common-sense view of life and are not readily disturbed in their purposes.

In the signature of Longfellow (see Plate 14), we find this style of





hand—vertical and rounded; indicating a deliberate, dignified individual; a lover of the beautiful; a person of careful habits and simple tastes; a man of self-control and balance. These are the very traits we would naturally look for in this poet, to judge him solely from his works. There is a calmness, a finish, a clearness about his work that contrasts strongly, for example, with the impetuous and rugged style of Browning, who, as we see by his signature (Plate 14), wrote an Angular, Forward hand.

### (5) THE BACK HAND.

(PLATE 5.)

Reason and self-interest control the motives and the conduct of the writers of a Back-hand style of penmanship. While sentiment is not lacking in these writers, it is rarely allowed to govern their actions, if it is likely to interfere with their comfort or their interests.

Back-hand writers are natural schemers and reasoners. Their personal interests come first in the decision of all questions. Their sympathies are held in check. They are self-conscious. They do not often have any lasting and deep regard for others. They are apt to be insincere and artful.

As a rule, they are persons of ability, originality and much self-reliance. This latter characteristic is frequently very strongly marked. They are inclined to be unorthodox in their beliefs and are seldom enthusiastic or deeply interested in the general affairs of the world. With them charity begins at home, and they are always at home.

The size of the handwriting is another important feature. This, of course, embraces a great range of styles, from the microscopic to the gi-



gantic; but by dividing the styles into Small and Large writing we shall be able to gain an approximate estimate of their values.

## (6) SMALL WRITING.

(PLATE 6.)

The specimen given in Plate 6 will indicate what is here meant by small writing, as compared with the average medium-sized writing. ✓

Small, neat writing indicates, as a rule, intellectuality, good reasoning powers and originality of ideas. It indicates, also, mental culture and delicacy of thought.

The writers of small hands have good powers of concentration, both mental and physical; are capable of much brain work and can endure a large amount of fatigue. They have force of character. Their mental capacity is above the average and their general abilities are correspondingly pronounced. They are apt to be self-contained and patient; making but little public display of their feelings.

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

If the writing, in addition to being small, is well formed and even, it indicates a person of methodical ways; neat, self-reliant and thorough.

Where the writing is very small and where the words are written close together, giving the writing a compact, crowded appearance, it shows cunning and suspicion. ✓ But the cunning of such a writer is always that of the diplomat. What would be deceit and treachery in a person of less cultured mentality, is with this writer finesse and diplomacy. He is wary and alert; difficult to convict; clever at plausible arguments, and always careful to provide a loophole for escape from any dilemma.



**(7) LARGE WRITING.**

(PLATES 7 AND 10.)

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

Such persons are inclined to be outspoken, and possess but little tact. They express their feelings readily. Their natures are close to the surface and are easily seen, for they make little effort to conceal their opinions or emotions. They have but slight power of concentration. Their thoughts are diffuse and fly readily from one subject to another.

Nearly all those who write large hands are vain or egotistical and selfish. This is particularly so if the writing abounds in flourishes or much shading.

If the writing is angular, as in plate 7, it shows ardor, zeal and enthusiasm. Such a writer becomes readily animated. }

**(8) HEAVY WRITING.**

(PLATES 8 AND 12.)

Writing that is formed of thick, black strokes or is heavily shaded throughout is indicative of assurance and aggressiveness and a general lack of delicacy. This feature is usually found in writing that is above the average in size.

Where it occurs in a man's writing it signifies, also, roughness and boldness of manner; while in a feminine hand these traits show themselves in the form of a domineering and exacting disposition.



Such writers have strong passions. Their desires and their appetites are confined almost wholly to the gross and the material. Education and circumstances may do much to hide or modify these qualities, especially in the case of women; but it may always be taken for granted that a heavy, coarse writing, especially when it is large, is an indication of an unrefined nature.

Persons who write in this way are always selfish and conceited and have but little regard for the feelings of others. They are apt to be deceitful and revengeful, and are usually great braggarts.

### (9) SHADED WRITING.

(PLATES 7, 10, 11.)

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

Sometimes the shading is done for effect, as in plate 10; in which case it betokens affectation and egotism; lack of individuality. In other instances, it shows itself particularly in the cross of the t and in the terminal strokes of certain letters, as in plates 7 and 11. This indicates an insistent nature, and it shows also natural executive ability, coupled with a fondness and appreciation of physical pleasures. Those whose writing contains this feature are likely to be fond of luxury and good living in their homes. ✓

### (10) FINE WRITING.

(PLATES 3, 4 AND 9.)

When the writing is composed of fine, delicate strokes, or where there





is a marked absence of shading or pressure on the pen, it signifies tenderness, delicacy and simplicity.

Persons whose writing is of this kind have plain, unaffected tastes. They care little for the voluptuous pleasures or the luxuries of life. They have refined, delicate sensibilities; are temperate in their habits, and are usually quiet and unobtrusive.

Having considered the various general *forms* of handwriting, we come now to a consideration of handwriting in its general *appearance*.

### (11) CONVENTIONAL WRITING.

(PLATE 10.)

The more nearly a handwriting approaches the conventional, copy-book standard, the more commonplace is the character of the writer.

The man or woman who writes a so-called "copper-plate" hand, or who indulges in any affected style of writing, is lacking in individuality. Such a person has no distinctive character. His ideas and his capacities are limited. He possesses but little, if any, originality. He is merely a copyist, an imitator, bound by rules and conventionalities. For this reason he is apt to be affected; and to lay great stress on trifling matters of form and style.

As a rule, such a writer is much impressed with his own importance. He is inclined to be opinionated, and to magnify the importance of any undertaking in which he may be engaged. He has an excellent opinion of his abilities and regards himself with much complacency.

These egotistical qualities are more noticeable in such persons whose penmanship abounds in flourishes or ornamentations.



Clerks, teachers, bookkeepers—all whose life is devoted to routine duties calling for strict adherence to rules—are apt to write more or less conventional styles of penmanship.

### (12) UNAFFECTED WRITING.

(PLATE 9.)

The opposite of the conventional writing is the plain, unaffected, so-called "School-boy" hand. No hand displays better and finer qualities than this. It is inartistic and oftentimes awkward, yet always legible and clear. Here we have modesty, frankness, truthfulness and sincerity in the writer. He is unassuming, honest and trustworthy, and guided always by motives of integrity.

### (13) NEAT, UNIFORM WRITING.

(PLATE 6.)

Writing that is neat and uniform in its general appearance or where the letters are carefully and distinctly formed (Plate 1), is always an indication of corresponding neatness, precision and carefulness on the part of the writer. It signifies an orderly, tactful, methodical, painstaking, well-balanced character. Such a writer is thrifty, prudent and economical, is a good manager and organizer. ✓

### (14) CARELESS AND UNEVEN WRITING.

(PLATES 9 AND 13.)

Where the writing simply shows a lack of precision in its formation, or a general unevenness, as in plate 9, it betokens a greater or less de-



gree of carelessness on the part of the writer. He is not apt to be very methodical or systematic.

Straggling and untidy penmanship, in which there is a general lack of uniformity, as in plate 13, indicates a weak, vacillating character; an absence of judgment, method, or thoughtfulness. The writer has but little self-control; is apt to be flighty, and to lack poise and mental balance.

### (15) HASTY AND INDISTINCT WRITING.

(PLATES 3 AND 11.)

A hasty and indistinct writing, where many of the words contain letters that are simply unformed strokes, as in plate 11, indicates much quickness, hastiness, impatience, vivacity and a lack of ability to conform to set rules or to engage in any routine, hum-drum work, while dissimulation and artfulness are always present in one form or another.

This kind of hasty writing must not, however, be confused with that as shown in plate 3. Here, it will be seen, the writer has not neglected to form her letters and has not slurred them over as in plate 11, but the indistinctness of the writing consists in the fact that the writer fails to distinguish one letter from another. This is an indication of haste and impulsiveness; a desire to do things according to the writer's own notions, without regard to rule. Such a writer usually lacks the ability for practical work. There is lacking the necessary patience to follow directions and to remain steadily at any one task. But this kind of writing does not indicate diplomacy, dissimulation, finesse, &c., as in the case of the other specimen of indistinct writing—plate 11.



