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A GUIDE
TO THE
STUDY OF GRAPHOLOGY

WITH AN EXPLANATION OF SOME
OF
THE MYSTERIES OF HANDWRITING

BY
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OF HANDREADING," "THE LANGUAGE OF THE HAND," "THE SEARCH
FOR THE TALISMAN," "FOR QUEEN AND KING," ETC., ETC.

WITH ILLUSTRATIONS

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A GUIDE TO THE STUDY OF GRAPHOLOGY.

PREFATORY ADDRESS.

—o—

TO THE READER.

DEAR N OR M,—

The following pages contain some of the results of the amusing, and we may add interesting, study which we have been pursuing for some time. The outcome of our small experience has led us to a belief in the possibilities of detecting and reading character from Handwriting quite as easily as the tendencies of individuals may be ascertained by a study of their hands.

The sceptic may smile, and say "Very likely!" But we have had in the exercise of Chiromancy so many undoubted proofs, so much evidence, so many confessions as to the correctness of our deductions—that we unhesitatingly affirm there is a great deal to be learnt from the study of Chiromancy, and as much from careful inspection and consideration of Handwriting.

There is one advantage which the Study of Handwriting possesses over Chiromancy; and there is another advantage which the latter possesses over Graphology. In the consideration of character from Handwriting the student has plenty of time to think and compare "notes." If at the same time he is furnished with a photograph and a description of the hair, eyes, and complexion of an individual, it is not difficult to make a very excellent deduction on general principles of the temperament. Lavater will materially assist him in this way, and the elements of Phrenology being also applied, there are all the means at hand to lead up to a portrait after due consideration: and wonderfully accurate some of the descriptions are.

In Chiromancy the amateur holds the hand, and, without much time for consideration, he must pronounce his verdict. He has the subject before him, however, and with the collateral advantage which the distant Graphologist cannot possess, he makes use of the inadvertent confessions (not necessarily *vivâ voce*) which the portrait will make. In this manner the chiromant can assist himself materially, and so gain an advantage. But the proper way to "tell fortunes," as people term it, is to let the seeker put his or her hand through an aperture in a curtain and submit the palm only for consideration.

So in this volume we propose to dispense with all assistance, other than the Handwriting. We intend to give our experience, nothing more. We have no claim to infallibility, and desire no assistance from photographs or description of hair and eyebrows, eyes, nose and complexion. No doubt such knowledge is needed to delineate a *true*

character—but such character is not deduced from Handwriting *only*. If we state we will endeavour to infer the tendencies and temperament of an individual *from his Writing*, we should not demand his portrait and general description besides. Undoubtedly such a portrait will materially assist the “professor,” or amateur, and we find no fault with such assistance. All we claim is to instruct you, reader, in the elementary powers of reading your own or others’ character from the Writing which is *natural, or unstudied*; and, as Dr. Lynn says of his tricks, “I am going to show you how it is done.” Whether you will be able to do it afterwards, will entirely depend upon yourself. You will certainly have *some* success, and take some, nay, very great, interest in your fellow-creatures when you are in a position to study their handwriting. What more pleasing to the average human mind than the discovery of the kind of men you associate with, or the actual mental beauties of the lady to whom you are about to pledge for life it may be your affection, or your fortune? What a triumph to ascertain that Jones is a “humbug,” and Robinson a deceiver; and how pleasing to learn that the frank and candid Brown is cruel and vindictive in his home circle; a very tyrant to his family, though all sugar and spice to his acquaintance! Are not all these things calculated to render life happier, and social intercourse pleasanter? Well! that is perhaps a question. But do not forget, “A little knowledge is a dangerous thing,” and be *extremely careful* to ascertain with all possible certainty ere you pronounce an opinion. Signs in writing vary, and apparently contradict, as much as

do the marks in the Hands ; and all men, and nearly all women, are inconsistent in some particulars. You will therefore have to steer a careful and dexterous course.

Nevertheless, there is a great deal of amusement to be derived from the Study of Handwriting. It can scarcely be called a Science—this study—but it is instructive as confirming or dissipating preconceived unjust or correct opinions, and telling us whom to trust and whom to avoid. When honestly taken up, not with a view to injure any one, but merely as a guide to character, to put us on our guard, or to lead us to the true feelings which are likely to actuate our, perhaps, not very gushing friends—to tell us whether lavish expenditure, or sordid avarice, or any one of the medium steps between the extremes is the leading feature of our *fiancée*, or our friend with whom we intend to travel, Graphology is useful. Whether he is obstinate or yielding ; self-willed or self-conceited ; ambitious or melancholy ; all this may be known, and tend, indirectly, to our happiness, as well as collaterally increase our knowledge of human nature. If the proper study for mankind be man, even in these practical, competitive, over-reaching, and very go-a-head times, such a study as this is useful. “I will tell you a man’s character from the company he keeps” is a proverb scarcely now applicable. But you *can* tell a man’s natural bias and temperament from his *undisguised* Handwriting ; for a man may have two “fists” as well as “two faces.” In this respect the writing of Janus would have been an interesting study.

In this volume we aim at nothing more than a stepping-stone to human knowledge. We have had some

experience, and so far we will give it to you plainly. Theorists abound ; there are few practical Graphologists. But it may be as well to state, in memory of the hundreds of applications which we have received concerning Hand-reading in consequence of the publication of our "*Chiromancy*," that we do not intend to give any interpretations for payment ; and, if possible, none without. We claim no infallibility in this matter. Rightly or wrongly, we believe that *a great deal may be learnt from Handwriting*. We know so much at any rate ; and we give this little book to the public so that they may amuse themselves, and make friends (or enemies perhaps), at their leisure, by reading and interpreting the writing of their acquaintance.

If you read the signs carefully, and can assimilate the various ingredients of the work, you will easily perceive how it is done.

We may add that the diagrams and illustrations which accompany the text are, in many instances, the handwriting of friends and acquaintance which we have selected as examples. But in no case do we wish to wound their susceptibilities, so we have endeavoured to avoid those which have any exaggerated qualities. Whether the writers are ladies or gentlemen we have not explained, for the same reason. Many women write like men, so we hope no definite pointing at individuals will be attempted. That they will recognize their own "*hands*" is a matter of course, but, as we have said above, we will not betray secrets ; a few words will suit our purpose ; and as the world is very wide, our readers will not meet the writers' "*hands*" which we have (some with, and some without, permission) laid under contribution.

INTRODUCTION.

THE Abbé Michon is reported to have declared that if he had four lines of any one's handwriting he could tell what manner of man the writer was. "Donnez-moi quatre lignes de l'écriture d'un homme, et je le fais pendre."

To the Abbé Flandrin, to Dr. Poggi, and to some German graphologists in their turn, the scientific world is indebted for the later knowledge of the art of reading the character from Handwriting. M. Desbarolles has given us a volume on the subject—a work compiled from experience as well as reading—and they must be united. But the late Abbé Flandrin may be considered the "father of Graphology," for he formulated the system, and produced an intelligent plan on which the reading of the writing could be undertaken.

The difficulty against which he had to contend, says a writer, was "to create the method." That is true, and it is a pity that the deceased churchman left no written record of the method which he pursued, or of the reasons which led him to make certain deductions, or, indeed, what inspiration first impelled him to study the characters of Handwriting. "He bequeathed no manuscript to his disciples; he left nothing but an oral legacy by which we may assist ourselves at need."

But, as will be perceived as we explain the various mysteries which we have endeavoured to fathom, the Abbé must have been mainly guided by common sense and perception. From a specimen of his neat caligraphy we can state that he had a fine intelligence, great penetration, and perseverance, amongst other good qualities. So he called common sense to his aid, and his power of observation gave him the simple base for the system he created.

Graphologists before the present epoch had judged generally of handwriting as a whole, not in detail. The clear writing indicated neatness, the elegant hand meant refinement, and the heavy hand cruelty, and so forth. It has been left to the modern Graphologist to penetrate into the subtleties of the "science," as it is called, and common sense certainly keeps pace with the discoveries. The indications of the Handwriting in a very curious manner advance with the characteristics they foreshadow. The Abbé must have worked by intuition and deduction. He must have carefully observed character, and compared handwriting with his ascertained knowledge, in order to arrive at the point from which later aspirants have taken the path he unfortunately quitted too soon.

We ourselves, before commencing this volume, have for some months proceeded upon the same plan. We have by experience and deduction, by holding small private *séances* with our friends, who let us diagnose *their* correspondents' writings, managed to arrive at some definite conclusions concerning handwriting. The results of our readings, and some considerable personal experience, are in this little book condensed.

And there is, sceptics notwithstanding, a great deal

more in penmanship and penwomanship than at first meets the eye. Both Lavater and Goethe held that penmanship might display the characteristics which existed in the writer. "The more I compare different writings," said the former, "the more I am convinced that they can be called displays of character ; for at the moment they are created they are representations of the thoughts, and the condition of the mind."

There are other evidences on this point, and some testimony will be adduced later. But at present we are rather concerned with Graphology as a science—though we think it can scarcely reach that dignity. But let us call it a Science. What do we know concerning it ?

We know that certain movements of the pen with certain characters give a certain style of handwriting. This is a truism. If you feel perfectly well, calm, unhurried, and "at home" with your correspondent, you will write (say) a plain, clear, "natural" hand, and the words will all be clear ; even, *to look at*, and pretty ! But your apparently even lines may ascend or descend—they will not be really even ; the words will be bigger and smaller, or perhaps die away into lines like small sword-blades—"gladiolated." Still under any conditions *all your care could not quite deprive your writing of its general appearance*. We recognize our correspondents by their writing, and there must be something very "characteristic" in the penmanship when we hear, as we have frequently heard it said, "Just the kind of hand you would expect he (or she) would write !"

Now why is this ? Simply because the unforced

brain causes the hand to move in accordance with its admonition and workings. If the mind had nothing to do with the hand and handwriting, why do children not write as badly in after years as they have begun, why change their writing as they grow older? Do not they alter their penmanship? Have we not seen hundreds of instances in daily life of the alteration in the characteristics of handwriting? Why? Because the character itself is altered!

One does not "gather grapes from thorns nor figs from thistles." "By their fruits ye shall know them." Our actions are the fruits of our lives; our deeds are our accusers or our justifiers. Is not writing an act emanating directly from the brain; an act which is considered beforehand as a rule, and so far as it is the result of free thought is it all the greater reflex of the mind? If this be so, and we think that such is the case, it must be at once admitted, then is handwriting a reflection of the mind and its attitudes. Therefore it may be studied for "character."

If it were not so, all writing would be exactly the same at all times and under all circumstances; and individuals' handwritings would never vary at all, though they sometimes do alter a *little*. This is no real contradiction, for we maintain that the *style* of the hand retains its *prominent characteristics*, although the *details* may and do alter under varied circumstances. The writing may be hurried; an unfamiliar pen may produce a thicker line than usual, or a thinner; but the general forms and shapes, the stops, the crossings, the flourishes, will exist in one case as well as another; and *relatively* the letters and words will be the same. The generous man will be generous still; the spend-

thrift a prodigal still; the stingy, stingy as ever. The
 /s will be crossed or not, as usual; the g's and /s

Ye pie, married Maids
 O children of the plagues
 in Mr. Dupond's room
 as for George and
 will compliment

FIG. 11.

looped or not; the writing cramped or not, no

matter what the pen. disposition, the character, will be displayed in the *uncalculating* or *heedless* writing, and not *merely* the actual frame of mind in which the writer may be at the time. He may be hurried, or nervous, or "shaky," from various causes, but the general style of his writing will remain, and even in a washing bill will give a clue to his prevailing characteristics.

It is perfectly possible for man or woman to assume a handwriting for press purposes, as Madame Dudevant did. But her natural handwriting had something "manly" in it, although it was by no means so much so as the "hand" she assumed with her pseudonym for the better concealment

The *general tendencies* of the

*Saches qui improvise des chants patriotiques mais
qui ne sait pas dire un vers d'ancien bon mètre
Remercions et croyez-moi.
V. de la Roche*

Gery, 7

FIG. 2.

of her identity. But she did not conceal the simplicity and directness of the mind. There is no vulgar flourish, though a little vanity in the curled *d*. There are ambition and energy, but no *finesse*, with which to ensure success, in the masculine hand. Nor in the "natural" writing is there any failing of force, save in the descending line, which tells of failing health; the lines are parallel and the writing clear, with originality and imagination, with the evidences of *feminine tact*, in the slightly undulating course of some words, which is not apparent in the "masculine" writing.

It is thus perfectly possible to assume a character, *but* that assumption is not the *true one*, though, in the cases here presented, there are certain clues to similarities in what we might at first sight describe as two entirely different individuals. The sequence of ideas and imagination and energy are apparent in both, and the *G* of George gives us a hint as well as the curling letters which commence both extracts.

Nevertheless this assumed writing by no means assails the position which we have taken up, viz., that the free, undisguised handwriting affords us an insight—a true insight—into the writer's character and tastes. It cannot pronounce a *decided* opinion—an *infallible sentence*—such as may be pronounced by the Chiromant, by whom such sentences have been pronounced. Graphology is merely an assistant in the delineation of character and disposition, but an assistant that makes no mistakes.

There can be no doubt—for our own experience has solved the question—that the character of handwriting alters under different circumstances, and

prosperity or failure will influence the hand as well as the head. Nor is this to be wondered at. The bold, energetic, successful man will write firmly, grandly, and in an ascending scale ; and the disappointed man who has failed, the individual sick at heart, or ailing in body, will—it may be temporarily—write a descending, failing hand. We shall have to recur to this again, so will only refer our readers to a subsequent chapter for evidence of it.

It would be very interesting, and worth the experiment, to keep the writing of a child from its first timid attempt to compose a letter until the youth reached a responsible age. We have seen, but we cannot reproduce here, such a series of letters which, starting from the labouring school-boy hand, the calm and passionless handwriting is continued through the various phases of youth, developing certain attributes which existed in him, as evidenced by the letters to his relatives.

It is certainly true that handwriting shows us the straight road to character and disposition. If electors could only have specimens of the handwriting of all the candidates who seek their support, an expert could very soon determine—supposing the letters were spontaneous and natural—the actual individuals, their tastes and dispositions, and whether they were to be trusted or not. This would be interesting indeed. The foundation, then, for our belief in the “Science of Graphology” is thus explainable. “Every movement of the mind produces a corresponding movement of the pen” while the individual is writing. But this is not all ; people differ so much even in the most (apparently) similar characters, that there are

subtleties which no superficial observer would notice. Again, several men may all be lawyers, priests, brigands, or burglars ; but we cannot class barristers, clergymen, robbers, and housebreakers, in separate Graphological sets, professionally, as in the Law and Clergy Lists, or in the "Newgate Calendar." It may be judged, after a handwriting has been analyzed, that the writer belongs to one of these professions ; but such analysis will not be sufficient to determine the walk of life accurately. The *dominating passions* will be noticed, but the lawyer may even have the latent instincts of a thief, with all reverence be it spoken ; and the parson may have the logical deduction which the barrister may lack. As for the burglar, he may possess the acumen of the man of law, and a quiet firmness, with the shyness, of the Curate, while pleasantly, and in an unobtrusive manner, engaged in "burgling."