**(16) CROWDED WRITING.**

(PLATE 13.)

Where the words and lines are crowded well together and where the writing has the appearance of being crowded on the page, it shows a saving disposition. The writer is apt to worry about little things; is apt to be close, and to take narrow, pessimistic views of life.

Where the letters of the words are also crowded close together (which they are not in the specimen given) it shows selfishness, parsimony and suspiciousness, as well as secretiveness. Such writers are close-fisted. They expect much and give little.

**(17) DIFFUSE WRITING.**

(PLATES 2 AND 7.)

If the writing is well spread out, with ample spaces between the words and between the lines, so that comparatively few words are placed on a page, it is an indication of generosity or extravagance.

Those who write in this way find it difficult to save. They are not naturally economical or prudent. They are impatient of restraint and do not give themselves undue concern over the petty details of life. They do things in a hurry—they want to get through with them—and are therefore apt to be hasty and careless.

This style of diffuse writing must not be confounded with that in which the letters of the words are spread out, giving the writing a loose, straggling appearance. This indicates slovenliness or mental weakness, according to the other features of the writing. Weak-minded persons





as a rule spread out their words loosely. This is characteristic of the writing of lunatics.

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

When writing is on unruled paper the lines will be either straight across the page or they will slope toward the *upper* right-hand corner or toward the *lower* right-hand corner. Each of these directions of writing has its significance.

### (18) STRAIGHT LINES.

(PLATES 1, 3, 6, &c.)

When the writing is in straight, even lines it shows perseverance and will power, and more or less firmness of character.

If this feature occurs with neat, distinct writing it betokens a practical, methodical individual; one careful of detail, and systematic.

### (19) ASCENDING LINES.

(PLATE 11.)

If the lines have a tendency to run up hill it signifies an ambitious person; one who is hopeful, not easily discouraged; someone of a general buoyant, optimistic nature. This is especially so if the writing is rounded.

When the upward inclination is very marked it shows exaggerated ambition. Such writers are more ambitious than practical. They are likely to be visionary and to have extravagant aspirations.



## (20) DESCENDING LINES.

(PLATE 13.)

Writing that has a tendency to droop toward the lower right-hand corner indicates, generally, lack of initiative or lack of active ambition. Where there is a decided downward slope we may take it for granted that the writer is apt to be pessimistic, easily discouraged, inclined to fret and worry and to be subject to morbid prejudices. His ambitions are spasmodic and half-hearted. He is apt to be suspicious and to take uncharitable views of his neighbors and their motives.

It sometimes happens that the writing of those who usually write in straight lines will be found to show a downward tendency. This is always a sign of depression or ill health; lack of mental power. It is next to impossible for one who is mentally depressed to write in a straight line.



PART II.



## SPECIAL FEATURES

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### Handwriting Considered in Relation to Individual Letters, &c. Personal Characteristics Indicated by the Various Details of Chirography

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Aside from its general features every handwriting possesses certain special features that are of great importance from the standpoint of graphology. For the most part these special features pertain to the manner of forming the individual letters of the alphabet and to the manner in which the words are constructed.

We will consider first the peculiarities embraced in the last-named classification; that is, the manner of placing the letters together to form words.

Upon comparing a number of specimens of handwriting it will be found that in some of them the letters of each word are well joined together, while in others the letters are frequently separated. We have, therefore, under the heading of this special feature, two classes of handwriting: Connected Letters and Disconnected Letters.

#### (21) CONNECTED LETTERS.

(PLATE 8.)

Where the letters of a word are well joined—that is, where each word is written without taking the pen from the paper—we have the writing





of a careful, practical individual. Such a person is a natural reasoner. He takes very little for granted. He depends more largely upon his judgment than upon his instinct or intuition. He requires time to make up his mind.

These qualities are more markedly exhibited when the writer joins his words together as well as his letters, as in the example referred to (Plate 8). This indicates extreme argumentativeness; great tenacity of opinion and a tendency to question the statements and opinions of others. Such a writer accepts nothing on faith. He is sceptical of whatever he does not understand. He must know the why and the wherefore. He believes nothing unless it is proved according to his ideas of reason and logic.

This feature is characteristic of lawyers and of shrewd, practical business men.

## (22) DISCONNECTED LETTERS.

(PLATE 7.)

This feature is more often found in the handwritings of women than of men. There are comparatively few women that write every word with a continuous stroke of the pen. To a greater or less extent the letters of their words are unjoined. This does not mean that every letter stands alone, but simply that here and there the words will be found broken, due to failure to unite certain of the letters. This tendency to leave letters unjoined most frequently manifests itself in the failure to join a Capital letter with the rest of the word.

A handwriting that shows this peculiarity to separate the letters of a word invariably indicates intuition. The writers are apt to jump at conclusions. They make up their minds quickly. They are quick of



comprehension, observant and critical. They are apt to be good judges of character. They are guided more by their impressions and by their intuition than by reason or judgment. They are nimble-witted, and have good insight. Their beliefs and opinions are based upon faith rather than upon logic. For that reason they are not fond of argument. They are satisfied with their beliefs and do not care to have to fortify them or uphold them with reasons. Such persons are therefore naturally religious. They are ready to accept as true whatever appeals to their sentiment or ideals. They grasp problems quickly, because they jump from the premises to the conclusion at once; leaving their reasoning neighbors far in the lurch.

Where the separation of letters is very marked (see signature of Oscar Wilde, plate 14), the qualities just named are accentuated. Such writers are apt to be idealists. Their intuitions are the dominant controlling force of their acts. They are guided almost wholly by their imaginations and sub-conscious self. Students of occult phenomena often write in this manner, and it is characteristic of persons gifted with psychic powers—mind-reading, mediumship, clairvoyance, &c. ✓

Separation of letters is a distinguishing characteristic of artists, poets, musicians and of all those whose work is largely inspirational or dependent upon the psychic and intuitive faculties.

### (23) INCREASING SIZE OF LETTERS.

(PLATE 1.)

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



unhesitatingly relied upon as a sign of truthfulness, conscientiousness and honesty. In fact, such a writer is apt to be over-conscientious. For fear of shirking his duty he will do more than is required of him. He can always be depended upon to tell the truth. He is honest to a fault, and will allow nothing to swerve him from his strict ideals of duty and propriety.

✓  
Bent  
E.

#### (24) DECREASING SIZE OF LETTERS.

(PLATES 11 AND 12.)

When the letters of a word decrease in size toward the end, so as to give a word the appearance of tapering off, it is an indication of lack of frankness. Those persons whose writing exhibits this peculiarity are not always sincere, and while they may have high ideals of right and duty they do not feel themselves bound by them. They are willing to waive a point for the sake of attaining a desired end, or as a matter of policy. For this reason such writers are naturally diplomatic, selfish and unreliable, and are often difficult to understand.

When this feature is very marked, so that the final letter of a word is scarcely more than a horizontal stroke, it is a sign of a scheming nature in which cunning and prevarication play a part whenever needed.

✓

We come now to a consideration of the peculiarities exhibited in the formation of the individual letters of the alphabet.

Insignificant as it may appear, it is nevertheless true that the manner of dotting an i or stroking a t, or the particular manner of making any letter, has a very decided bearing upon the character of the writer and may be made to tell us much concerning his nature or disposition.



**(25) CAPITAL LETTERS.**

The capital letters will be considered collectively, preparatory to taking up the small letters individually.

(26) It may be stated as a general rule, that the more simply the capitals are made the more does it show taste, refinement, modesty and simplicity. Persons of quiet, artistic temperaments nearly always form their capital letters modestly and with great simplicity, as we see in the signature of Longfellow (Plate 14); and where the capitals are small as compared with the small letters (see Browning's signature, Plate 14), it is always an indication of artistic refinement and ability. Many literary men and men of genius use simply enlarged small letters for their capitals, or form them very much after the pattern of printed letters—see plate 6.

(27) When the capitals are much larger than the other letters it signifies pride and love of display.