So, then, you cannot expect to tell a man's profession by his handwriting, nor can you tell his pursuits. But you will try to make a minute examination of the writing, and ascertain, from the traces of the pen on the paper, the movements of each tendency of the mind, "and thus find out the prevailing passions and habits as directed by the soul and the brain."

There is one great difficulty in this reading of handwriting which we have also found in the interpretation of Hands in "Chiromancy," viz., the unwillingness of the subject to confess, the willingness to evade or deny the conclusions arrived at. On several occasions, when we have been boldly challenged to pronounce an opinion, when we have

told what we perceived in the lines of the hand, we have been met with a denial so positive that only absolute conviction could withstand the contradiction. But this was in the presence of friends! Afterwards, when alone or without any one present who was likely to make use of, or care for, the information, the subjects have retracted, and voluntarily confessed that the deductions we had made were correct—"marvellously correct"—as to actual occurrences which were only known to the speaker and her mother, or perhaps to a favourite sister. I say "*her*" because, as a rule, men are frank enough, and not so bashful concerning their past lives and present tendencies.

Now this is a danger which the Graphologist must discount. He must remember that very few of us are ever really acquainted with our friends. We know them and accept them *as they appear* to us. We do not seek to probe them and their inmost natures. They suit us as they are, and *they intend us to accept them as they are*, else they would appear differently. We know one (as we imagine) perfectly for a true, candid, "anti-humbug," who objects to anything but what is entirely above-board, no *arrière pensée* would be tolerated, no "diplomacy" practised by him—all is religious, church-attending, sanctimonious—yet cheerful, as a rule. A charming person! so true! so straightforward! so candid!

Then the writing suddenly reveals—what? The good, candid person is certainly open-hearted and generous; but oh! so full of *finesse*! So *very* much inclined to "sail as near the wind" as is consistent with outward adherence to truth; so elevated, and withal fond of the opinion of the world, and quite

conscious of its great advantages of position, while steering a course for heaven—*through as smooth waters as possible!* Oh, how your idol has fallen! The image is broken—it had feet, at any rate, of clay. Poor Human Nature!

We can take an opposite case—one which has likewise a solid foundation in fact. A young lady is full of outward regard and friendliness. No one could be kinder in society; and kindness became kindness after a while, or, as we may say, regard of a tender nature. But it died away! The little tokens which an affectionate feminine nature would have delighted to give never came; the fervour cooled in a short absence, and when a question of listening to self-interest (and amusement), or to the dictates of friendliness (and quiet) arose, selfishness prevailed. Separation ensued. . . . Then noticing our friend's annoyance and disappointment, we asked to see the autograph of the young lady who had so treated him. Ah! had he only known how to read it he might have saved himself many weeks of worry! The obstinate and extremely economical (almost selfish) writing; the arbitrary doggedness of the mind which could not see two sides of the question; the want of imagination, the *finesse*, the capability for only passing affection; the want of tenderness; the coldness of heart; the self-control which permitted no romance or yielding to love; the coolness, the steadiness, the absolute want of generosity or long-continued power of effort, would have spoken to him, and cautioned him to avoid fixing his heart upon one who was incapable of appreciating it—except so far as it ministered to

her own amusement and enjoyment for the time being ! Had he, we say, only studied Graphology, he might have been a happy man, instead of the disbeliever in female human nature that, we trust only temporarily, he is.

It may, therefore, be interesting to study this little science—this minor philosophy which, while telling us to value our neighbours, teaches us also the lesson, “Man, know thyself !” Who remembers the old song sung in our hearing many, many years ago, the refrain of which was,

“Let each man learn to know himself ;
To gain that knowledge let him labour :
Correct those failings in himself
Which he condemns now in his neighbour” ?

If this little volume be studied with this object it will certainly not have been written in vain, though the experience of human nature is rather contrary to the expectation, as we are sadly obliged to confess !



CHAPTER I.

OF HANDWRITING—THE CHANGES IT UNDERGOES—
AUTHORITIES AND OPINIONS CONCERNING
STYLE—WRITING AS COMPARED WITH CHIROMANCY.

DURING the composition and writing of this little volume we have been frequently met by the remark that Handwriting can be no real index to character, inasmuch as people write differently at different times, and even with different pens. We grant the assumption at once. When the hand is tired, as our own is at present, the letters are perhaps badly shaped ; there *is* a difference in the writing accordingly as we use a quill, a broad steel pen, or a fine steel pen. But we maintain, nevertheless, that such writing is not the individual's *true and natural writing*, and therefore the argument proves nothing ; for it is by true and natural writing—his or her *unsuspecting hand*, penmanship, or penwomanship—that the individual should be judged.

Lord Chesterfield once declared that "every man who has the use of his eyes and his right hand" could "write any hand he pleases." Now, with all deference to such an authority, can we accept that statement ? Can any one who has the use of all his senses, as well as the use of his right hand, believe that many of our own friends would not write much better if they could ?

They cannot—not because they are uneducated, but because their minds are so constituted that their hands, as servants, obey the impulse of the brain ; and by these outward signs, which we call letters, on the paper on which they inscribe their thoughts, the mainsprings of the thoughts, which go to form character, are indicated. Hence the verdict of the Graphologist.

It is told of a schoolboy that when reproved for bad writing he replied, "It is all very well to tell me to write better, but if I did people would find out how I spell!" We trust the same motive does not influence any of our acquaintance who write illegibly. But certainly the Great Napoleon, Lord Byron, James Hogg the "Ettrick Shepherd," Macaulay, Walter Thornbury, Fenimore Cooper, Mr. James Payn and others whose handwriting we have seen (and endeavoured to decipher) wrote and do write extremely bad hands, so far as intelligibility is concerned. We remember receiving one particular note from the late Walter Thornbury which taxed us severely, and resulted in wet towels tied round our forehead before we had picked out its meaning. Now, if a man can write any hand he pleases, why did these illustrious individuals not write more plainly? It cannot be pleasant to the recipient of a letter to waste time in deciphering a scrawl ; it certainly is no compliment to the correspondent to write hastily, and so indistinctly. It must madden compositors, who are a wonderful race of men, and if we do hear of "Cæsar burning his *boots* when he crossed the Rubicon," instead of his boats, the number of errors would be much lessened if authors wrote good "copy,"

and much money and time would be saved thereby.

So, to return to our "muttons," we decline to believe that a man can write any hand he pleases; and *if he could*, that hand he *assumes* is not his true hand; therefore his true character cannot be deduced from it, while from his natural hand a very good deduction may be made by any one who has the patience to study the science of Graphology, and the shape and the beginnings and endings of words and letters.

Handwriting, we are all aware, changes as we grow older. A child of ten may write a sloping, flowing hand; but as he, or she, grows older the writing is less sloping—the finals of the letters are more abrupt. The long sweeping bar of the small *t* is contracted and much more firm. The bar is thick now; the sweeping curves of the *g*'s and *y*'s have been lopped of the upstroke, and end of a sudden. Observe your child's character. Is he less selfish? Is he as unselfish as he was? Is not he rather inclined to be economical or "close"—much more obstinate and firm of will than formerly? You have already remarked it. *So have we.* Do you, then, imagine that his last teacher altered his hand? Perhaps you think so, then how has his character altered? No, the truth is the child is growing stingy and strong-willed. His nature is changing. His old frankness is departing. Nature, character, handwriting, are in a line now; and the unseen has become evident by the signs which the hand has traced, and in which we read the changes that are taking place—"for better for worse, till death us do part."

Since writing the introduction to this work we have had an experience, a curious confirmation of the alteration which takes place in the handwriting when the mind is under softer influences. Some time ago we received a letter from a young lady which betrayed some trouble of spirit, great tenacity of purpose—obstinacy, in fact, with but little tenderness. When we saw the lady many weeks after, we remarked upon her writing, and she said, "Oh, I write quite differently now; my hand slopes much more, and the *g*'s have longer tails." "Then," we answered, "your latent affection and sensibility have been aroused; you are more tenderly inclined; you have found the person you like." A smile was exchanged between mother and daughter, and we had no difficulty in guessing what was actually the case, that the young lady had engaged herself to be married. The change of the nature—the development had altered the writing. But we doubt if it will last.

However, to return to the subject. Bad writing is not confined to men; many women write badly, and it has been well said there is no sex in writing. We must have all seen ladies' letters which, for determination and strength of will, might have been written by the opposite sex, while some men write quite effeminate hands. Sir Arthur Helps says somewhere, in "*Friends in Council*," that Prime Ministers have, with few exceptions, been good writers, and he instances the Duke of Wellington, Lord John Russell, Lord Palmerston, and Sir Robert Peel, who had a trace of the "*mercantile*" in his "*fist*." He mentions these men, he says, because, as they have to write a great deal, they might be excused if they wrote badly. We

will not criticize living Ministers, but we have seen the handwriting of one, at least, which shows painful traces of weakness, indecision, and want of firmness.

Readers of "Aurora Leigh" will remember that Mrs. Browning puts these words into the mouth of her heroine—

"I know your writing, Romney—recognize the open-hearted A, the liberal sweep of the G;"—

and so she recognizes the possibility of deducing from handwriting traits of character. Lord Collingwood wrote, "I can know the character of a lady pretty nearly from her handwriting. The dashers are all impudent, however they may conceal it from themselves or others; and the scribblers flatter themselves with the vain hope that as their letters cannot be read they may be mistaken for sense!" Sir Walter Scott certainly adheres to the same principle (*see* Introduction to the "Chronicles of the Canongate"). "The character of Lord Chatham's handwriting is strong and bold," writes Scott; and of Pitt—"He wanted the lofty ideas of his father; you *read it in his handwriting*, great statesman though he was." In the "Curiosities of Literature," Isaac Disraeli says—"Yet the vital principle must be true that the handwriting bears an analogy to the character of the writer, *as all voluntary actions are characteristic of the individual*. But many causes operate to counteract or obstruct the result."

Again, Sir E. B. Lytton makes Darrell's writing harmonize with the intonations of his voice—"singularly clear formed, with a peculiar and natural elegance"! The distinction between the styles of

Queen Elizabeth and Mary Queen of Scots is very marked, and indicative of their respective characters. Elizabeth's was bold and severe, showing will and power; Mary's was soft and simple-looking, indicating ease and elegance, and perhaps love of the good things of life, with some gentleness. James the First, the negligent, wrote a sprawling, ungainly hand; James the Second a "large, fair hand": a precise manner of man the latter. Charles the First wrote a *fine* hand, a weak, yielding, not by any means a resolute hand, but open—candid, so to speak, in a degree; and so on. We could multiply instances.

Thus Cromwell wrote a bold, large, steady hand; Henry the Eighth a very strong and bold hand; Charles the Second scrawled away his words to a point expressive of dissimulation. So with poets and literary men. Moore wrote the easy running hand which was typical of the easy-going nature. Tennyson's hand is clear and classic. Oliver Wendell Holmes displays the finish of his style in his writing, which is graceful and pleasant to see. Charles Dickens wrote a very firm hand, though somewhat indistinct—but with peculiarly original and imaginative capitals. Mr. Gladstone used to write a very regular hand, neat and powerful; Washington's was a firm, manly hand. Gentle, kindly Thomas Hood wrote a particularly neat hand; while a very celebrated French author was said to write something "midway between hieroglyphics and cuneiform"; and Jenkins writes to Molly—"I pray you will mind your wrighting and your spilling; for, craving your pardon, it makes one suet to dissypher your last scrabble."

Readers will readily recall certain characteristics of

their friends' writing, and apply the open, candid caligraphy to the open, candid nature ; the sordid and close, stingy, cramped hand to the miser or the too economical housewife ; the reckless, open hand and generous curves of terminals to the spendthrift and open-handed ; the firm will in the strongly-barred *t*'s ; the ambition, or wish for success or actual success, in the ascending writing ; the ill-health and descending manner of the melancholy or ill-fated penmanship. These are broad lines on which any one may travel, and read in them the general characters of acquaintances—the hardness by the upright characters, the affectionate tenderness shown by the sloping and the long-looped letters. Letters are called “characters,” and no doubt characters are to be found in correspondence, as in faces and hands.

Again, there is a decided connection between Chiromancy and Handwriting. Without laying it down as a principle that you can determine the mounds and lines in a man's hand from an inspection of his style of penmanship, we may and can make a shrewd guess as to the manner of man he was. For instance, last year we were staying in Sussex, and the lady of the house showed us, casually, for some reason which we forget, a letter accepting an invitation to dine that evening. “Rather a desponding person, I should think—a man of a bilious temperament, melancholy ; probably a turned-down nose and irresolute mouth ; tender-hearted, fond of children ; anxious ; honest ; nervous ; liberal, though rather weak-willed.”

That was truly the outspoken verdict from the writing. Our host said, “Then you know him?”

"Never saw him," we replied, "or heard of him. I was merely speculating upon his handwriting." "You are marvellously correct," he replied. "You have painted him to a shade. He *is* melancholy—and desponding; good-natured; a capital fellow; open-handed; a great favourite with us all; and, I fancy, easily influenced."

As in individuals so in nations. The graceful Italian, the sturdy and reserved Britisher, the vivacious and vain Frenchman, the proud Spaniard, the phlegmatic, argumentative German, have all characteristics of their own; while the Americans are less easily classed by themselves—a fact which no one will dispute when it is remembered that the nation is, as it were, a compound one.

That occupation gives a character to the penmanship no one can deny. What is a more common expression than to hear of a "mercantile" or a "clerking" hand. Sir Walter Scott preserved the lawyer's habit of flourish long after he had left the clerk's desk. The merchant, the manager of a great business, or the trustworthy clerk, will write a neat, clear, even hand indicative of method, regularity, and love of order. A lax person will omit stops, and dots, and pauses. A careful, cautious person will write evenly, and put in all the correct signs and dashes. A critic will keep the letters of his words apart, or form them separately: witness the penmanship of our friend Clement Scott, for instance.