(28) Ornamentation, flourishes and fancy strokes in the formation of capital letters betoken conceit, affectation, lack of culture, and mediocre talents. The more conspicuous the capitals the more insignificant the writer.

(29) When the initial stroke of a capital cuts across the body of the letter, as in the letter B ("Believe") in plate 7, and the letters M and I in plate 12, it invariably indicates conceit or egotism. This feature is most frequently found in capital M and N, and may be regarded as an unfailling sign of the trait just mentioned.

(30) If the first stroke of the capital M or N is decidedly higher than the others (see plate 4), it signifies a person who is ambi-





tious for the success or welfare of those dear to them. It is an indication of pride in others, as that of a mother in her child or of a wife in her husband. So far as they are personally concerned such writers are rarely proud or very ambitious.

### (31) THE SMALL LETTERS.

Although there does not appear to be much opportunity for any marked difference in the formation of the individual letters, for each one must necessarily be made according to a general standard, yet there is nevertheless a sufficient difference to enable us to draw some very clear distinctions between the letters of one writer and those of another.

Nearly every letter of the alphabet has its special significance according to the way it is made. For all practical purposes, however, it will be necessary to consider only those that are of most importance, and in this connection it will be seen that a number of them serve as types for others; for what is true of a certain letter will be equally true of another that has the same general formation, as g and y, m and n, &c.

### (32) A.

(The following remarks apply also to the letter o.)

The significance of this letter lies in the fact of its being either closed or left open at the top.

(33) In plate 8 we have an example of writing in which the a's and o's are all carefully and tightly closed. This signifies reserve, lack of frankness, and the ability to keep one's own counsel. As a rule, this feature indicates, also, tactfulness and discretion.



When these letters are closed with a loop, as in plate 5, it betokens secretiveness and a very reserved, uncommunicative nature. Such a writer has but few confidants.

(34) Failure to close the a's and o's is shown in plates 3 and 11. This feature signifies, in general, a frank, outspoken person; one who does not hesitate to express his feelings or opinions. It is difficult for such a person to keep a secret. His tendency is to take others into his confidence. He is seldom reserved, but, on the contrary, is inclined to be communicative and his remarks are often ill-timed or indiscreet, for he possesses but little tact.

(35) B.

(The following remarks apply also to the letters h, k, l and t.)

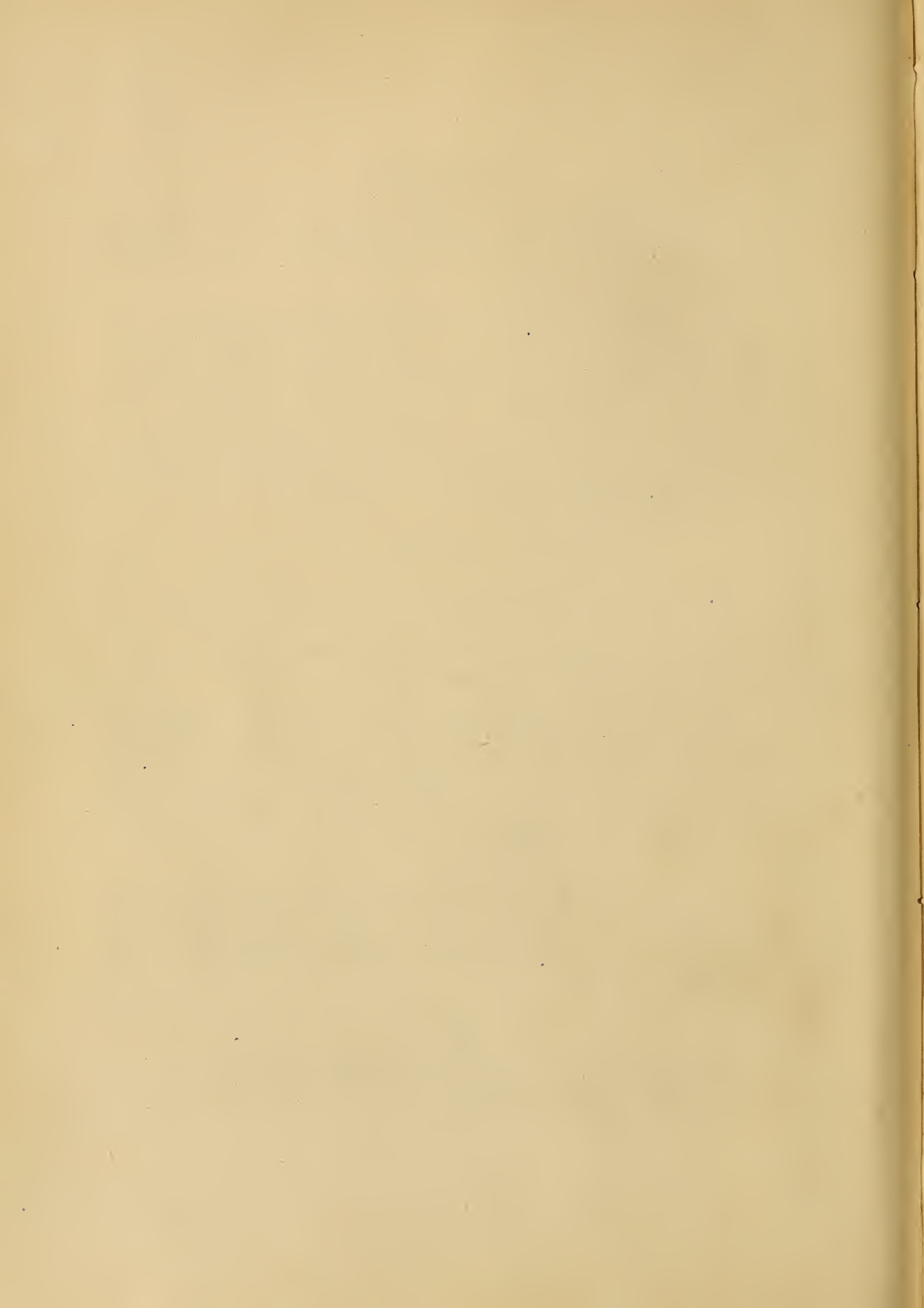
(36) When the initial stroke cuts across the body of the letter, as in plate 7 (the word "be") it signifies conceit.

(37) Where the b is formed with a hook on the left hand side, as in the word "be" in the eighth line of plate 3, and the word "bring" in the seventh line of plate 11, it is a sign of talkativeness. The writer is fond of conversation, and, given the opportunity, always has much to say and is generally a rapid talker.

(38) Where the two strokes that form the body of the letter (that is, the loop) are merged together so as to form but a single straight stroke (Plate 6), it is a sign of a practical, level-headed individual. It denotes, also, conciseness.

(39) D.

This letter furnishes a number of indications of character, and is one of much value to the graphologist.



(40) If the upward stroke of the d (that is, the portion constituting the upper part of the letter) is high in comparison with the other letters (as high, for example, as the h's and l's) it shows pride and self-respect. (Plate 9.)