Moreover, the writing has a certain analogy to the character as depicted by Chiromancy. A man whose writing is thick, large, ambitious and ostentatious, may pretty safely be said to have the Mount of

Jupiter well developed, and the base of the forefinger thick. Narrow, small, truncated letters, which cease at once on the paper without any graceful or flowing termination, bear the signs of Saturn's Mount so far as economy is concerned ; and so with descending melancholic writing, with large spatulated middle finger ; and Mercury is a prominent Mount when the handwriting is small, clear, running, distinct—the less distinct, and the more “die away” or gladiolated at the terminations, or even to the extent of a wavy line with only the *indications* of letters in the words—the less or more to be distrusted is the individual. Writing reduced to a line—a wavy line, with here and there a buoy for the sinking eye to cling to in despair—is surely characteristic of a hypocrite or a dissembler !

So with the Mounts of Mars, the Sun, and the Moon—the first represented by firm, thick writing, strongly-barred *t*'s, firmness, command. You can nearly always see these characteristics in the writing of generals and others accustomed to command. The Sun's Mount will be found in the calm, regular, style of the hand ; few flourishes, well crossed *t*'s, evenness—justice ; while the capricious man will give us flourishing capitals, a declining size in the letters of a word, with rounded curves, and sometimes long loops, to *l*'s and *g*'s which lead us to the Mount of Venus with sloping, tender writing ; lightly barred *t*'s beginning thicker than they end. Such writing indicates a large ball of the thumb.

In Graphology, as in Chiromancy, the student must watch for many things and various signs ere he attempts to pronounce an opinion. There is no

prediction in the verdict of a Graphologist as in Chiromancy. Signs are given in the hand which can be read; and we have ourselves actually, in Chiromancy, in several instances, *predicted* events, such as marriage engagements and severe illness, even in most unexpected cases, all of which have subsequently occurred, and of which prediction the subjects have since reminded us. There is no prediction involved in reading character from handwriting. The individual who actually, and without calculation, puts his handwriting before you in ignorance of your power to read between the lines, will assuredly give you an insight into character which you may depend upon. "To those about to marry" the lesson may be of infinite service. The "hand" may change after marriage, the old writing may fade or alter with the character of the person, but in either case the deduction may be made.

Some ingenious but not ingenuous people have met us with the statement that all children in the same school generally write alike—and the teacher is the true test of character in handwriting. In the first place we deny absolutely that all children educated in the same school do write alike; but *if* they do so in school when the eye of the master is on them, they certainly do not when alone. Besides, we know that our writing alters as we grow up, and people who have been educated far apart write alike. We know a man and his wife who write so very much alike that the handwriting of one is at times hard to distinguish from the other, and many people have been surprised when the signature was

reached. These people never met until a year or two before their marriage. So we cannot give way from our theory that character and temperament are indicated by Handwriting to a considerable extent, and though it changes, we shall find the character will keep pace with it. Writing-masters have nothing to do with the formation of actual true handwriting, save inasmuch as their moral influence affects the mind and assimilates the lad or the lassie to their own while in their company, or under their influence. A boy or girl, with a tutor or governess, may change his or her writing, because the teacher guides the mind in a different groove, and impresses it anew; added to which the habit of imitation may serve to accentuate the change. But that will depart when the pupil parts with the teacher, and the natural tendencies will display themselves in the caligraphy during the various stages of existence.

P.S.—While revising this chapter we met with the following “leaderette” in the *Globe*, which is interesting as exhibiting the general opinions concerning handwriting. The article is appended exactly as it was published, and the reader of the following chapters will be able to give a shrewd answer to the question of the paragraphist:—

WHY PEOPLE WRITE BADLY.

“According to a statement which appears in several provincial papers, it has been found impossible to publish the novel which Colonel Burnaby left behind him, because no one has been able to decipher the manuscript. It has been examined by

one who knew its author's handwriting well, and it has been in the hands of a professional "decipherist," but nothing can be made of it. The fact is characteristic of our time. It is, indeed, astonishing how badly most of us write. There are, of course, those whose business it is to write clearly—those, especially, who do the clerical work of law and commerce. A clerk must needs rejoice in a legible caligraphy, or he would not be a clerk. And, of course, there are exceptional people, making altogether a considerable class, who have a natural turn for neatness of handwriting, and whose efforts in that way are things of beauty and joys for ever. But if one takes the world *en bloc*, one is struck by the obscurity of most of the manuscript one sees. We make our pothooks and hangers well enough at school : why is it that, directly we leave it, we begin to scrawl so shamefully? Perhaps it is our sense of newly-acquired freedom which leads us at once to throw off the yoke of the writing-master. Possibly it is our individuality which snatches at the first opportunity of making itself felt in our upstrokes and downstrokes. Sometimes, we believe, people write badly from a sheer distaste for the process. Then, many have so few occasions on which to hold the pen, that when they do take it up they scarcely know what to do with it. They are almost paralyzed by the unusual nature of the effort. Finally, there are those who suffer from the wholly opposite cause—who write so deplorably because they write so much. The one extreme is as bad as the other. In truth, when one comes to think of the many reasons why one's caligraphy should be bad, one

ought not, perhaps, to be so much surprised that it is so."

There is some confusion of cause and effect here. The clerk, for instance, is not a clerk *because he writes well*—for we know many clerks who write badly. But the clerk, the "commercial clerk" writes well, that is clearly and neatly, because "it is his nature to ;" and it is because he is naturally clear headed, neat, orderly, and precise, that he finds himself in such a position as corresponding clerk or book-keeper. If he was a "casual" careless *employé* he would not have written so well and would not have advanced to such a place, which requires neatness, method, and not much imagination. An imaginative, restless, quick-tempered individual; a man of irritable nerves and brain would under such conditions write a very illegible hand. When Colonel Burnaby wrote his MS. he was, we venture to say, in a hurried frame of mind, his imagination and memory, so to speak, outstripped his hand, his brain was in advance of his pen, and his muscles tried vainly to overtake it, so an almost illegible scrawl was the result. People, in our experience, do not write *badly* because they write much. They may occasionally write indistinctly for the reason above given, or because the hand is *tired*, but bad writing from a Graphological point of view indicates a bad disposition.

Again, all people who have left school do not write "shamefully." The writing is merely an outcome of character.

CHAPTER II.

OF TEMPERAMENT AS INDICATED BY HANDWRITING.

SECTION I.

IN this chapter we will endeavour to explain, as far as may be explained without numerous diagrams, the various signs and indications which are recognizable in handwriting, so as to enable us to fix Temperament with some degree of certainty. We mean here only the plain indications, because in another chapter we will consider the cross-lights which may puzzle the reader. There are usually contradictions in every hand, and some of these are exceedingly curious. At present, then, we will merely explain the most salient features, not always placing the attributes in alphabetical order, but as they contrast with each other. Although, for certain reasons, it will be impossible to show the writing of many individuals, we may, however, annex some specimens which have come to us from various sources, and thus save the susceptibilities of our own acquaintance.

The first characteristic in the order we have arranged for ourselves is **AMBITION**—and here, as in many other signs in handwriting, common sense, and ordinary observation, bear us out in our diagnosis. An ambitious man is a pushing man, a person who desires to rise above his fellow-creatures in the world. One who, as the phrase goes, “mounts

the ladder" of success in his undertakings. To such a person what kind of Handwriting is most easily attributable? An ambitious successful person will write a soaring upward hand, and herewith we give an instance of the kind of hand we mean. On the next page we find the type of Ambition, and the signs of ardour and advancement.

Generally in ascending writing we have the first indication of AMBITION, or perhaps of assured success in life. There is also in this writing a considerable amount of diplomacy—or *finesse*; there is "Will" in the thick termination of the down stroke, though the *l*'s are lightly barred, but kind-heartedness in the long down stroke. We should say this person, of whom we know very little personally, is an affectionate parent; straightforward, but a good man of business, who would not lose anything in a bargain; by no means sentimental, but just, lively, kind, and firm. There are other signs which for reasons already given we need not particularize—some rather contradictory—but ambition, and wished for, even already attained, success in his path of life are indicated by the ascending style of the Handwriting.

Where not only the lines but the words in a letter assume an ascending form, then we have *excessive ambition*. Thick letters with strongly barred *l*'s show a determination to retain the position gained, and the desire for more renown.

The writing next following is that of the famous M. de Girardin, a newspaper editor too, and one with a searching clearness of perception. The letters as we perceive are somewhat unconnected. This trait shows us consideration and thought, a critical

mind : at the same time that the rapid movement of the pen gives us vivacity, and the upward tendency of the writing ambition. There are, however, other characteristics which accompany an ascending writing according to the style of the writing itself. Such as ardour, vivacity, will, courage, perseverance, which we shall meet with in our subsequent investigations.

But perhaps the most curious example of an ambitious mind—looking now merely at this particular trait of character—is to be found in the signature of the great Napoleon Buonaparte (see Chapter IV.). There are selfish indications also, but the strong

A handwritten signature in cursive script that reads "Louis". The initial "L" is notably weak and lacks a strong upward stroke, while the rest of the name is written with more fluid, connected letters.

FIG. 5.

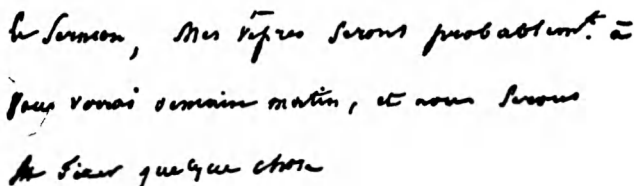
determined ambition is unmistakable. There is more grandeur and openness of character, with much will and ambition, in the signature of Louis the Fourteenth, though the initial L is palpably weak.

The second characteristic upon our list we find is **AVARICE** ; and connected with this vice there are many shades which merge into the virtues of **Economy** and **Prudence**. We may as well for convenience sake speak of all these together. Here, again, common sense comes to our aid and leads us easily to guess what kind of writing the Avaricious, Miserly, "Near" man or woman will exhibit. The

same tendencies will be shown on paper as in daily life—a dislike of waste, a penuriousness of ink.

Any reader can test the truth of this for himself as we have, though in our own acquaintance we are glad to think we have not a *miserly* individual, so we will import a specimen of *parsimony*, although the writing indicates uprightness and cultivation too.

Now here we have the pen stopped immediately it has done its work. There are no curling graceful terminals, no ascending strokes, the words finish with marked abruptness, and the same characteristics



Le Samedi, Mes vifres seront probablent à
 deux heures demain matin, et nous serons
 à faire quelque chose

FIG. 6.

are observable in the up and down strokes of the long letters. Look at the *q*'s in the *quelque*, see the end of *chose*, the *n* in *matin*. And we have another specimen, also a foreign one, wherein Economy is pushed to an extreme limit.

The chief signs of Avarice, then, are very easily to be recognized. There is no unnecessary, scarcely the necessary, space or use of materials. No flourishes, nor space wasted in the sheet of paper. But this is only an extreme case. We annex another specimen of our economical person—a lady unknown to us personally. We should decide she was an economical, not miserly, housekeeper, with a regard

for "the pence," a somewhat critical nature, and of considerable firmness and tact. There are other indications which we need not particularize. But as Economy is no fault, and under nearly all circumstances is praiseworthy, we give the extract, trusting we shall be forgiven.

The economical and careful person may thus be distinguished from the miser, the hoarder of money. It may happen, and we know an instance in which *true economy* writes very much like a somewhat open-

*the fingers are visibly
Rotten, or only appear
so to the touch?*

FIG. 7.

handed person. We give an instance of this to show that contradictions exist. We can vouch for the writer as a strict economist, and yet not capable of meanness in anything. The disposition, indeed, is generous, but circumstances, we believe, have necessitated for some years a strict superintendence of household matters. The other qualities of the writing we shall find explained farther on.

In order to accentuate the writings which we have given above, and also to make a good comparison, we will now turn our readers' attention to *GENE-ROSITY* and *PRODIGALITY*, as exemplified in handwriting. As may be expected, the writings of people

of such temperaments are bold, open, free and curving; or with an upward tendency in the terminal letters. The natural expectation, the reasonable anticipation of a thinking mind, will be satisfied.

NOW GENEROSITY of character is plainly indicated by the rounded letters, and more particularly visible in the terminations of words. The liberal person will give you curling or extended terminals. There is a flowing kind of carelessness about the use of ink and paper, which is very differently marked in the miser's hand. A liberal person, an absurdly generous person, "whose heart is too large for his pocket," may be distinguished by the flowing, tender writing, the opposite of the cramped, economical, selfish hand. It is scarcely necessary to annex any specimen of a writing which we are glad to believe is so common

This year as usual.
I send you the enclosed
Card. I think it is rather
nice. I will get one and

FIG. 8.

j'ai aimé de bien de
 ty ou en l'air qu'on
 fait.
 je ne veux que vous
 pour en parler à

FIG. 9.

in the world. But as we happen to have some suitable autographs by us, we will annex the characteristic indications. We are not concerned, remember, with the other points; generosity and liberality are here shown as patterns for the well-to-do. The greatest prodigality is exemplified in the succeeding extract from a letter written in French. The rounded terminals, then the open rolling letters, indicate generosity—See Fig. 9.

There are degrees, of course, in all these types, from the foolish spendthrift who selfishly squanders his money; the equally foolish but good-natured person who cannot keep it long; the generous-minded and properly regulated expenditure of the reasoning mind which knows the value of money withal, and yet is open-handed. These different grades may all be recognized, and will be recognized when the more complicated attributes are explained. We annex a specimen of large-minded generosity and much kindness and unselfishness (fig. 10).

II.

AFFECTION and sweetness of disposition are traits which can never be mistaken in Handwriting. By this Affection we mean tenderness and kindness of heart. The affectionate man or woman will write a sloping hand; that we can all see for ourselves without any books. Take the handwriting of some lady whom you know to be kind-hearted and affectionate, and you will see the graceful slope, the rounded letters, perchance very long tails and heads to the *g*'s and the *y*'s, the *h*'s and the *l*'s. Sup-

posing the writing to be merely affectionate, as most women are, you will find a gently sloping hand;

As often will be kept
 Moving on the legs
 To take hold of the
 To draw to play and
 To be carried in like

FIG. 10.

we leave details for the present. But if the individual be inclined to carry her or his tenderness to

the confines of passionate affection, the slope will be accentuated ; the loops of the letters will be lengthened. If such a handwriting have the *t*'s lightly crossed, a want of will may be predicted ; the writer will be sympathetic for others, and with certain other indications, such as curved finals—generous. He or she may be rather prone to jealousy, too, with such a hand. If the Will be weak the writer will be apt to complain, and think herself neglected ; more particularly if the curves of the capitals have a “throw” to the left. This last is indicative of *self-esteem*, any reflection on which will make the person jealous, and feel “misunderstood.”

A writing of this kind is annexed (fig. 11), and we are pretty sure the lady who wrote the letter from which the extract has been taken, will in her heart acknowledge that generosity, affection, sympathy, with a not strong will, a slight tendency to jealousy and an occasional pang of disappointment, are her leading characteristics. With goodness in the even lines ; considerable imagination in the long tailed *g*'s—an imagination which troubles her, we opine, orderliness, faithfulness, and some pride, as shown in the capitals ; great sensitiveness and some timidity. But it is a tender, affectionate handwriting, and as such we produce it, by permission of the person to whom it was addressed. In the case of a sloping writing which is very thick, with strongly barred *t*'s, we may expect to find *sensuality* in affection if the letters are much rounded ; *sensuousness*, indolence and will, if the letters are less rounded. Merely a love of the good things of life, with selfishness in their enjoyment, if the thick letters be rather upright. But all

these differences may be modified by other signs, so the handwriting as a whole must be studied, not merely a signature or an address.

Your letter pleased me
 Very much it was so
 light and cheery that
 I am sure you change
 And you good.

FIG. II.

The indications of BENEVOLENCE are many, and

this virtue possesses a compound of certain elements such as frankness, sensibility, simplicity, generosity, all of which are observable in the truly benevolent person who seeks to do good and to make people happy. So tenderness will also have to be considered, and affection will play some part ; for sweet affectionate natures are benevolent.

Let us, therefore, ascertain what signs we must look for to find all these different yet perfectly reconcileable indications.

FRANKNESS is shown by letters of an open style and equal elevation.

SENSITIVENESS is indicated by the sloping direction of the writing—so is tenderness.

SIMPLICITY is shown by the absence of flourish and ostentation in capital letters or signature ; and,

GENEROSITY we have already mentioned. Truthfulness is allied to Frankness, and is seen in the equi-distance of the lines, which is indicative of *honour*. Those who have seen Charles Kingsley's handwriting will recognize the kind of handwriting we mean, an open, bold, rounded, soft writing, such as might have been indited with a quill pen. Indeed, these benevolent tender natures prefer, and, generally, when it is possible to do so, will use a quill in preference to the harder steel. The following (fig. 12) is a kind, affectionate, tender-hearted, frank hand.

Sometimes the benevolent writing is small, sometimes large ; but the same main characteristics will be observed. The evenness of lines and letters, the flowing terminals, upward curling finals ; with not too strongly accentuated crosses to the small "t's," and the gently sloping writing. There is no need

to multiply instances. The writing will be easily recognized; and when in its perfection gives the highest

Suffer I have to say
 For little headache & the
 other day had to go to
 bed - It is terrible for
 a young a girl -

FIG. 12.

moral character with considerable talent. There are lesser degrees, fortunately for human nature; and

many actively benevolent people, good-hearted, kind and liberal, exist without the poetical sensitiveness, and we may say the traces of melancholy, which are observable in some philanthropical handwritings, and without their *candour* too.

A specimen of CANDOUR and goodness is annexed (fig. 13). The writer is a lady long resident in France. But the openness and beauty of her character, the gentleness and purity of mind, the not extravagant generosity, the truthfulness which is observable in the evenness of the lines, will be apparent at a glance. We can say at once that such a woman is remarkable for the goodness of her heart.

But there is Candour and Candour. We all have had experience of the "call a spade a spade" species; the blunt outspoken individual who must be "truthful or nothing;" who will tell you of your faults in loud tones, "for your good;" or in cold calculating accents "on principle." We also know the gentle, sympathetic, but candid person, not the proverbial "good natured friend," this time; but the truthful, candid, gentle man or woman who can pity while condemning, and will conceal nothing of your faults or limit your praises, but will blame tenderly and praise truthfully. (See fig. 14.)

The handwritings of these people will vary in degrees of sloping, the less inclined hand belonging to the least tender heart. In all, the general characteristics of Candour will be evident; but hardness of heart will be indicated, the tender sensitiveness which makes allowances, but which will not condone the fault, or trifle with the truth, is absent in the perfectly upright writing.

pas besoin de vous dire com-
 bien vous nous sommes de-
 mandés pour votre
 démarche.
 Je vous salue avec toute

I have not yet been able
 to read the book you
 gave me, but I hope to

FIG. 14.

FIG. 13.

Opposed to CANDOUR as darkness to light are DIS-SIMULATION and FALSEHOOD, and these unenviable qualities we will endeavour to render evident in our descriptions. We do not now include "Finesse," which is a perfectly legitimate attribute in moderation, as we shall see later. We simply now desire to confine ourselves to Deceit and Dissimulation.

The first impulse of the liar is to hide his motives. He tries to conceal his thoughts and intentions from his friends. The dissimulator is likewise ashamed, and as in old melodrama the villains who were supposed to "conceal themselves" placed an arm in front of the face while all this time perfectly visible to anyone who *chose* to see ; so with the untruthful in Graphology. He tries to conceal the letters of his words by indistinctness and slurring. Haste will frequently account for badly formed letters, but it will not account for no letters at all, and a confused style. It is not that the individual is writing an untruth at the time, indeed, the very contrary may be the case ; but his habit of dissimulation will cling to him and he will not write plainly. He will, moreover, wind about in a serpentine fashion ; his lines will be uneven and quite opposed to the straightforward directness of a person whose will is strong, whose mind is clear, and whose intentions are honest. Your dissimulative writer will be wary and indistinct. "The letters," as a French author once said, "remain at the end of the pen."

The general characteristics are a want of distinctness in the writing, and of height ; they assume the smallest compass, the least accentuated, the least decipherable possible ; sometimes being merely

alle hier seit la nimm an, alle lassen
 que den Montaigne Du Meccano und des aspect
 qu'en d'importance pour les Gymnases

FIG. 15.

amee mri pots
 von hram appi

FIG. 16.

strokes to be guessed at, not read, and sometimes lines which are not even an attempt at letters. Such people—people who write such letters cannot be trusted to perform a promise or to carry out a mission.

In the specimen (fig. 15) (also French, for we have no English type in our possession, though it would be easy to give an imaginary one) we can perceive the hiding away of the letters, though there is a certain amount of tenderness in the slope, and decided talent in the *d*'s so thrown back. This is not by any means an outrageous specimen, but if it should ever be the misfortune of any reader to come across a hand in which a line does duty for several letters, then let the reader be on his guard.

We remarked above concerning a "legitimate finesse," a diplomatic avoidance, of the folly of "wearing the heart upon the sleeve." This is not dissimulation—it is quite permissible. "One may be," says M. De Barrolles, "quite loyal, and yet possess *finesse*." Dissimulation is hypocrisy, or may very quickly degenerate into it. But "*finesse* makes people skilful, not dishonest;" although we are ready to admit that *finesse* will, if indulged in overmuch, bring the "diplomatist" to the near neighbourhood of the hypocrite. The difference in the handwriting is, that while the hypocrite and deceiver or untrustworthy person indites his words or his letters so that they are unreadable, or perhaps not *formed* at all, the *Finesser's* words are clear, if small, and even when he has been writing in a hurry you can always make out what he means. Moreover, his lines are *straight* and but little undulating, better punctu-

— adieu — si vous avez besoin de
explication, rendez les à M^{re} de Siron

— mais elle j'ai mieux que moi ce que
— sa soeur pour laquelle j'écris que tout
mieux possible. — j'attends vous bien

bellegarde

le 24 avr

J'aurais à M^{re} Junion j'irai
absolument du côté de la rue de
gouvernement

ated, and generally more intelligible ; it has a *definite object* to serve, and goes at it, indirectly perhaps, but honestly. The other individual is tortuous and apt to "wriggle" upon the paper, so his hand betrays him. (See fig. 16.)

Here, again, common sense and practice run hand in hand. We may add, that the letters of the "diplomatic" writer are apt to get smaller at the end of words, and are rather uneven. For true "diplomacy" see Talleyrand's writing (fig. 17).

III.

From *Finesse* and *Falsehood* we may pass without much difficulty to the signs of IMAGINATION, and the study of handwriting will here explain why so many literary men write such bad hands, when engaged in writing fiction particularly. It by no means should be said that because a man writes unintelligibly he is untruthful, or even very much addicted to *finesse*. Look, for instance, at the following autograph (fig. 18). It is that of a well-known and prolific writer of imagination, a straightforward individual, and an affectionate ; but his ardour, his haste, carries him away. In writing of romances, the speed at which the imagination travels induces a corresponding speed in the hand. The pen cannot run along the paper quickly enough ; the head sets the pace, and the fingers must follow it. So your imaginative writer is frequently illegible, or more difficult to read, in consequence of the quickness of his brain.

Is it not a fact in daily life that you see many

people commence a letter neatly and clearly ; then the imagination reproduces the scenes and the mind

from very big
 But I am confident for
 when you have
 the opening statements - would
 be interesting were they
 as incredible : they say
 to our time, & would it
 be incredible if we had
 which is the point in time
 to consider

FIG. 18.

gathers way, and off rattles the pen at score? The writing at the end of that letter is not so good as at the beginning. The strokes are fly-away, the small

a's are turned backwards—a sign of imaginative writing—the brain “has taken the bit between its teeth,” and the bridling hand is powerless to stop until the cramped fingers cry out for rest.

This commonplace experience in a considerable degree will prepare us to recognize the signs of IMAGINATION, which are these—long up-and-down strokes, the turning back of the small *a*'s, and the flying bars crossing the *r*'s which indicate haste, and the graceful, often original, forms of the capitals.

And herein comes another curious fact. We have already seen that the man who writes with flowing pen and carelessness, rushing across the paper, is extravagant, and apt to be a “prodigal.” Are not we daily reminded of the poverty to which some extremely clever or imaginative person (be he writer, actor, or singer, or private individual) has been reduced? Your fly-away, imaginative person is not economical. The handwriting of such people very frequently betrays the well-known types of generosity, or extravagance; a generosity unthinking, and extravagance culpable in many cases. Are not these facts borne out by daily experience, and is not Graphology, after all, common sense?

There are autographs, unfortunately, in which we can perceive a most melancholy tendency; and when a vivid imagination is allied to a melancholy, down-sloping handwriting, we may expect to find the individual self-conscious, brooding, hypochondriacal, wretched, unless the indications of will be evident, and then reason will assume the mastery again, no doubt. But a weak imaginative style is a very unfortunate combination; indicating self-mistrust and

want of pluck, which may end in seriously affecting the brain if indulged in. A persistently descending writing is indicative of delicate health, generally of depression of spirits, as in the following specimen :—

a bad bear acts out
 to you must pardon
 crows. little every foot
 with again
 Sincerely Yrs

FIG. 19.

Excess of the imagination is of course bad, it tends to folly, and the very extravagant flourishes, the absurd capitals, the ridiculous *d*'s, with curly heads, denote a frivolous mind, and an ill-regulated

imagination. Deductions may be made, when such writing is thick and barred; or when it is light and mounts into the attics. It loses itself in the depths of suggestiveness, or in the light and airy nothings—trifles light as air; it mounts into the clouds; the sloping types of imagination with long and eccentric letters is thus the better of the two, the more upright is the more selfish.

In contradistinction to the careless, incautious, imaginative individual is the man who delights in **DETAIL** and **MINUTIÆ**. These attributes we will endeavour to describe, and they require no long description.

The cautious man, the lover of detail, will write a rather upright, clear, straight hand. We have such an one by our side as we write. There are dots in the proper places, stops and lines, all denoting great caution and love of detail. We shall find such writers make their words evenly, and they usually write in parallel lines not very openly spaced, but extremely neat, as we would expect. The letters are united, not separate—often each word is written without taking the pen from the paper. There is a self-containedness about the former specimen of writing which appeals to the lover of order, and much good nature, and talent (fig. 20).

Of course this writing, minute though it may be, or open as it may be, will have to be examined in the light of experience for character. We may be able to tell at a glance that such and such a person is orderly and cautious—a man who will address his letter to Dublin and put “Ireland,” underneath;—or who will put

London, S.W., to a metropolitan postal address. Pru-

last April for a short while,
but was much hurried, &
did not know your address.
I shall be there again next spring.
I think, & must then try for
the pleasure of meeting you.

FIG. 20.

Round which is not so satisfactory as I could
wish - if you are in the City on Monday - we will

FIG. 21.

dence is here evinced. But he may be diplomatic, or

strong-willed, or weak-willed, or ambitious, or stingy ; so all these traits may be sought in the even writing, and the stops, and the bars. But the person of this type will form his letters carefully ; there will be no negligence in his correspondence. . . . I wish I could say the same of myself !

ORIGINALITY may appear in both the imaginative and the non-imaginative writing. This trait is sometimes grafted in with eccentricity, and we may treat of

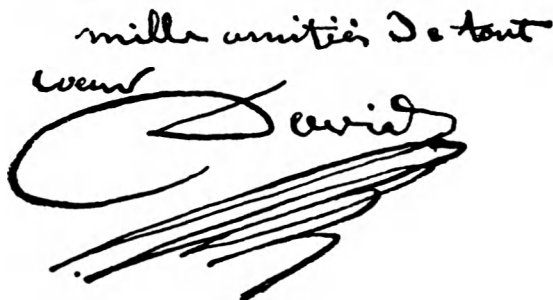
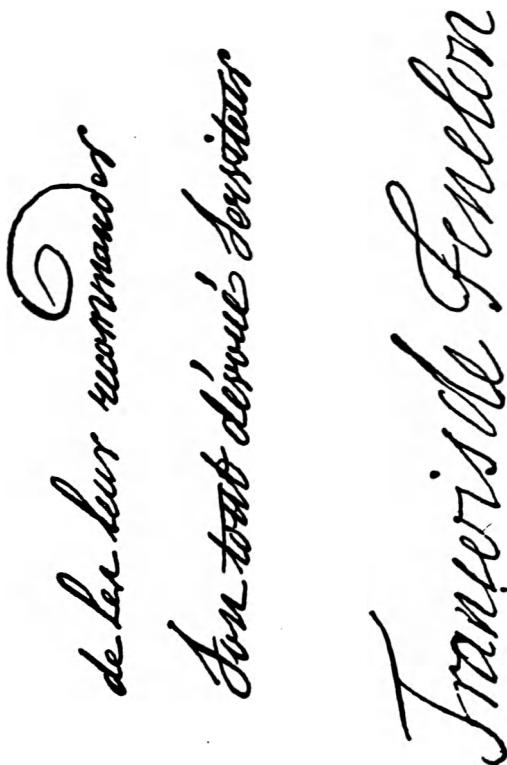


FIG. 22.

them briefly. We can of course, and very likely will, have Originality in the Imaginative hand. Eccentricity may be almost defined in this connection as vulgar originality, for it assumes "loud" tones, with *bizarre* flourishes, oftentimes ; and decidedly lacks the grace which an educated originality would give us. The well-known signature of the late Charles Dickens may be accepted as a sign of originality, and so may Cruickshank's signature, almost equally familiar. In the former, we have originality *and* imagination in the capital D, &c., while in Cruickshank's signature there

is no letter to indicate imaginative impulse. There is eccentricity and originality in it, but no imagination—plenty of will and some *finesse*.



de leur recommandes

Son tout dévoué serviteur

Francis de Fenelon

FIG. 23.