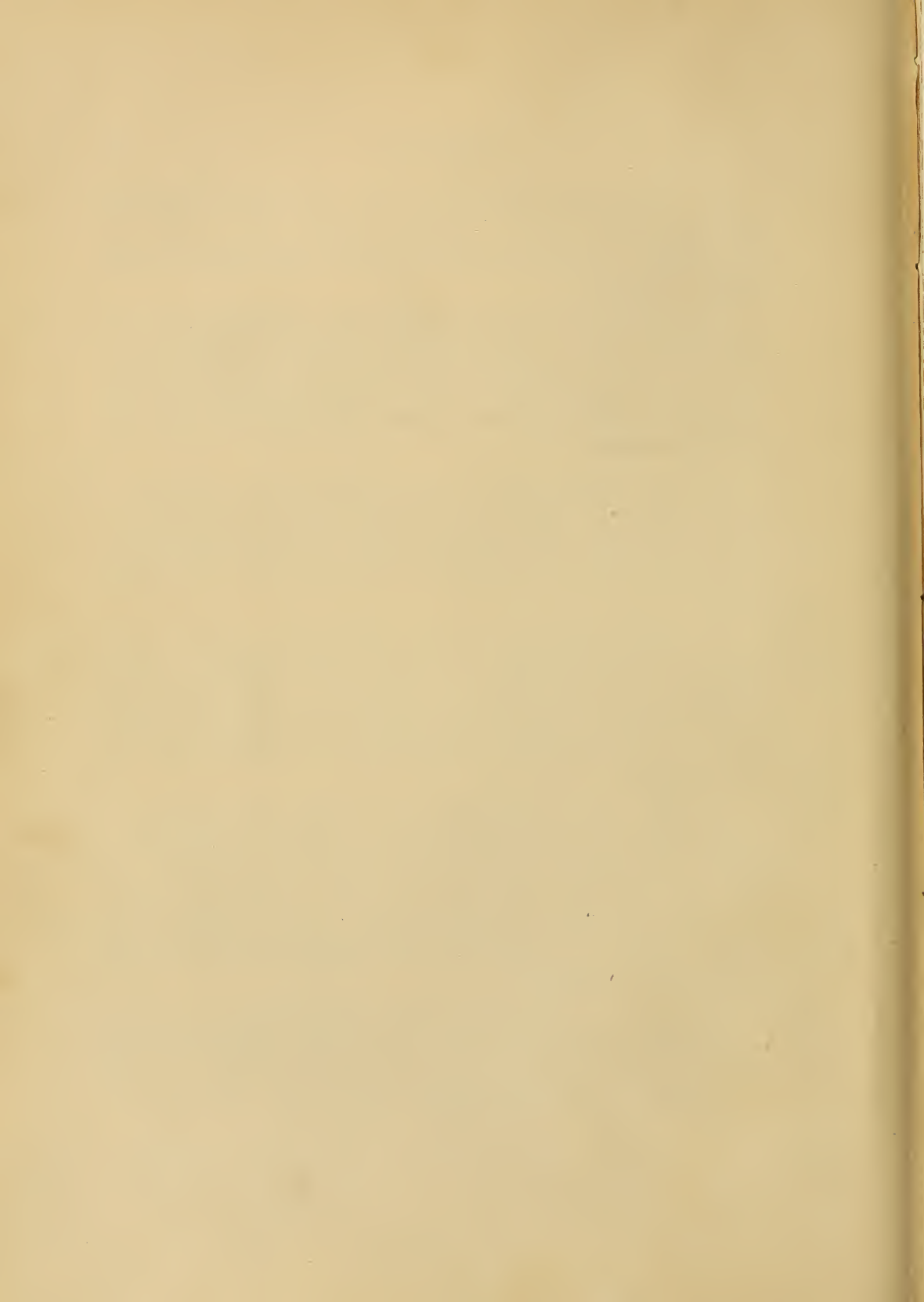
But these traits must not be confounded with conceit and vanity, for, on the contrary, such a writer is rarely conceited or vain. He is, in fact, apt to be retiring and self-depreciative, but he has at all times a high regard for his dignity and his self-respect. It is this sort of pride that this feature denotes.

(41) Where the upstroke is very short, as in plate 8, it indicates a lack of self-respect. The writer is a person who does not permit his sense of honor or his personal pride to stand in the way of attaining his purposes.

(42) If the upstroke is curved instead of straight, as in plate 6, it is a sign, generally, of intelligence and mental culture. This form of d is commonly associated with persons of literary tastes or scholarly attainments. It is very frequently a characteristic of the chirography of authors and critics.

(43) When the d is made with a loop at the top of the upstroke, or when the whole upper part of the letter consists of a loop instead of a single stroke (see plate 13), it is an indication of great sensitiveness. The pride of the writer is easily wounded. He takes offence at very slight provocation. It requires but little to make him feel that he has been insulted or wronged.

An exaggeration of this sign, in which the loop is large and inflated, shows extreme morbidness on the subject of personal pride. It is a peculiarity often seen in the writing of lunatics, and whenever it is



found it may be taken for granted that the writer is mentally morbid in some respect, to a greater or less degree.

(44) When the loop forming the lower part of the letter is unclosed, as in plate 11, it shows lack of self-restraint in the matter of expressing opinions or retailing gossip.

(45) F.

(The following remarks apply also to the letters g, j, y and z.)

The significance of the letter lies in the manner in which the lower part of the letter is formed. It is either a loop or a straight stroke.

(46) Where the lower part of the letter is made in the form of a loop, according to the generally accepted conventional way of making this letter (Plates 2, 4, 10, &c.), it indicates, broadly, fancy and imagination. But unless the loop is long or large its significance is not of great value. It is only when the loop is prominent by reason of its size that it may be counted upon as an influencing indication. (Plate 7.) In that case it shows cleverness, a lively imagination and a quick and vivid fancy. The person who makes his f's, g's, j's, y's and z's with long, sweeping strokes is fond of poetry, music or art—whatever appeals to the imagination.

Where the loop is so long that it extends into and below the next line, as in plate 2, it is a sign that the writer is inclined, also, to be romantic and notional and to hold rather unconventional ideas on many subjects. This peculiarity is found more frequently in feminine writing, and when it occurs it may be taken for granted that the writer is fond of novelty and originality. Whatever is odd or novel appeals to her at once. She is a lover of fads, and her tastes are stylish and often extravagant. She is not apt to be practical, nor is her judgment always reliable.





(47) Where the lower half of the letters f, g, j, y and z is made with a single stroke, and not looped, as in the signature of Lord Wolseley (plate 14) it shows conservatism of ideas; practical, methodical traits; a good deal of firmness, will power and self-reliance. Fancy and imagination are held in check.

If the stroke is heavy and very decided, it indicates strong determination and obstinacy.

## (48) I.

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

(49) Where the dot is placed some distance to the right of the letter (see plate 3) it shows vivacity, impulsiveness, impatience, quickness.

(50) When the dot is directly over the i, or very nearly so (plate 4), it is a sign of deliberation and carefulness, with a tendency to slowness. This tendency becomes a reality and sometimes shows itself in the form of procrastination when the dot is placed to the left of the i. (See the word "grieves," plate 13.)

## (51) P.

When the lower part of this letter is very long (see plates 7 and 8) it is an indication of physical agility; a love of exercise, of athletics, of out-door sports. If the lower portion of the letter is made in the form of a loop (see plate 2), and is long, its significance, in addition to the traits just named, is the same as that mentioned in connection with the loop formation of the f, g, &c.



## (52) T.

Of all the letters this is the most comprehensive in its indications. It is subject to a greater variety of significant formations than any other letter of the alphabet; and these differences consist almost wholly in the manner of stroking the t.

(53) When the t is crossed with a firm, well-defined stroke, as in plate 4, it is a sign of will power and of perseverance. The writer may be regarded as a person of constancy and determination; decided in his purposes, and not easily dissuaded.

If the cross is large and bold (Plate 8) it indicates, also, assurance, daring and boldness.

(54) Where the t is very weakly crossed or where there is a general absence of the cross-stroke (Plates 5 and 10) it indicates a want of will power. Such a person is not apt to be very steadfast in his aims or purposes. He allows himself to be dissuaded; he is vacillating, irresolute, and lacks continuity of energy. He may, at the same time, be obstinate and headstrong; yet he is wanting in determination, firmness and perseverance. In a forward hand, this peculiarity indicates lack of self-control. The writer's emotions or feelings are not readily held in check.

(55) Where the stroke does not join the main stem, but is placed off to the right (Plates 3 and 12), it shows quickness, impatience, temper, impulsiveness. These traits are accentuated when the writing is decidedly angular. Such writers can not brook restraint or reproof. They are retaliatory and quick-tempered.

(56) If the stroke does not cross the t, but remains on the left-hand side of it (Plate 1), it is a certain sign of procrastination. The writer



is rarely on time; prefers waiting to doing; defers till the morrow that which should be done to-day, and can not ordinarily be depended upon to perform a task or fill an engagement within a given time.

(57) When the cross has a downward slant (as in the words "unfortunately" and "not," Plate 2), it is a sign of obstinacy.

(58) If the cross slopes upward it betokens a hopeful, ambitious disposition.

(59) When the cross stroke is placed above the letter (Plate 3) it signifies absent-mindedness.

(60) If the t is formed with a small hook on the left-hand side (Plates 3 and 11), it is an indication of talkativeness and vivacity.

The final special feature to be considered is that which relates to the manner of completing the final letter of a word. Some writers add a finishing stroke or flourish to their letters and others cut them off short.

#### (61) TERMINAL STROKES.

Where the last letter of a word terminates with a stroke; that is, where the finishing stroke of the letter is not cut off abruptly, but is carried on so as to form a terminal flourish of greater or less extent (see Plates 1 and 10), it indicates generosity and charitableness, as distinguished from parsimony.

(62) When the terminal strokes are very pronounced, as in plates 7 and 12, it signifies extravagance both of ideas and of material wealth. Such a writer is fond of luxury and is naturally a spendthrift; finding it difficult to save or to content herself with anything but the best and most costly.



(63) When the terminal stroke ends with a little hook (Plate 7), it betokens wilfulness and obstinacy. A downward slant of the terminal stroke, as in plate 8, is also an indication of headstrong determination.

**(64) ABSENCE OF TERMINAL STROKES.**

(PLATE 5.)

When the final letter of a word is terminated abruptly, it is an indication of closeness. Such a writer is saving, conservative and more or less selfish.





PART III.



# ANALYSIS OF HANDWRITING

---

## Application of the Principles of Graphology to the Delineation of Character from Handwriting

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In the foregoing pages we have considered the various general and special features of handwriting, with their corresponding personal characteristics.

With these as a guide we are prepared now to undertake the delineation of a person's character as revealed in his penmanship.

The skill of the graphologist consists in his ability to dissect the handwriting and acquaint himself with its various constituent features and then to give these features their respective values in accordance with their relationship one to another. It must be borne in mind that one feature may often alter the value or significance of another, so that the specific indications given in the foregoing pages are all subject to modification according to their relations with other features in the same handwriting.

Then, too, it must be remembered that the examples given are based upon certain definite features which we have taken as our guide or standard. These specimen features are, of course, subject to all degrees of variation, and their indications vary accordingly. In some handwritings the features set forth here will be emphasized, exaggerated; in which event the indications are correspondingly emphasized. Again, features will be found that have only a tendency toward those given in



the book, and in that case the indications are not so pronounced as in the examples given. In other words, all features of handwriting are subject to modification according to their relation to the standards as given in the foregoing examples and according to their relation to other features.

The question of determining the extent of these modifications is a more simple matter than might at first be supposed, as is also the question of determining the effect of the presence of contradictory or inconsistent features in the same specimen of penmanship. Common sense and the ability to put two and two together are all that are required, in conjunction with a little practice, to enable anyone to arrive at correct results. At any rate, it would be both useless and impracticable to classify the combinations that may occur in handwritings or to lay down definite rules governing the modification of one feature by another.

The first and chief requisite is simply to pick out the salient features of a handwriting. This will reveal at once the leading traits, the general character, of the writer; and the degree of minuteness to which the delineation may be carried will depend upon the pains taken by the delineator to study the combinations of the different features and work out the results.

For the purpose of illustrating the manner of applying the principles of graphology as set forth in the preceding pages, and as a demonstration of the method of reading character from handwriting, an explanatory delineation is here given of the personality represented by the style of writing shown in plate 1.

Note: A detached copy of plate 1 accompanies the instructions, in order that it may be removed for the purpose of enabling the student to keep it conveniently before him while following the analysis and delineation here given.



## DELINEATION OF CHARACTER

Represented in the Handwriting Shown in Plate 1

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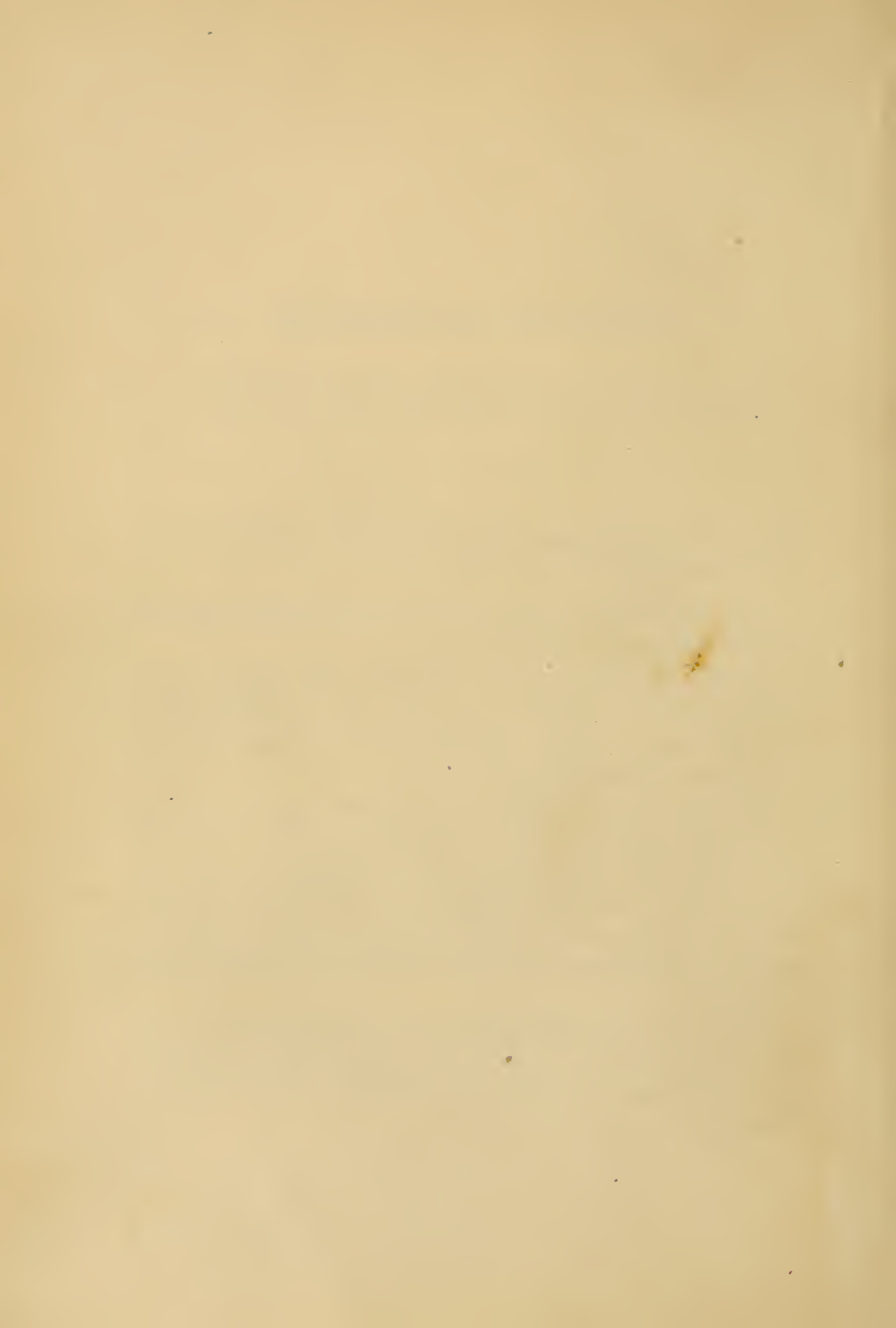
(The numbers in parentheses refer to the particular sections in Parts I and II describing the features mentioned.)

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

Angular writing (1). ✓ A Forward hand (3). ✓ The writing is without shading and is comparatively fine (10). ✓ It is carefully formed (13). ✓ The lines are straight (18). ✓ These constitute the salient *general* features of this handwriting.

Considering now the *special* features, we find that there is a tendency ✓ to separate the letters (22); that the letters increase in size toward the end of a word (23); that the capitals are very plainly made (26); that ✓ the a's and o's are closed (33); that the f's, g's and y's are made with a long loop (46); that for the most part the cross-stroke of the t remains on the left-hand side of the letter (56); and that there are terminal strokes (61).

We have now completed the analysis of the handwriting before us, and having in our possession its various characteristic features we proceed to consider the personal qualities and peculiarities indicated by these features.