FIG. 24.

Eccentricity descends to vulgarity and pretension in the excessive and unnecessary flourish, the caper-

cutting with the pen which is indicative of egotism and personality—*Ego et Rex Meus* (making certain allowances for nationality), such as the vain flourishes under the signature of David, the sculptor—imagination, enthusiasm, obstinacy, and will-power. The capital D is imaginative and good in form, but the numerous flourishes, like the shell in which the artist Flandrin has encased his name, indicate vanity and self-assertion (fig. 22).

Look again at the tremendous flourish of the *d* in the next lines. Here the writing which promises so much clearness and lucidity of mind is marred by the "horrible vanity" of the *d*. This is the writing of Arago the astronomer (fig. 23).

We think we have said enough now to show that pretension and vanity with self-assertion in writing are betrayed by vulgar "flourish," much in the same way as, in daily intercourse, they are evidenced by "swagger." The vanity may be concealed in society, but it will come out in the writing, as surely as the hand itself will indicate the temperament and the failings of body.

Nature cannot lie—the hand tells us the truth. The mind, uninfluenced by the will, is equally truthful, and mercilessly exposes our pet vanities which we vainly try to conceal.

Contrast fig. 23 with the bold, bright intelligence of Fénélon (fig. 24), and would any one hesitate to choose the latter? There is a grandeur and a simplicity about it, a truthfulness, an energy, and an imagination which is above parade.

IV.

ENERGY and WILL have frequently been mentioned and referred to in the course of our remarks ; so we will now proceed to illustrate them somewhat fully, for the power of the will is the mainspring of success in life. Ambition may incite us forward, Hope may hold out her hand to us, but unless we possess WILL and ENERGY, our hopes will only build themselves castles in the air, and vaulting ambition will die in falling.

Now how can we recognize Will, Strength of Mind, Obstinacy, "Pig-headedness," or whatever other term we may apply to our sense of determination ?

In the first place, by the more or less heavy crossing of the letter *t*.

Secondly, by the rather perpendicular character of the writing.

Thirdly, by the absence of loops in the down strokes of *g*'s, the want of return strokes, and the decided and abrupt finish of any descending tail—a square ending like a bar, and in lines beneath the signature.

Fourthly, the letters are formed in a rather angular manner—not with the rounded curves ; and the heavy hand is also indicative of power in the letters.

These various signs are immensely varied, and there are occasionally apparent contradictions, but an examination will always find the hand of iron even in the glove of velvet. Now for our specimens.

There are degrees of will : we have the *unreasoning*

obstinacy which will do a thing simply because the person said he would.

There is the strong will which is not obstinate.

There is the weak will ; and finally there is the handwriting with no will at all. These four we think we can explain.

The first kind, the regular obstinate person's writing, will be recognized by the strongly crossed *l*'s—as in specimen lines annexed (fig. 25). The bars, you perceive, are firmly made, and the end of the stroke is thicker than the beginning, and displays a very resolute obstinacy indeed, but not strong health. Such an one also is shown underneath (fig. 26). It is the writing of a female "savant," who was so "pig-headed" as to insist on travelling during the middle of the day in the Holy Land, when the heat was greatest. The result was she died of fever in Jerusalem.

The strong will which is not obstinate, will write in a somewhat more angular form—for angularity means *energy* : and will cross the *l*'s firmly too, but not with the bar of iron which the headstrong ones affect. The bar will be longer and not thicker at the termination than at the beginning—a more consistent and regular stroke. There is sometimes a curve or crook at the end of such strokes, as if the pen had made an extra scratch as it was being lifted from the paper ; but this is not usually the case. When the thick strokes of the *l*'s are high above the letter, they are indicative of a *despotic will*.

The weak will, and the want of any will, are shown by the light crossing of the *l*'s, the lightly poised pen and the lazy loop instead of a bar. The upright, rather *dolce far niente* hand with good heart, a not

Very many Thanks
for your letter. I am

FIG. 25.

finger. I am sure the above you will
see more than, at least not in the
writing, or than you will understand

generally strong will, and a tendency to procrastination, are exhibited below. There is not much demonstrative tenderness or sentimentality in this, but there are honesty, receptivity of affection and candour in it, strong feeling when feeling is aroused, and a love of music and flowers. The indications of firmness are not wanting: but it is not quite fair to analyze farther the writing of this correspondent, for whom, although almost a stranger, we entertain a very sincere regard.

Sloping, tender writing, with thin bars or flyaway crossings to the *t*'s and looped, not single-tailed *y*'s and *g*'s—shows a weak and easily influenced person—with powers of affection. To sum up, we may lay it down as a general rule that the firmer the writ-

ing, the more forcible the crossing of the *t*'s, and the want of return flourish to the *g*'s, &c., the stronger are the obstinacy and the will. There are graduations of

They are coming back by
train so it will be very
pleasant to them. As

FIG. 27.

course, and even in some hands contradictory signs but those only tend to show that the will *can* be exercised at times : it exists, and will be developed at need. "The worm will turn if trodden on"—or if "standing up for one's rights," is necessary, the will appears.

In the several indications of the power of will in its various grades the same common-sense view should be borne in mind—the heavier the stroke the firmer the will.

Light, quick bars to the *t*'s are signs of *vivacity* and quickness.

V.

The marks of SELFISHNESS and UNSELFISHNESS, of OBSERVATION and ENTHUSIASM may be included in this section.

Selfishness is generally to be recognized in an upright, *angular* hand, combined with a "throw back" of the capital letters, such as a C or M. These letters and their terminating loops will turn to the left, backwards. The signs of Economy—the "close-fisted" writing, and rather curtailed finals, with an upright hand, naturally show an *extrême* selfishness, a love of one's own way too. The selfish hand may be rounded in the form of the letters, but we must look for the inward or rather the backward curve—the opposite type to generosity, which betrays itself in long finals *not* thrown back. The capital E is a very good letter to deduce the taint of selfishness from. It occurs frequently, and its "tail" is eloquent. W is another test letter.

Unselfishness will, of course, be pronounced upon

in the absence of the above signs, combined with the sloping handwriting and generous curves.

Observation, which includes the critical faculty, is found in handwriting in which the letters are kept apart. If we examine the writing of "thinkers" we shall find that the letters are clear and separate—the words are *weighed*, as it were. There is not the hurry of the imaginative writer. On the contrary, the more slowly moving brain produces words more slowly. The critic separates his words from the letters almost singly. Philosophers and deep thinkers, as well as critics, possess this singularity of letter-forming. Neatness of writing with caution will naturally be present also—reflection induces tidiness. Look at the note of Michelet's (fig. 28). Here are order, economy, and the critical faculty, with research, and determination, without which no seeker will ever find. Firmness is here and some reserve. But look at the reserve in the signature of M. Clémenceau (fig. 29), with much energy and a critical, even a "dissimulative" spirit. If we take it to pieces we find *finesse*, *ruse*, and great force of character, with, however, a tinge of vulgarity in the other parts of his letters. "Sequence of ideas" is shown in the writing of words in a sentence, and this is another outcome of the reflective mind, although evidenced in an entirely contrary manner to the critical faculty, while partaking of its nature. Occasionally we see evidences of the critical (the intuitive) and the deductive judgment combined in the same handwriting. This evidences a very reflective and incisive mind, and a combination of attributes which should go far to elevate a man above his compeers.

Dans cette maison de magie, au désert,
 général de la vallée de Topaylat,
 je suis heureux de retrouver mon maître
 et j'en suis sûr à son visage -

R. Miller

Stamerson

FIG. 29.

Such high intelligence as would be presupposed by this combination is not frequently seen, because, as will readily be perceived, the two characteristics are in a manner opposed. The combination of high logical reasoning power, with the natural clearness of insight necessary, would almost argue infallibility. The annexed specimen of a candid, frank character gives us both indications in the handwriting. The sequence of ideas is exemplified in the joining of the words together, as in "to favour," and also in the next line but one, "and subject," while in several instances in the letter the intuitive critical faculty is exhibited in the separation of the letters.

In this specimen there is evidence of imagination ; and, putting aside the great power of reasoning and judgment, the frankness and goodness of the author strike us very forcibly. There is

How is it
 will you be able
 to favour us this time?
 I
 do, will you kindly inform me
 as to date and subject at
 Yr. Early Connoissance

FIG. 30.

no dissimulation in this character — nothing to hide.

We may add, that when the small *d*'s are looped to the left, and united with letters following them, the sequence of the writer's ideas is indicated. In excess, this characteristic betrays vanity and self-appreciation.



CHAPTER III.

WRITING CONTRADICTION—OF SINGLE LETTERS—
CAPITALS AND INTERMEDIATES—OF STOPS—OF
FINALS—AND CONCERNING SIGNATURES.

IN the foregoing chapter we spoke of the Hand-writing of individuals considered as a whole ; of the general deductions which may be made from the style. In this chapter we can devote ourselves more to particulars. We can and will show that many letters by themselves, whether capitals, terminals, or when introduced into the middle of words, have certain meanings for the student of Graphology ; and by a glance at the writing submitted to him, he will be able to pronounce an opinion upon a man from his signature only, without any of the undoubted assistance which an inspection of the lines of the correspondent afford.

But it is necessary to repeat that no pronouncement can be accurately made, unless the writing submitted be perfectly natural. We mean that the writer must have indited his letters in a perfectly unsuspecting way ; only in this way will the characters be formed by the hand into words which may perchance intend to deceive ; but in the eyes of the Graphologist the truth is laid bare. The trail of the serpent will be distinguished where the reptile has passed, although he fancies he has hidden his

gleaming skin and false appearance, as well as all traces of his course, under the flowery phrases of compliment and expressed devotion.

We may remark, that the most extraordinary contradictions do actually exist in individuals. We have evidence that the inhuman Marat was extremely sensitive. So much so, we read, that he was unable to witness a *post-mortem* examination, and was obliged to obtain a friend to replace him, because he found his nerves unequal to the sight of the operation! This "sensibility" or sensitiveness is borne out by his handwriting, while he permitted his other passions to crush out what good had originally been in his nature. So in many more modern instances—in the third Napoleon, *par exemple*, we find the tendency in youth to the iron tenacity which ruled him in later life. His "soft obstinacy" lost its softness in time, so far as appearances in his rule were concerned. The change from the almost timid "hand" which came from the prison of Ham, to the lordly openness and diplomatically serpentine writing in after years, is curious.

We shall refer to this again in another chapter. At present we must confine ourselves to the letters of the alphabet.

I.—OF SINGLE LETTERS.

It may be accepted as a general rule that the more like the typographical form letters are the better—because the more "harmonic" they are. The type letter may be accepted as the best expression amongst

the various signs which we form into words and understand as language. So the better and more graceful the writing, the better is the individual *as a whole*.

The better, we say, in disposition, not *necessarily* in *morality*. This may seem paradoxical, but it is not really so. We find that many very nice, good-hearted, frank, obliging individuals when they submit their hands to examination betray a tendency to immorality, even sensuality, which they fancy cannot be detected. We have all heard of individuals who are thrifty and saving in order to gratify their sensual tastes. They are *stingy prodigals*: "Avarice and dissipation," as a French writer puts it. A generous man is not always liberal. A person who distributes immense sums in charity may be quite wanting in true feeling for his fellow-creatures. Sometimes the most richly endowed natures are very depraved. So even in a clear, open handwriting we may discover dissimulation. The true instincts are betrayed in the writing, all personal appearances to the contrary notwithstanding.

Now, in the case of individual letters what are the signs? We need not go through the whole alphabet. We will merely take the most important and the more general letters; bearing in mind that the more simple and elegant the types the better the tendency of the writer, and the more "inharmonic," the more we shall trace imperfections in the individual. A clear, elegant, plain signature is the indication of a gentlemanly mind, an unostentatious person; a flourishing signature seeks display—it is vulgar.

All distinctly formed letters are therefore indicative

of cultivation and intelligence. The converse holds equally good.

Take, for instance, two specimens of the letter *a* (Thus, *a* and *A*). In the former we have absence of taste and a want of elegance, the second tells us of a person who is neat, methodical, regular, cautious—a well-trained mind. The oval of the latter *a* is closed ; this tells us of discretion. The capital *A* is also susceptible of criticism, inasmuch as it is well or badly formed in graceful or ungraceful curves.

The same rules apply to letter *B*. The clearer, the less exaggerated, the less pretentious it will be.

The capital *C* tells us a good deal, because *C* is a letter which lends itself to flourish, and yet is capable of assuming many graceful and artistic forms. We learn the existence of ardour and imagination from the open *C*, the widely flowing curve. From the clear, simple, unassuming letter, we descend to the rather selfish and vulgar flourishes ; when the *C* curves back considerably, we perceive “self,” and the habitual use of a capital where the proper letter is a small initial indicates the presence of pretension and exaggeration in the writer.

D is another letter which lends itself to the detection of faults. In the small *d*, as already explained in the previous chapter, the curling top betrays vanity when in excess—imagination when in moderation. When such a looped *d* is united to the other letters of the word of which it forms part, it is a sign of a sequence of ideas.

E is another detective. The curly loop thrown back tells of a selfish, rather vulgar nature. The simple form again brings us into the right track. *F*

also lends itself to flourish, and so on. Thus the faults of character are plainly shown in the capital letters, particularly in the *A*, the *C*, the *E*, the *M*, and the *N*.

A well-regulated mind will keep the different strokes of the compound letters such as *A*, *H*, *M*, *N*, at equal distances, and if the three points, or the two points are nearly, or quite, equal in height, we have the same want of pretension. But pretension or class-pride will be found existing in people who elevate the first limb of the *M* above its fellow or fellows. When the third limb of the *M* is much smaller than its predecessors the sign of unsustained intellectual effort is present. The lower curving tail of some *M*'s indicates egotism like the curl of the *E*, with equal "vulgarity."

The letter *T*, particularly in the 'lower case,' gives us many shades of will, as already partly explained. The despot bars his *t*'s high and hard. The thicker the bar crossing the letter is at the end, the firmer the will and obstinacy—an ascending bar means perseverance and energy, or aggressiveness. All the different degrees of obstinacy are plainly shown—and the thicker the bar is throughout its length, the stronger the will and the determination.