The angular form of writing, combined with a decided forward slope, tells us that the writer is an active, energetic woman, governed very largely by her feelings and affections. She exhibits these latter qualities more frequently in action than in words, which we judge from the fact that she closes her a's and o's and forms her letters carefully and distinctly. Were it not for these features she would be very demonstrative and be inclined to give free verbal expression to her emotions; but these features exercise a restraining influence and confine her natural impulsiveness and quickness within more serious and practical bounds. In other words, she is self-contained; and self-containment in a nature that is instinctively active and emotional must necessarily result in a high-strung temperament; so that we are safe in saying that the writer is inclined to be nervous.

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

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

Her manner of stroking the t's shows her to be procrastinating. This feature of her character, however, is largely offset by her conscientious-



ness, which will not permit her to fail to keep an engagement on time or perform a promised task within the specified period; but in matters concerning only her own comfort or convenience she is apt to procrastinate; that is, she will put off from time to time the work she has planned to do.

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

She is intuitive (separation of letters), though her sense of the practical does not allow her to be governed very largely by mere intuition or impulse. This intuitive faculty, however, gives her quick perceptions and a ready comprehension; it enables her to make up her mind quickly, so that she is rarely at a loss how to act in case of an emergency. In conjunction with her practical nature it gives her ingenuity; ability to devise and plan.

While she is practical (careful and precise formation of writing), she is at the same time artistic and gifted with a ready fancy and a love for the arts, as indicated by the long loops of the f's, g's, &c. Combining the practical with the artistic we have a person of talent, and one



who puts the arts to practical, sensible use. Hence we may say that the writer is accomplished in music or in art or in literature; but while her work in any of these branches would be delicate and sympathetic, it would never be highly imaginative nor strikingly original. The combined qualities of the artistic and the practical make her a very capable woman, but she is too painstaking, too conscientious, too careful in the following of rules, ever to be very brilliant. Nevertheless she is extremely versatile, and whatever she does she does well and with thoroughness. There is little she can not do and will not do if she so desires.

Her practical and conscientious qualities make her systematic and methodical. She is not careless nor slipshod. She is exact and precise in her statements and is inclined to enter into unimportant details when making explanations or narrating a circumstance. She is careful, also, to follow minutely the prescribed rules or directions when performing an allotted task.

She has a very affectionate nature (decided forward hand), but is never demonstrative. She is capable of very intense emotion, but through her habit of self-restraint she gives but moderate expression to her feelings. She is generous (terminal strokes), charitable and sympathetic; unselfish and self-sacrificing in her love and duties.

But though she is generous and ever ready to assist others she is never extravagant nor unreasonable in her charities. Her thriftiness and sense of economy (careful, neat writing) prevent this.

She is without conceit or pride. Her tastes are plain, quiet and unextravagant (shown in the general simplicity and unaffected style of her writing).

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



## PLATE 1.

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

For Analysis of Handwriting shown in Plate 1, see page 73.





## PLATE 2.

an hour. Unfortunately  
 I write rapidly and  
 my profits are pitifully  
 small.  
 Auf Wiedersehen  
 my dear, and a  
 perfect trip to you  
 all. My love to  
 your mother and  
 father, not forgetting  
 the children.

2

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 2.

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

Rounded hand (2). Forward hand (3). Shaded writing (9). Diffuse writing (17). Downward tendency of the lines (20). United words (21), with disconnected letters (22). Decreasing size of letters (24). Plain capitals (26). Closed a's and o's (33). Large and long loops of f, g, y, &c. (46). Long lower portion of letter p (51). Letter t crossed with firm stroke (53). Occasional downward crossing of the t (57). Pronounced terminal strokes (62). Terminal hooks (63).



## PLATE 3.

Cousin Edward is here  
 attending the grand O'Back.  
 I don't think on Thursday  
 I lost the liberty of telling  
 him you wanted him  
 to baptize Baby - he was  
 much pleased and  
 said would be happy  
 to do so - I said perhaps  
 I am telling a secret on  
 you - no doubt - would write  
 to him - but I think you  
 will not mind my  
 having spoken - I do not  
 send it down -

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 3.

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

Combination of Angular and Rounded hand (1 and 2). Forward hand (3). Fine writing (10). Hasty and indistinct writing (15). Straight lines (18). Occasional disconnected letters (22). Plain capitals (26). Open a's and o's (34). Initial hook on letter b (37). Dot of the i placed off to the right of the letter (49). Long lower portion of letter p (51). Occasional failure to cross the t (54). Cross stroke of the t placed off to the right (55). Cross strokes also placed above the letter (59). Initial hook on letter t (60). Terminal strokes to words (61).



## PLATE 4.

Jan. 27, 1898.

Dear Hattie :-

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

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 4.

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

Rounded hand (2). Vertical hand (4). Fine writing (10). Unaffected writing (12). Letters carefully and distinctly formed (13). Lines have a slight downward tendency (20). Connected letters (21). Plain capitals (26). High initial stroke of capitals M and N (30). Closed a's and o's (33). Dot of i placed near the letter (50). Letter t crossed with well defined stroke (53). Terminal strokes (61).



## PLATE 5.

the receipt of your very pleasant  
note. I appreciated your  
kindly expressions and good  
wishes.

In your literary  
ambitions, I believe that  
you will achieve success  
you deserve it.

5

Sincerely,

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 5.

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

Rounded hand (2). Back hand (5). Comparatively small writing (6). Shaded writing (9). Neat, uniform writing (13). Lines have a downward tendency (20). Connected letters (21). Plain capitals (26). Letters a and o tightly closed with loop (33). Lower portion of f, g, &c., formed occasionally without loop (47). Dot of i placed near letter (50). Letter t not crossed (54). Absence of terminal strokes (64).





## PLATE 6.

manuscript The fact that when Browning was most persistent in his proposals to Miss Barrett he felt - & she did, in a way - that if he married her he would marry a woman who, by reason of her illness, could never be able to stand on her feet and look him in the face - This is a supreme test of a man's love & is worth emphasizing -

Then, too, I would show Mr Barrett's opposition as another obstacle which Browning felt and met in his courtship - The father is very well described by his daughter, & is the true unreasonable of his opposition to the marriage, in the chapter beginning on page 280 of the first volume of the recently published "The letters of Elizabeth Barrett Browning" which I felt you have read -

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 6.

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

Rounded hand (2). Forward hand (3). Small writing (6). Neat, uniform writing (13). Straight lines (18). United words (21), and disconnected letters (22). Very plain capitals (26). Closed a's and o's (33). Letter b formed with single stroke (38). Upstroke of letter d curved (42). General absence of loop on letters f, g, y, &c. (47). Letter t crossed with firm stroke (53). General absence of terminal strokes (64).



## PLATE 7.

nature. So ask the fa-  
 vor & trust I may be  
 able to show my ap-  
 preciation in the near  
 future,  
 Believe me to be  
 very sincerely

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 7.

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

Angular hand (1). Forward hand (3). Large writing (7). Shaded writing (9). Diffuse writing (17). Lines have an upward tendency (19). Disconnected letters (22). Showy Capitals (27). Initial stroke of capitals cuts across body of letters (29). Letters a and o have tendency to remain open (34). Initial stroke of letter b cuts across body of letter (36). Long lower portion of letter p (51). Cross stroke of t placed to right of letter (55). Initial hook on letter t (60). Pronounced terminal strokes (62). Terminal hooks (63).



## PLATE 8.

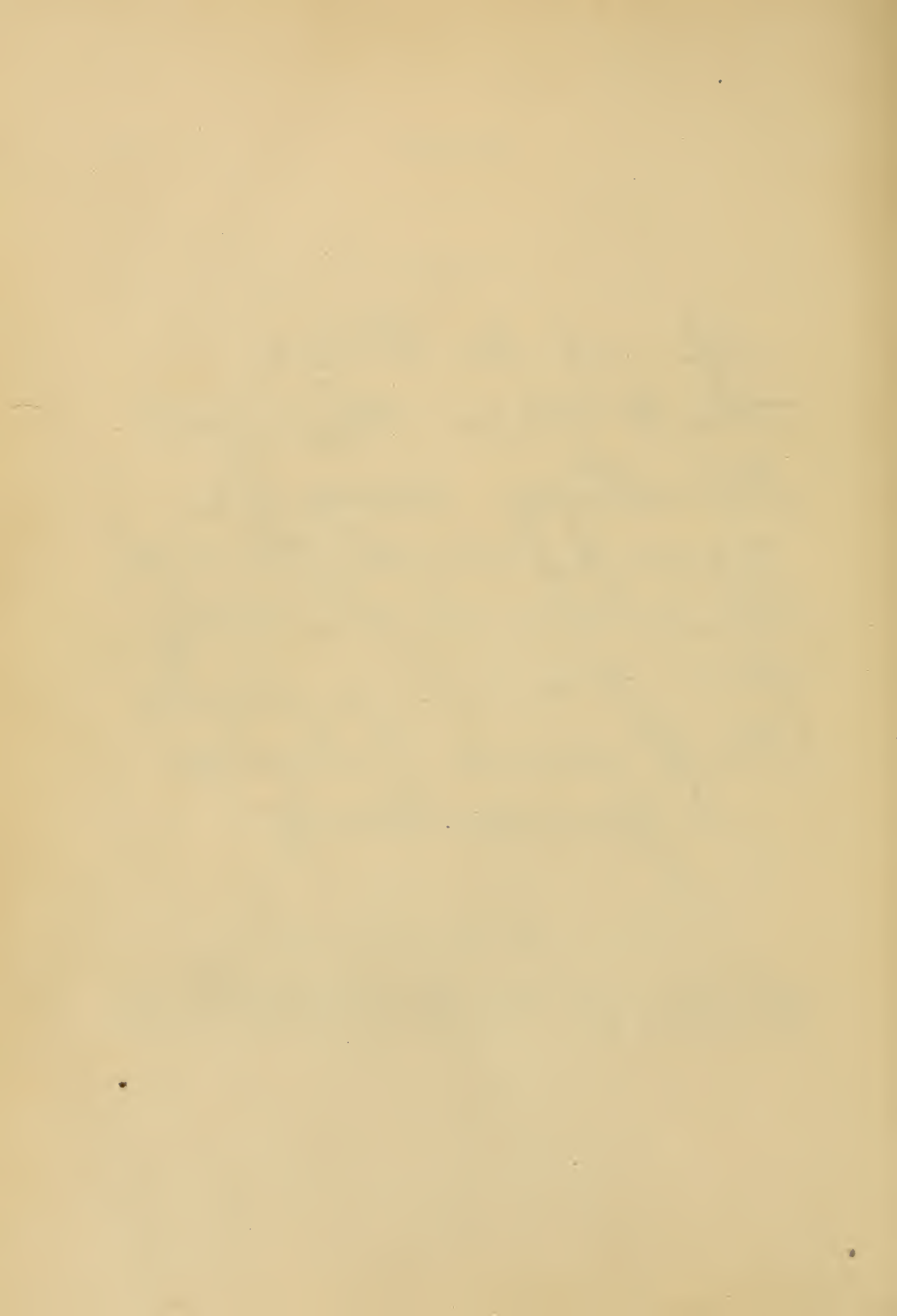
If it be true  
 that ones charac=  
 teristics may be  
 deciphered through  
 their hand writing  
 for gracious sake  
 keep mine shady.  
 Yours truly

8

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 8.

(Numbers in parentheses refer to sections describing the features mentioned.)

Rounded hand (2). Forward hand (3). Large writing (7). Heavy writing (8). Straight lines (18). Connected letters and words (21). Letters a and o tightly closed (33). Letter d formed with short upstroke (41). Long lower portion of letter p (51). Letter t crossed with large, firm stroke (53). Pronounced terminal strokes (62). Terminal hooks and downward slope of terminal strokes (63).



## PLATE 9.

is coming on insidiously like a certain kind of nephritis.

Furthermore, that my name is Christian Springs and I live on Table Mountain and my name is Truthful James

As I read the last sentence over it seems contradictory.

9

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 9.

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

Rounded hand (2), with angular modifications (1). Forward hand (3). Fine writing (10). Unaffected writing (12). Careless writing (14). Diffuse writing (17). Lines have a downward tendency (18). Connected letters (21). Increasing size of letters (23). Plain capitals (26). Open a's and o's (34). Letter d formed with high upstroke (40). Letters f, g, y, &c., formed with long loops (45). Letter t crossed with well defined stroke (53). Terminal strokes (61).





## PLATE 10.

Washington, D.C.,  
 Sept. 21. 1897.  
 Clifford, Howard Esq.  
 Dear Sir:

In compliance  
 with your request I have  
 the honor to send you  
 a sample of my hand-  
 writing.

10

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 10.

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

Rounded hand (2). Forward hand (3). Large writing (7). Shaded writing (9). Conventional writing (11). Straight lines (18). Connected letters (21). Closed a's and o's (33). Failure to stroke letter t (54). Terminal strokes (61).

L. of C.



## PLATE 11.

Dear John: Please  
 ask Mr. Howard, if  
 he has time to do  
 me the favor of au-  
 thoring the enclosed  
 specimen of writing,  
 and bring it up to  
 me at 11 noon. It is  
 one I have long de-  
 sired. Return the  
 specimen, too, as I  
 want it.

Yours,  
 Mamma

## ANALYSIS OF HANDWRITING SHOWN IN PLATE 11.

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

Combination of Angular and Rounded hand (1 and 2). Forward hand (3). Shaded writing (9). Hasty and indistinct writing (15). Diffuse writing (17). Ascending lines (19). Disconnected letters (22). Decreasing size of letters (24). Open a's and o's (34). Initial hook on letter b (38). Loop of letter d unclosed (44). Letters f, g, y, &c., formed with long loops (46). Long lower portion of letter p (51). Cross stroke of t large and firm (53). Stroke occasionally placed to the right of t (55). Initial hook on letter t (60). Pronounced terminal strokes (62).



PLATE 12.

parody I think  
 they will amuse  
 Mr Howard. Please  
 remember me  
 to your mother and  
 father. Very cordly.  
 My Dear Mr Howard  
 I enclose a  
 Southern Version  
 of "The Man with  
 the Fox" also a

12

ANALYSIS OF HANDWRITING SHOWN IN PLATE 12.

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

Angular hand (1), with an occasional tendency to Rounded-hand formations (2). Forward hand (3). Large writing (7). Heavy writing (8). Diffuse writing (17). Straight lines (18). Disconnected letters (22). Decreasing size of letters (24). Initial stroke of capitals cuts across body of letter (29). Closed a's and o's (33). Letter d formed with short upstroke (41). Letters f, g, y, &c., formed with heavy lower strokes (47). Dot of i close to letter (50). Cross stroke of t placed to right of letter (55). Pronounced terminal strokes (62).



PLATE 13.

It grieves me to be  
 so much trouble to you all,  
 but I can't help but as that as  
 you have gone this far, do  
 hold out a little longer,  
 for if I get anything you  
 surely shall be paid  
 for your so much trouble  
 There are such nice people  
 out here, and I wish they  
 had work to keep you longer.  
 However I will stay as long as  
 I can. Mrs Wright has not paid  
 the 5<sup>00</sup> dollars yet but says she will  
 tomorrow she says she likes me  
 very much and my sewing too,  
 and when she has any more  
 sewing she will be glad to pay  
 me 5<sup>00</sup> a week a gain.

13

ANALYSIS OF HANDWRITING SHOWN ON PLATE 13.

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

Rounded hand (2). Forward hand (3). Careless and uneven writing (14). Hasty writing (15). Crowded writing (16). Straggling words (17). Descending lines (20). Connected letters (21). Closed a's and o's (33). Upper part of letter d made in form of loop (43). Dot of i placed to left of letter (50). Weak crossing of letter t (54). A suggestion of terminal strokes (61).





PLATE 14.

Henry W. Longfellow

Robert Browning.

Oscar Wilde

Wolseley  
 a.g.

14

ANALYSIS OF SIGNATURES SHOWN IN PLATE 14.