V and *W* lend themselves to the exhibition of vivacity and imagination in their elevated curves. Sometimes these letters assume very eccentric forms. *W* may also be accepted as a test letter. The lively, "airy" individual gives his capitals wings. The shy person cramps his *M*'s, *W*'s, &c., in a shy and concentrated fashion.

There is a consolation in one malformation



characters. When the *n* is made like the *u*, then the writer is of a kind and gentle disposition. Some people write large "hands," letting the small characters vie with the capitals. Herein is shadowed a grandeur, a "magnificence" of soul, a desire to be "big," a strong person. Contrariwise the small and even hand shows modesty in desire and aspirations. Which is thy line, oh reader?

On the other hand, when we perceive the capitals low, and almost the same size as the small letters, we may predicate a certain amount of dissimulation with humility. This characteristic, taken in conjunction with the undulating style of writing, prepares us to decide upon the quality of *finesse* which undoubtedly exists in the writer, particularly if the words be "gladiolated" (fili-formed).

Facility of speech is indicated also by the joining of words together. This trait is quite in accordance with the dictates of common sense. The cautious man will write and speak slowly. The slow writer will be a slow speaker, the quick writer a quick speaker, and the quick writer will unite his words; as he will hurry, and sometimes even stammer in his haste to speak.

There are some characteristics which attach to the small *o* which must not be overlooked. It follows the small *a* in one essential particular. If closed, it indicates prudence, and a guarded habit of speaking—discretion. If open, it means of course, the contrary—indiscretion. We may apply this rule to any writing the author of which we know, and by enquiry, "backwards," may arrive at the conclusion from known premisses. When we have thus established the

truth of the statement, we can apply the rule to other signs. So the closed letters, come to signify *reserve*, even egotism, as we might naturally expect; and the open vowels mean open-heartedness—an “out-pouring of the soul.”

Enthusiasm is shown in the addition of notes of admiration to the lines, as well as by large flowing capitals, and fly-away strokes of imagination, which is often indicated by the small letter *i*. If the small *i* be made higher than the other small letters amongst which it is included, we may suspect the existence of the imaginative quality.

II.—OF THE STOPS.

In the stops again we have many hints given us as to the existence of certain qualities, and it must be continually borne in mind by our readers, that it is the qualities—the tendencies—of individuals which are betrayed by their handwriting. We accentuate this, because, as stated in the Preface to this work, people are so apt—as in Phrenology and Chiromancy—to rush to conclusions. They find certain indications in their palms or skulls, or in their handwriting—in their friends' palms or skulls or writing, and at once declare that certain virtues or vices exist unquestionably in them. This may very likely not be the fact. The *tendencies* may exist—do exist—but the virtue, or it may be the vice, is non-existing. The indications point to certain qualities which may become faults or virtues according to treatment. Wounds may heal or fester according to circumstances and treatment, care, dis-

position, or the habit of life of the individual. Let us see a very shaky handwriting, we may pronounce that man a nervous person, or a vicious one; or a man who is now paying the penalty of a too indulgent youth; or merely a hurried person who is carelessly writing, with a bad pen, on an uneven "pad" or substratum. It would be very wrong for us to decide that the man's "shakiness" was caused by intoxication, or vicious courses, when he may have been only cold. Of course, we may beg the question, and argue that his want of circulation is due to physical causes other than want of exercise or a fire—but is that fair? Certainly not. So please remember that we only pretend—we only claim—to give you a line by which you can estimate the qualities of individuals—qualities which may become fixed, or which may be existing virtues or faults, *according to what other characteristics accompany them*. By themselves they must not be pronounced upon; finally they must be studied with reference to their surroundings. We trust this digression will be excused. It was called for by some observations made to us after we had written the preceding paragraphs.

We now will proceed with our stops—to use an Irishism.

A dark thick "full stop" or dot means in some writings—cruelty and immorality—brutality. In other letters a sensuousness which is admirable in poetic and imaginative temperaments. The former deduction is made from heavy, thick, despotic writing—the latter is delicate, lighter, more sloping caligraphy. We occasionally have seen a signature with points most carefully placed, and a dot even in front of the initial letter. This denotes suspicion as well as caution and

method. The signature in this case will be plain and simple—without vivacious flourishes.

A faint full stop, faint points, with the lighter writing, tell us of a weak or not obstinate will, and these indications in excess bring on timidity, and often betray a want of energy. It is possible, however, to have evidences of sensuousness with a faint will and a careless writing. These complications are not happy—the writer will be too easily influenced by pleasure.

Instead of a full stop, we frequently see a dash—a kind of elongated stop. This tells of a vivacious writer, a person of imagination, and not always orderly; the regular, round, medium stops and points give us order and regularity. They are in their proper places, which tells of precision and attention to detail. Was it not Mr. Linkinwater who was delighted with Nicholas Nickleby's business habits, because he crossed his *t*'s as soon as he made them, and dotted his *i*'s with precision? Dickens was enunciating a truth when he associated such habits with care and regularity.

Equally we can presume the absence of order and regularity—and the existence of negligent habits with inattention to our work, when we find the dots and stops systematically omitted—if such a term as systematically be not inappropriate in the circumstances. So with the various bars of the letter *t*. Their presence or absence tells us of method or carelessness. The fairy Order or Disorder, which so changed the disposition of the child described in "Evenings at Home," must have altered her pupil's handwriting as well as her habits.

III.—OF THE FINALS.

The final or terminal letters of words are very important witnesses in the cases of handwriting which come up for judgment. We all remember the careful manner in which our writing-master or mistress inculcated the necessity for the graceful curving upstrokes at the ends of our terminal letters, and the beautifully ascending tails to our *g*'s and *y*'s. Alas for human nature ! The beauty has in many instances departed ; our "finals" and our "tails" are sadly changed. No regularity, no light-upstrokes, no curved-hand : short, unsympathetic tails — like the abbreviated appendages of the Manx cats as compared with the English Tabby !

Now why is this thus ? Because it is nature in us triumphing over education. As we grow older our natural tendencies stray from the school groove, and we write as we feel, as our nature, not as our master, dictates. The "Finals" bear witness.

There are a few general rules which we may give here, and all readers may apply them to any specimens of handwriting for proof. These rules are as follows :—

(1.) When the finals are elongated or curved upwards, or show a tendency to be unrestrained, having return strokes in the cases of *y*'s and *g*'s and *q*'s, generosity is indicated. There is an excess of this to be seen, so lavish expenditure is perceived, and the spendthrift, the prodigal, will in addition to the elongated finals, open out his words.

(2.) The contrary indications in degrees, of course

—indicate degrees of economy. The final letter which stops short, the short return stroke, the non-ascending curl, tell us of carefulness, economy, stinginess, want of liberality, generally tending to the instincts of the miser.

(3.) The normal final—with a medium curling ascendant appearance, which is not “angular nor flat,” indicates a benevolent, gentle, kindly nature: one perhaps rather too easily impressed—too idle and easy-going—but good-hearted and sympathetic.

Angular finals—terminals which rise at an angle more or less marked from the usual level of the lines of the letter, are indicative of obstinacy and energy. Angular letters are always used by tenacious people. They may be vivacious—indeed the angular terminal says so—but when you see the angular letters, you will pronounce the writer to be obstinate—a person who when he has once got an idea into his head, will not relinquish it. With strongly barred *t*'s crushed down on the letters, such a hand tells of mulish, un-reasoning obstinacy.

Finals which are ambitious, which end ascending words and fly up, tell us of vivacity, “cheeriness,” but “cheeriness” which may quickly turn to anger if the writer is thwarted—a quick-tempered, ambitious person, but not obstinate or sulky. He is simply “carried away,” and will come down again like a paper butterfly when the fanning—the provocation—has been removed. There is nothing sordid in this.

Gently rounded terminals indicate elegance and artistic ideas of form, &c. Rough, broken terminations with flourishing signatures and angular “runs” indicate want of taste and sympathy, and are not

enviable characters if no "saving clauses" be observable in the writing.

The terminal letters must be noticed with the other signs, and a deduction be made by comparing them all, not by a mere decision on the finals alone, which could not be accepted as by any means final ; when, as is frequently the case, words are broken and divided, the separate letters must also be glanced at. A flourish—a tail to the signature—hints at vanity, or at an individual always on the defensive for fear of being wounded in his self-esteem.

IV.—OF SIGNATURES.

We have seen it stated by a Graphologist of some considerable experience, that the *signature* of an individual refers to the *past*. The writing to the present. To this statement we can make no objection, although we cannot entirely agree with it. We have known signatures alter as people advanced in life, and in the respect in which they did alter the rules of Graphology were well borne out—unconsciously. But this signature did not therefore refer to the past ; it was actually a *striking confirmation* of the *change which had passed over the writer*, who had advanced in life ; and while still retaining his general disposition had become a little more pretentious, a little "grander" in his action, unconsciously, we are sure—somewhat more of the "big-man," the autocrat. There was more "swagger" in the signature—and speaking as a man of the world, the circumstances justified it. Now, in what respect did the signature indicate the *vast more* than the present ?

It is hard to say, but there is one undoubted fact, that in the signature, a man generally lays bare his proclivities; if not quite so fully for deductive purposes, he betrays himself more completely—for while writing a letter, a man may be, often is, on his guard. He is cautious and ponders his words, it may be studies to alter his handwriting. But unless he is a thorough dissembler, he dashes off his signature in the old hurried way, with his flourishes and points. He has no time then to think of dissimulation, the letter which is above his signature holds him to his word, and he has made that safe. But the signature is natural, easy, unembarrassed, *true!* By their signatures you may know them!

There are some general characteristics of signatures which we must mention before dealing with individuals; and these naturally divide themselves into three classes, the simple, the vulgar, and the involved signatures. The first needs little explanation. We know the plain “unvarnished” sign manual which stands out clearly, without unnecessary bar or line or flourish. The clear “gentlemanly” signature we call it. It is evenly written, the letters are perhaps equal in height, and connected. Good: here are uprightness and sequence of ideas. Perhaps a very decided line is drawn under the signature; that tells us of strong will—the letters may be angular, they tell us of energy and tenacity. We will take a representative signature—that of the Baron Haussmann, an individual to whom the civilized world is indebted for beautifying Paris. On this page, is the signature of the aristocrat, the servant of an Emperor. Beneath the Baron’s we print a “citizen’s” name—Lissagaray;

who, be he "citizen" or not, is a gentleman; "un aristocrate;" what a Frenchman calls "*un fils de famille*."



FIG. 31

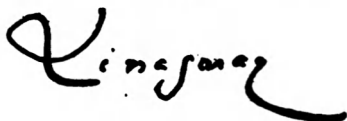


FIG. 32.

These are the signs manual of two candidates at the last election in France. It would, as we have said, have been amusing and interesting to obtain the signatures of all the candidates for the late elections in this country, and let their constituents know what their would-be representatives really are. It would be a nice question; the truth would not be palatable in many instances; and there is an old saying concerning truth and libel which hangs on the author's mind.

Well, *revenons à nos moutons*. The two signatures given above are those of two men whose callings and politics are different. The former poses as the "grand baron," the latter as a "citizen" of the Republic; yet how "aristocratic" are the signatures. In both we have a fine intelligence, pride, tenacity, and "aristocratic assumption." At first sight the clear writing of both would illustrate the simplicity of signature which is always desirable. Of the two, the

citizen's is the simpler. It is without swaggering flourish, or vulgarity ; it is open, candid. The other has a flourish ; is close, reserved, complex, ambitious. Which will you, on the surface, choose ?

Now let us go into detail a little ; and this explanation will illustrate a good deal of what we have already said, and be of considerable assistance to the reader, as an example, a kind of working-model.

First, look at M. Lissagaray's. Here is a good hand. We find intelligence, but a want of judgment (the letters are not united at all) ; still we have great *critical* power, though there is some narrow-mindedness apparent. In the great L we have "aristocratic pride," in the rather upright writing egotism ; coldness of heart. In the tail of the y tenacity, boldness. In the firmness of the writing, energy and a determination to "fight ;" but in the descending writing we have disappointment, regret, or, perhaps, ill-health. There is truthfulness in the even letters, with some *finesse* in the wavering line, and a *hardness* in the characters of this journalist or writer of a small paper. It opens up the ground for speculation why he has not come to the front ? Does he wish to be the "king of his company" rather than come into association with the "bigger men" of more important personality, with whom he need scarcely fear to hold his own ? Is this the result of the narrowness of ideas which is observable in the signature ?

Let us now dissect Baron Haussmann, the King of Houses, the Baron of Buildings. Here we have a clear intelligence ; an harmonic, regular, writing which speaks to us of kindness of heart and gentleness. In the lines of the note (not given) the *d*'s are

united to the following letters—the vowels are closed up, so we have sequence of ideas with proper reserve ; the scarcely barred *t*'s tell of weak will, the stops bespeak prudence and orderliness ; and imagination is depicted in the size of the small *i*, which is bigger than the other small letters, and in the initials of his name. There is considerable *obstinacy* in the flourish, ambition in the ascending writing, and a logical yet somewhat impressionable mind—good-hearted.

Is not this a contradictory verdict ? Obstinate, yet weak willed ; prudent, yet imaginative ; ambitious, yet logical ; good natured and yet firm ; frank, yet cautious ; cheerful, yet reserved. There is no doubt that the Baron is a complex character, a many-sided, not a deceitful man, one in whom energy, kindness, and the reserve of business struggle for the first place. The simple signature is "aristocratic." "Egalité gentlemen" are very tenacious of this.

So we perceive that although the signature may be simple in appearance, there is more in it than is usually perceived by the superficial observer.

Second. The flourishing signature is, if complicated in its turns, vulgar. But it must not be laid down as a rule that all flourishes are vulgar. There are the graceful flourishes of imagination and of artistic appreciation, which must be distinguished from the pretentiousness of the *parvenu*. The signatures on the next page (figs. 33, 34) will illustrate this. The vanity of the curls after M. Gambon, and the imagination in the staid flourish of M. Hervé, the brilliant editor in chief of the *Soleil*. One is so uneven and confused. The other clear, bright, and "cultivated."

Thus the style of the flourish must be taken into con-

sideration before we pronounce an opinion. The same signs which indicate faults, will, economy, and so on, with the virtues, are to be sought after the same manner in the signature as in the body of the letter. But it may happen that the signature will not reveal all the character. Then we must endeavour to obtain specimens of the writing.

It would be easy to give in a succeeding chapter specimens of autographs, with some observations and criticisms upon each one. But as our object is not

A handwritten signature in cursive script, reading "Geo. Gambo". The signature is written in dark ink on a light background. The letters are connected, and there is a large, decorative flourish at the end of the word "Gambo".

FIG. 33.