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

Longfellow's signature: Rounded hand (2). Vertical hand (4). Unaffected writing (12). Disconnected letters (22). Plain capitals (26). Letters f and y formed without loop (47).

Browning's signature: Angular hand (1). Forward hand (3). Small writing (6). Increasing size of letters (23). Small capitals (26). Open a's and o's (34). Letter g made without loop (47).

Oscar Wilde's signature: Rounded hand (2). Combination of Forward and Vertical hand (3 and 4). Straggling formation of words (14, second paragraph). Diffuse writing (17, second paragraph). Marked separation of letters (22). Small capitals (26).

Lord Wolseley's signature: Rounded hand (2). Forward hand (3). Heavy writing (8). Neat, uniform writing (13). Connected letters (21). Increasing size of letters (23). Initial stroke of capital cuts across body of letter (29). Letter f made without loop, and stroke heavily made (47).



# INDEX

## TO PERSONAL CHARACTERISTICS

(References are to sections, Parts I and II.)

---

### A.

Ability, . . . . .	5
Absent-mindedness, . . . . .	59
Activity, . . . . .	1, 51
Acuteness (mental), . . . . .	1
Affection, . . . . .	3
Affectation, . . . . .	9, 11, 28
Lack of, . . . . .	10
Aggressiveness, . . . . .	1, 8
Agility, . . . . .	51
Ambition, . . . . .	19, 30
Lack of, . . . . .	20
Animation, . . . . .	3, 7
Ardor, . . . . .	7
Argumentativeness, . . . . .	21
Artfulness, . . . . .	5, 15
Assurance, . . . . .	8, 53

### B.

Benevolence, . . . . .	2
Boastfulness, . . . . .	8
Boldness, . . . . .	8, 53

## C.

Calmness, . . . . .	4
Carefulness, . . . . .	13, 21
Carelessness, . . . . .	14, 17
Charity . . . . .	3, 61
Cleverness, . . . . .	46
Coarseness, . . . . .	8
Communicativeness, . . . . .	34, 44
Conceit, . . . . .	8, 11, 29, 36
Concentration, . . . . .	6
Lack of . . . . .	7
Conciseness, . . . . .	38
Conscientiousness, . . . . .	23
Conservatism, . . . . .	47, 61
Constancy, . . . . .	4, 53
Critical disposition, . . . . .	22
Culture, . . . . .	6, 10, 42
Lack of, . . . . .	8, 28
Cunning, . . . . .	6, 24

## D.

Daring, . . . . .	53
Deceitfulness, . . . . .	8, 15
Decision, . . . . .	53
Deliberation, . . . . .	4, 50
Delicacy, . . . . .	10
Lack of, . . . . .	8
Demonstrativeness, . . . . .	3

Determination, . . . . .	47, 53
Diplomacy, . . . . .	6, 15, 24
Discretion, . . . . .	32
Dissimulation, . . . . .	15
Domineering disposition, . . . . .	8

E.

Economical disposition, . . . . .	13
Egotism (see Conceit), . . . . .	7, 9, 29
Emphatic disposition, . . . . .	1
Energy, . . . . .	1
Emotions (susceptibility to ), . . . . .	3
Enthusiasm, . . . . .	3, 7
Lack of, . . . . .	5
Exactng disposition, . . . . .	8
Executive ability, . . . . .	5, 6, 9, 13
Extravagance, . . . . .	17, 46, 62

F.

Fancy, . . . . .	46
Finesse, . . . . .	15
Firmness, . . . . .	18, 47
Frankness, . . . . .	12, 34
Lack of, . . . . .	24, 33

G.

Generosity, . . . . .	3, 17, 61
-----------------------	-----------

## H.

Hastiness, . . . . .	15, 17
Honesty, . . . . .	12, 23
Hopefulness, . . . . .	19, 58
Lack of, . . . . .	20

## I.

Idealism, . . . . .	22
Imagination, . . . . .	22, 46
Impatience, . . . . .	15, 49, 55
Impulsiveness, . . . . .	3, 49
Insight, . . . . .	22
Insincerity, . . . . .	5, 24
Insistence, . . . . .	9
Intellectuality, . . . . .	6, 42
Integrity, . . . . .	12, 23
Intuition, . . . . .	22

## J.

Judgment, . . . . .	4, 21
Lack of, . . . . .	14

## K.

Kind-heartedness, . . . . .	2
-----------------------------	---

## L.

Literary tastes, . . . . .	6, 42
Loving nature, . . . . .	2, 3
Luxurious tastes, . . . . .	9, 63
Laziness, . . . . .	2

M.

Methodical disposition, . . . . .	6, 13, 18
Modesty, . . . . .	12, 26
Morbidness, . . . . .	20, 43

N.

Neatness, . . . . .	6, 13
Nervous temperament, . . . . .	1

O.

Observation, . . . . .	22
Obstinacy, . . . . .	47, 57, 63
Opinionatedness, . . . . .	11, 21
Originality, . . . . .	6
Ostentation, . . . . .	27

P.

Parsimony, . . . . .	16
Passiveness, . . . . .	2
Patience, . . . . .	6, 13
Peacefulness, . . . . .	2
Perseverance, . . . . .	18, 53
Lack of, . . . . .	20, 54
Pessimistic disposition, . . . . .	20
Poetic tastes, . . . . .	22
Positiveness, . . . . .	1
Practical disposition, . . . . .	1, 4, 13, 18, 21, 38, 47
Lack of, . . . . .	15, 19, 46
Preciseness, . . . . .	1
Precision, . . . . .	13

Prevarication, . . . . .	24
Pride, . . . . .	27
Procrastination, . . . . .	50, 56
Prudence, . . . . .	13
Lack of, . . . . .	17
Psychic qualities, . . . . .	22

## Q.

Quickness, . . . . .	. 1, 15, 49, 55
Quietness, . . . . .	4, 10

## R.

Reason, . . . . .	5, 21
Refinement, . . . . .	10, 26
Lack of, . . . . .	8
Reliability, . . . . .	12, 23
Lack of, . . . . .	24
Reserve, . . . . .	6, 33
Lack of, . . . . .	34
Resolution, . . . . .	53
Lack of, . . . . .	54
Restfulness, . . . . .	2
Restlessness, . . . . .	1
Reticence, . . . . .	33
Revengefulness, . . . . .	8, 55
Romantic disposition, . . . . .	22, 46
Roughness, . . . . .	8

## S.

Secretiveness, . . . . .	16, 33
Self-consciousness, . . . . .	5



Self-containment, . . . . .	6
Lack of, . . . . .	7, 14
Selfishness, . . . . .	7, 8, 16, 24
Self-reliance, . . . . .	5, 47
Self-respect, . . . . .	40
Lack of, . . . . .	41
Self-restraint, . . . . .	4, 6
Lack of, . . . . .	14, 34, 44
Self-sacrifice, . . . . .	3
Sensitiveness, . . . . .	43
Sentiment (susceptibility to), . . . . .	3
Simplicity, . . . . .	4, 10, 12, 26
Sincerity, . . . . .	12, 23
Slovenliness, . . . . .	17
Slowness, . . . . .	4, 50, 56
Suspiciousness, . . . . .	6, 16, 20
Sympathy, . . . . .	3
Systematic disposition, . . . . .	13, 18

T.

Tactfulness, . . . . .	13, 33
Lack of, . . . . .	7, 34
Talkativeness, . . . . .	37, 60
Taste (good), . . . . .	6, 26
Temper, . . . . .	55
Temperate tastes, . . . . .	10
Tenderness, . . . . .	10
Thriftiness, . . . . .	13
Truthfulness, . . . . .	12, 23
Trustworthiness, . . . . .	12

## V.

Vacillation, . . . . .	14, 54
Vanity, . . . . .	7, 27
Vivacity, . . . . .	15, 49, 55, 60

## W.

Wilfulness, . . . . .	63
Will-power, . . . . .	47, 53
Lack of, . . . . .	54
Worrying disposition, . . . . .	16, 20

# GRAPHOLOGY

OR

HOW TO READ CHARACTER FROM HANDWRITING

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