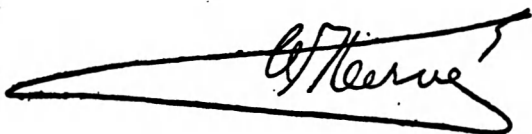
A handwritten signature in cursive script, reading "W. H. Keene". The signature is written in dark ink on a light background. The letters are connected, and there is a large, decorative flourish at the end of the word "Keene".

FIG. 34.

to hurt individuals, or to injure them in the eyes of the nation, or of their friends, we will not trespass so much upon the autographs of those amongst us. Our object is merely to give a few hints to the public concerning the general characteristics of handwriting, not to dissect the characters of Englishmen and women. We will leave the reader, when he has mastered the elements of the science, as it is called, to adapt the learning he has acquired to individual cases, and make his own deductions. It would not be fair to gibbet any individual, a public man more particu-

larly in the pages of a work which seeks to amuse as well as to interest without harming any one, or removing the mask of conventionality or *finesse* which some individuals, whose signatures we have seen, seem to possess, although they keep them hidden from the public inspection. So we will spare their blushes in these pages, though there is no reason why the more candid individual should not be held up to honour and admiration. This we will do perhaps on another occasion ; but in any case the table in the Appendix will indicate to the reader the chief points to seek for, and the various qualities which the several signs stand for.

We may add that no indication has been inserted in the table referred to without experience of its general truthfulness. The reader must bear in mind that there are varying degrees in all characteristics, and be careful when applying the rules to make comparison with, and allowance for, other modifying indications.



CHAPTER IV.

OF CONTRADICTIONS IN WRITING—THE ALTERATION
OF THE HANDWRITING UNDER ALTERED CIR-
CUMSTANCES IN LIFE—THE CAREERS OF THE
NAPOLEONS ILLUSTRATED.

IN the previous chapters we have referred to some curious contradictions, and mentioned some complex examples of handwritings to accentuate the text or the illustration. But in this chapter we must briefly indicate some of the most important of the combinations which must inevitably be met with in handwriting. To many readers, whose natural wits have already been sharpened, this explanation may appear unnecessary. But to slow-brained individuals, like myself, it may appear beneficial to be fully "posted up" in the various contradictory codes which the Book of Character hangs out for the unwary wanderer amid the mazes of the "Mysteries of Handwriting."

We have noticed the sensitiveness of Marat's nature, which prevented a man with such a thirst for blood from witnessing a post-mortem; and we have known people who have little or no obstinacy develop a tyranny which is wonderful to behold. These are contradictions which exist, and which will be perceived in the writing when sought. The pre-

ponderance of the active quality accounts for the others being kept in subjection. Selfishness will spend money on itself, but will be generous to none other. The selfishness predominates over the avaricious tendency where personal enjoyment is concerned.

Suppose such an individual wrote a somewhat sloping hand, but without the brand of generosity in the curling finals. Here is a man of a "close" turn of mind, but he is tender-hearted. As a rule, tender-hearted individuals are charitably disposed, but here is an economical person who will not give away money. The chances in his favour are that he will be liberal enough to those he loves—in his home, to his children; he will not be mean, but he will be hard, or, let us say, just, before he is generous. If the economy predominate, he will be stingy, although tender and affectionate to his "belongings." The changes may be rung upon these two indications with a number of variations; but we are only concerned with the *contrast*—the avarice, or economy, and the softness of heart existing plainly in the same individual. Selfish economy points to a miser, and misery in the home.

We are acquainted with a lady's writing which indicates a large fund of affection for those of her own family—one who is, we believe, a devoted daughter, who would not hesitate to sacrifice a dance, or a night's rest, to "sit up" with an invalid sister or brother; and yet, she has no *tenderness* in her handwriting. The dominant tendency in her penmanship is the "taking care of No. 1," a coldness (to outward appearance); and yet the downstrokes of her writing

betray strong capabilities of affection, without any of the tenderness of the "sloping" hand. Duty is uppermost (in straight lines); but, where duty is not concerned, she will scarcely put herself out. She is "diplomatic," fond of her own way, and, while extremely regardful of appearances, will "manage" matters, and *finesse* to obtain her desire, which may be a little unconventional, though not wrong. She has no romantic tenderness, as we have said, and yet her handwriting has the indication of affection, passing impulsive affection, and somewhat passionate, too,—but with little deep feeling for any one not connected with her by ties of consanguinity. She thus gives us a remarkable *contrast* of *affection* with *coldness*, and with considerable obstinacy; a yielding *to a sense of Duty* unselfishly, though with decided egotistical traces in her writing.

This is an extremely complicated character to interpret, and the verdict must be (unfortunately)—she is scarcely to be depended on for any length of time; rather fickle, but desirous of attention, which she no doubt attracts by the tendencies which the somewhat heavy writing will disclose to the initiated—a kind of liking for sensuous—*not sensual*—enjoyment of her ease; an acceptance of homage, without reciprocity of deep feeling. We hope the writing will alter in time, else, if she marry, her marriage will not be extremely happy, for she will certainly require a strong hand in the house which she will seek to rule, and arrange after her own convenience,—and, unless she mate with a master-mind, will not be quite happy.

OF THE ALTERATION OF WRITING IN LIFE.

It is stated that the mother of the late Emperor Louis Napoleon was in the habit of calling her son her "doux entêté." This is a palpable contradiction in terms; a "yielding obstinacy" smacks of Hibernian origin. *Apropos*—

We will take three epochs in his lifetime—(1) The time of his imprisonment at Paris; (2) In 1848 when he was aspiring to the throne; and (3) When he had reached the Imperial dignity. These illustrations are from M. Desbarrolles' work on "Handwriting," and serve as admirably as the different signatures of the greater Napoleon, to show us how time alters, and events change the writing as our fortunes change.

In the extract from the first letter (fig. 35)—we only give the latter portion with the signature—the reader will be struck with the regularity and evenness of the lines.

There is no trace of anger, and not much of ambition; the *will* is evidenced by the "bars" upon the *f*'s, and considerable energy is imported into some words, with a very "diplomatic" ending—an almost illegible word. But there is a gentleness, a sloping of the pen, which tells us of the "doux entêté." In the opening lines of the letter we find the writing takes a downward direction, but, as the letter proceeds, resolution conquers despondency, the firm will, the obstinacy of the crossed *f*'s, become more evident; his spirit rallies, and ambition rises. *Finesse* and *ruse* are evidenced in the whole letter, which is singularly quiet and tame in its appearance—a forced resignation, a subdued struggle—the will has conquered, he

Le supporte une capotiti avec jive car je
 suis en France, et malgré l'acide des jours
 le désagrément de la position et la peine de
 l'âme, je ne regretterai rien si je pourrai
 te revoir verbalment tout mon attachement
 Recue mon cher l'effacement des sentiments
 de vénération

de votre ténacité et de votre fidélité

W. G. L. L. L.

bides his time ; but the irritability, the struggle in his mind, is first evidenced in the word *captivité*, which is firmly written, and as if impatiently, while *prison* is marked as if the hand answered the impression of the mind, and emphasized the word in disgust, and agitation of mind. The general character of the handwriting will be easily perceived by any one who has carefully read our explanations in the foregoing chapters. The placidity of the letter as a whole is remarkable, but the reserve force of his nature kept the emotion in check. The will prevailed, and the captive remained resigned—resolved ! Then we have the young man who was confident in himself, and who felt that he had “something in him” which would yet astonish the nation, though the capitals and flourish are not in favour of the “aristocratic calm” which the letter would in some other respects indicate—they are slightly vulgar.

In a succeeding letter (fig. 36) written from the Château the will has become more dominant, the writing is darker, more forcible, the “bars” are very strong over the *t*'s and the style more energetic generally. He sees an opening to liberty, perhaps, and the movement in his mind is illustrated in his penmanship. In the second letter, written in August 1848, we can plainly read the ambitious and diplomatic workings of the writer's mind. The *finesse* in the signature is particularly apparent, but the letter is clear in expression, and plain to read ; the writer at the time intended to be clear and orderly at any rate, for the letter was written for a collection of autographs. The connection of ideas is evidenced by the union of the small *a*'s with the letters following ; the evenness of the spaces

produit de grands hommes et de grandes
 choses, lorsqu'il est dans le feu elle
 ne produit que du bruit et des larmes
 Few men know the meaning of our
 suffering and struggles
 Louis Napoleon Bonaparte

FIG. 36.

between the lines ; the neatness of the note—all tell us of cultivation and harmony, of self-confidence, of tenderness, of despotic mind, in the high-flying stroke on the signature. The man is not instantly changed, yet he aims high, his writing ascends, he will follow it and will be despotic at the same time as he will be sensitive.

The third example (figs. 37, 38) which we can produce is the telegraphic message sent to the Empress in March (1869). The very first thing that will strike the observer is the change in the writing and in its direction. Here is a contrast to the neat, gentle handwriting, the calm "sweetness" of the "obstinate" young man or the ambitious force of the aspiring President. Unknown to himself the descending movement displays a failing health, or what did come shortly, a fall ; Destiny. Traced by the fingers of Fate, the declining writing is as portentous in its signification as the fatal writing on the wall, "thy kingdom shall be taken from thee !"

Even *supposing* for argument's sake that handwriting does *not* lend itself to prophetic deductions, it is a curious fact that in many cases the signatures and notes of people who have been unconsciously near death or misfortune, have a decided tendency to decline, and when success or hope inspires them, the lines of the letters ascend upon the paper. But to resume.

Let us examine this third specimen, a pencilled draft of a telegram written at Boulogne "from the Emperor to the Empress in Paris." See how the lines descend, they struggle to rise again, but the third line following is quite level and the fourth fails to keep

L'Empereur à l'Impératrice
à Paris
Boulogne le 1 Mars 1854

FIG. 37.

the line ; it declines and so does the last, but less than its predecessor. A great struggle is foreshadowed—the struggle is even then going on—the same struggle, only more intense than it had been. The contest of the man with fate may be perceived in the former letters, but in them he had quickly pulled himself up and maintained his position. Here we see the dejection—the striving, and only a partial recovery.

Now compare the two letters ; the first and the last. The letter of the prisoner and the telegram of the Emperor. Even making all allowance for the presumable hurry—if we can assume it, which is by no means certain, even, we say, assuming haste in the despatch of the Emperor's message to the Empress, to announce his arrival and thank her for a letter and a telegram, the alteration in the style is remarkable. There is a more lordly and magniloquent way of writing. Royalty is here. The ambitious man, the man of nerve and struggle has gained the pinnacle ; he tells us that in the generosity and the masterful manner of writing his despatch. But the "diplomatic" faculty is still evident : the tree bends to the storm to rise again ; yet there is none of the quiet, almost timid, writing, which we had in the first letter on p. 97. In that note we had all the influence of the mother, whose writing was by no means unlike that letter from Ham. The tender influence remained in a full measure then, the aspirations were firm, the will great. In the last letter we see the will somewhat weaker, but obstinate to the last. He has a kind consideration for the Empress, who would have feared for his health, as we perceive the strong word *trempe*

Le week Janvier à Bologne
 après avoir été ~~très~~ mori-llé
 toute la journée mais, je vais
 bien. Je te remercie de bon
 cœur. Adieu la dépeche. Les

FIG. 38.

("soaked through") altered to the milder term "wet"; and he adds "but I am well," concluding with thanks for the letter and telegram. There is considerable pride apparent in the capitals—tenderness too—but what the French term *Fatalité*. Nevertheless the ambition overcame the timidity and the tenderness; the contradiction was there, the stronger power overcame the weaker, and the cruelty, the unnecessary cruelty, of a policy of "Liberty, Equality, Fraternity, and Musketry" had been the result when Ambition had to be satisfied.

The same curious indications are evident in the sign manual of the first Napoleon, which we annex.

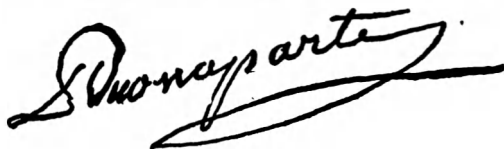


FIG. 39.

In this, the first we have seen, the energy and ambition which ruled his life are strongly marked. Look at the obstinate firm flourish, simple enough but hard and determined. Does not the character of the writing fully correspond with the known character of the man? This signature was traced in 1792. He was then a captain.



FIG. 40.

Next we have a flourish wherein the pen splits, so energetically did the "General of the Army of Italy," a conqueror, initial his orders. He was hurried. A simple *B* was enough, for the successful commander's perseverance and strength of will wrote in this initial. Next we have the signature of the Emperor (1804). Again the will and tenacity are evident, and when Austerlitz was won in 1805 the joy and ascending movement are enthusiastic.



FIG. 41.—NAPOLEON EMPEROR.

But 1812, at the entry into burning Moscow, the signature, while making a desperate effort, falls into a kind of Slough of Despond. There is plenty of deci-



FIG. 42.—AT MOSCOW.

sion in it, plenty of pluck, but it cannot be sustained. The mind is so occupied with his future, and the reception which his army has received, that he makes only an attempt at his name, which is even less a signature in the day of retreat.

Again he loses a battle. Leipsic tells a fatal tale.

Here is impatience, annoyance, impetuosity ; but the signature rises again as if to threaten his enemies.

FIG. 43.—IN RETREAT, FROM RUSSIA.

The eagle tries to soar, but Fontainebleau tells the tale of decadence. The pen falls from the dis-

FIG. 44.—AT FONTAINEBLEAU.

appointed hand ! The Imperial N tumbles down, until at St. Helena it seeks its rest in obscurity. A

FIG. 45.—AT ST. HELENA.

scrawl, a scratch of the pen, obstinate as ever, but entirely hopeless, ends this strange eventful history.

Now cannot we follow in this the true career of Napoleon the Great. Clear, bold, and ambitious in his younger days, he remains bold and ambitious, but careless because so assured of his position. A single letter with a few tails are sufficient for such a well-known victor as he. But even he loses his nerve at Leipsic. The signature of the order signed at Erfurt in October, 1813, is grotesque but desperate in its sprawling attempt to ascend—the scratching and blotting of the pen and ink tell us of anger, rage, disappointment. The two latter signatures need no explanation.

There is no absolute need to pursue this subject any farther. It would be quite easy to multiply cases and give numerous examples of different kinds of writing, but we have, we believe, given sufficient evidence that varied handwritings are the outcome of various characters. Besides, although we have a mass of evidence before us in the autographs of many distinguished individuals and of private friends, we do not wish to exhibit them to public examination. If our readers choose to obtain such autographs and form their own conclusions with reference to this little book, they are of course at liberty to do so. They can then study the tendencies and chief characteristics of the ladies who append their signatures to the advertisements in the omnibuses, and by such means infer with very tolerable exactness the value of the testimony to any particular condiment or toilet article. There is virtually “no end” to the amusement the

reader of Handwriting may find for himself, and the use which such a knowledge may be is undeniable.

By this art the begging-letter impostor may be detected without much difficulty (if the said impostor be not also a student of Graphology too); the handwritings of our dearest friends, the penmanship of the young and ardent gentlemen who seek our daughters in marriage, and the *billet doux* of the lady who would enslave us; all these "unconsidered trifles"—these natural—if deceitful—effusions may be subjected to analysis, and the real state of the case be weighed in the balance of truth.

But at this time we have no wish to make public the deficiencies of our friends or fellow-labourers, not even the majority of them who write so prettily, and are so very kind, and, at times, sympathetic. It is quite enough for us. We know already their tendencies and characteristics. They may politely deny the "soft impeachment," but the disposition is evident, and we are warned or comforted, as the case may be, or simply indifferent. The eye may be dazzled, the feelings may be influenced, and the judgment over-ruled in the presence of beauty or pretentious merit; but the unconscious answer to a note—the very letter of acceptance of an invitation or its refusal, may tell us, *do* tell us, whether the individual is worthy our acquaintance, and trustworthy.

This, then, is the end of this Introduction to the "science" of Graphology. There is more to be learnt by experience. We appreciate the contradictions and the complexities which will arise on every side, and which can only be thoroughly mastered by study and comparison of autographs with the indi-

viduals. There is no difficulty in learning, but considerable perseverance and "sequence of ideas" will be necessary. In fact, the combination of the critical with the "deductive" faculty will suit best. We will conclude with the hope that the former attribute will not be too strongly developed, in any unkind sense, in the readers of this little manual, which is merely the outcome of one's own experience, supplemented by some observation of human nature.



CHAPTER V.

A METHOD OF DIAGNOSIS OF THE COMPLEX INDICATIONS WHICH FREQUENTLY ARE OBSERVABLE IN THE HANDWRITING—THE AUTHOR'S CONCLUDING ADDRESS TO THE READER.

WE have read in the previous chapters that an ascending handwriting indicates ambition, courage, success, activity, hope, energy, and perseverance. That a descending handwriting means ill-health, failure, weakness, melancholy, timidity, heart suffering, and so on. This is true. But in some hands we see both the ascending and descending scale. What is indicated by this combination?

Here we must again call common sense and everyday experience to our aid, and ask, If we saw any one sometimes "up in the world" and sometimes "down," or if in a contest we saw one combatant sometimes down, then rising, then "floored" again, what should we think if we only saw his head over the palings? Would we not say that man is fighting, is struggling, with some one or some thing?—undoubtedly.

So in precisely the same manner we may predicate of a person whose handwriting rises and falls, that he or she is struggling with fortune, or misfortune rather. The first words dip a little, they are timorous; but as the spirit asserts itself the writing ascends—the struggle against difficulties is going on

and will in many instances succeed. This is always a good sign. It tells us that the will is strong, that the individual is energetic and persevering; and he will command success which may last. Hope points upward and onward.

But the writing which first ascends and then descends, tells us quite a different story. Here we have energy, but energy which is unable to sustain itself. Whatever may be the cause, disappointment, hereditary ill-health, neglect by friends, or husband, or wife; misfortune; old age or approaching death, the descending line is an uncomfortable indication in handwriting. In any case it tells of weakness of some kind or other. We have seen even *energetic* writing descend on the paper. The will was present, the mind was struggling upwards, the hand responded; but by degrees the energy died out; the hand, as well as the spirit, drooped. The writing, firm enough, steady enough, it is true, began to *turn downwards*, and finally the last few lines became *all* descending. This is a very bad sign indeed. The power to rally evidently does not exist in any real strength. The end of the struggle is already foreshadowed.

Such indications, with feeble will and carelessness in the penmanship, would be considered fatal. The man who can struggle with the inevitable may delay his end, but the weak and yielding are sure to tumble into the gulf and disappear in the whirl of the contending currents of the world. Nevertheless, the disappointment exists; the little rift within the lute, known only it may be to the writer himself, the hidden trouble, the dissatisfaction, the regret, which-

ever it may be, is present ; and this little rift " will make the music mute " as " sure as fate."

We append a specimen of the writing of the celebrated Victorian Sardou, who has triumphed over obstacles, as his signature tells us. There is an illustration of the statements made with regard to the eventually ascending writing and success. Form, taste, honesty, patience, energy, ambition are all here, with order and straightforwardness. Such would be the verdict on the writing. Those who know the talented author to whom we refer can decide.

We have also by us a specimen of the descending penmanship ; but as we do not desire to hurt our correspondent's feelings, or cause

*un peu de bonheur ! Je
vais me coucher
amitie !
Victorien Sardou*

FIG. 46.

anxiety, we refrain from reproducing it.

Meanness in handwriting—a penmanship without generosity or large-heartedness, when allied to untruthfulness or imagination, with some “diplomacy” existent, forms a dangerous complication of attributes. Backbiting, and at times flattery to the face, might reasonably be expected from “meanness” and *finesse*, and if untruth be thrown in, we shall at once perceive how dangerous such a writing indicates a person to be. The descent to flattery, the untruth of it, the meanness of tittle-tattle and its want of straightforwardness should put us on our guard with such a person.

We were asked the other day whether “So and So is jealous.” That gentleman, we confessed, rather puzzled us at the time, and led us to append these remarks upon complexity, which can only be deduced from the evidence of two or more characteristics. Jealousy is unfortunately so often displayed in human nature that we quite expected to find a special indication of it in penmanship, or (as we have already called it) Penwomanship—perhaps more evident in the latter. We have been informed that there is no jealousy without affection (we have a lady’s word for this). That was our first step. We had to ascertain whether tenderness and affection, or certainly the latter, existed in the handwriting submitted to us by a friend as an “experiment.” We have the writing here now—and we find it *decidedly sloping*, with long tails to the descending letters and elevated *l*’s and *b*’s. These indications tell us of extreme tenderness—a tenderness which develops strong feeling towards its object. Step No. 1.

We have now arrived at the question, "What causes Jealousy?" Do we find this failing in the plodding, self-contained, steady-going individual? No—not without cause, certainly, and then reluctantly. To be candid, we examined our own known characteristics and our experience of life, and have come to the conclusion that most jealousy is the result of a too fervid imagination, allied to self-consciousness. Is not this so? We think it is. There must be a thought of "self" prominent—not *selfishness*—for the generous, frank nature is sometimes jealous, and a selfish person usually has a good opinion of himself or herself. That good opinion will prevent the individual from supposing the friend would prefer any one seriously to himself, and he will not give way to jealousy; for, being selfish, he will not trouble himself sufficiently to worry about the other person.

The thought of "self" we mean is rather self-depreciation, self consciousness, which seeks to make comparisons with others. If we, therefore, find self-consciousness (a mixed form of egotism) in the handwriting, allied with this very sloping hand expressive of *tenderness* and affection, we have a predisposing cause of *Jealousy*. But there is something else required to bring this weakness into active exercise—two things really—a want and an existent quality. The want is the absence of self-control: in other words a little tendency to "fly out" is present (as exhibited in the fly-away crossings to *l's*, and other indications already noted). The *absence* of Self-Control, and the *presence* of Imagination are the two indications which with the sensitiveness and the affection, and

the Self-Consciousness bring us within an easily measurable distance of the fiend Jealousy.

So our verdict upon the writing submitted to us is "yes;" the person is jealous, where the person (we will not disclose sex) is attached to any one deeply. Mere regard or liking would not arouse this; but when love is stirred, then Jealousy arises! We have thus to compare evidence, and reason out the meaning of various attributes in human nature to arrive at a correct estimate of handwriting. Of course the presence of some weakness will augur the absence of some opposite quality. So when we find such a weakness as we have described, we must remember that in all probability the reasoning powers are also weak—that Impulse exists, that Temper is ready to burst out, and the will is rather feeble, though the Obstinacy may be present which will require *proof* of the innocence before the "fad" (if the Jealousy be unfounded) is dismissed. We need hardly add, that the greater the Self-sufficiency the more likely is the person to be *unreasonably* Jealous. The calm judicial mind is reserve itself.



CONCLUSION.

Thus by aiming at one quality or defect we can bag another defective quality—"Kill two birds with one stone" in fact. The critical quality must be present else we cannot obtain our object thoroughly. It is rather interesting to read one's own handwriting, and it is very tempting to give our readers a specimen of our own "fist," so that they may see whether we are to be trusted or not. But we refrain; all the more readily because, *unknown to ourselves*, a letter to an acquaintance in the country was, during the summer, submitted to a *professional* Graphologist, a perfect stranger still to us. His opinion, of which we had a copy sent us, is so extremely favourable, not to say flattering, that we are obliged to keep up our character for "modesty" by not publishing it. If we did so it would probably astonish our friends as much as it did ourselves, and not please them half as much as it did the writer of these pages.

We have herein endeavoured to show the reader the mode by which he may read, mark, and learn the Signs of HANDWRITING. The real application of their usefulness will remain with himself; any knowledge may be turned to a bad use, but we trust Graphology will only serve to do good; that he who finds out defects in his idols will have the precaution to look at his own hand first, and ascertain whether it is *quite* the means whereby stones should be thrown,

and whether one's own windows may not be also broken by some outsider !

That such knowledge may under some circumstances be useful there can be no doubt. There are many occasions in life when ladies and gentlemen may be desirous to ascertain facts for themselves. But all such diagnoses of friends' handwriting to acquaintances should be avoided. The pronouncement may only make mischief if not favourable. So we say "beware !" as we did when writing of Chiromancy, and do not rush in suddenly to pronounce an opinion. Wait till you are certain, and then take the advice of a greater writer than any now living,

Be pitiful : Be courteous.

In the following pages will be found a table of the most important indications of Temperament arranged in alphabetical order. These have been set down after some experiments on the handwritings of individuals unknown to ourselves but known to friends who have agreed as to the general correctness of the deductions. So we believe them to be quite correct indications of the various attributes mentioned.

APPENDIX.



A TABLE OF CHARACTERISTICS (TENDENCIES), ILLUSTRATED BY HANDWRITING.

The numbers mentioned refer to the pages of the Volume.

A.

AFFECTION. See **TENDERNESS**, &c., also (p. 45).—Is indicated by a *sloping* hand with long loops to the *l*'s *g*'s and *y*'s, and rounded letters.

AMBITION. See also **ENERGY** (p. 37).—An ascending style of penmanship; the words in which also ascend, with a tendency in the final letters to curl upwards.

ANGER. **ARDENT NATURE** (p. 85).—A somewhat angular form of letters. The bars of the *l*'s are rather "fly-away" and ascending; sometimes merely touching the top, but rather elongated. Letter of different heights signify restlessness.

ARTISTIC TASTE or **POETIC FEELING.** See **IMAGINATION** (p. 57).—A simple, graceful, writing; with elegant capitals of somewhat original form; quaint and pretty.

AVARICE. See also under **ECONOMY** (p. 40).—A style of writing in which the letters are "docked" as short as possible; no flowing "finals." The writing is also close. There is no margin, no freedom of style. If united with upright style extreme economy, even to miserliness, is indicated.

B.

BENEVOLENCE. See also **AFFECTION**, **FRANKNESS**, **SIMPLICITY**, **GENEROSITY**, **SENSITIVENESS** (p. 51).—Even writing, with generally flowing terminals, and sloping

letters of equal height. No flourish. This is a combination of many types or developments, the signs of goodness and affection.

BRUTALITY. *See* SENSUALITY, COARSENESS, WILL (p. 82).
—Thick, heavy writing with heavy stops ; and strongly barred *t*'s. No gracefulness. Force indicated.

C.

CANDOUR. *See* FRANKNESS (p. 49).—Writing in which the words and letters are of the same size, in even and parallel lines, and open. A clear style ; every letter distinct (p. 51).

CAUTION. CAREFULNESS (p. 61).—Is indicated by a strict observance of punctuation, and great carefulness in the address of a letter. Pauses and all other signs of this character filled in properly.

COARSENESS. *See* BRUTALITY (p. 82).—Thick writing, an unrefined penmanship generally.

COLDNESS OF HEART (p. 70).—Indicated by rather upright writing, with no signs of generosity. Selfishness is also shown by this writing with inward curves.

CULTIVATION OF MIND. LITERARY TASTE (p. 73).—An even, small writing with some evidence of Imagination. (q.v.) Letters well-formed as a rule, words frequently united with other words. (Types various).

D.

DECEIT. *See* FALSEHOOD and the following paragraph.

DESPOTISM. *See* WILL, &c. (p. 67).—A curving (angular) ending to the finals. High bars to the *t*'s with signs of Anger (q.v.) with strong will indicated by rather thick ends to the bars of the *t*'s, which are rather long.

DIPLOMACY (p. 56).—An undulating style, in which the letters are not on the same level. Rather "wavy" lines, more distinct than "Dissimulation," more like "Finesse" (q.v.) which may occur in any writing legitimately.

✓ **DISSIMULATION.** *See* FALSEHOOD, HYPOCRISY (p. 53).—Indistinct writing ; strokes, and often only a mere thread of ink, made to do duty for letters. The idea of con-

cealment is suggested; and hypocrisy is evidenced by such a handwriting, but must not be confounded with *Finesse* (q.v.).

E.

ECCENTRICITY and EXCITABILITY (p. 63).—In excess of signs of the imagination, and queer forms of capitals; often with “self-sufficient” curling, small *d*’s with angular letters and signs of pretension (curling *d*’s).

ECONOMY. See **AVARICE** (p. 42).—The signs of *Economy* are seen in the sudden ending of words; no extended finals; and when in excess small writing and crushed letters. Parsimonious people are thus distinguished.

EGOTISM (p. 64).—The signs of Egotism and self-complacency are “flourish.” We find the small *d*’s curved and looped backwards. The flourish after the signature also, is thick or involved—a sure sign of self-sufficiency.

ENERGY. See **AMBITION** (p. 37).—This attribute is indicated by an ascending and angular writing with firmness, and quickness observable in the crossing of the *t*’s. There is also evidence of will and ardour in the angular rising finals of the words.

EXTRAVAGANCE (p. 42).—Is quickly discovered by the prodigal manner in which the ink and paper are used and expended. The open writing, the wide spaces between the words, the carelessness often visible, tell us of Extravagance, the opposite to *Economy* and *Avarice* (q.v.).

F.

✓ **FALSEHOOD.** See also **DISSIMULATION** (p. 53).—Falsehood is evidenced by the indistinctness of the ill-formed letters in the writing, the ends being merely lines of ink sometimes. See *Finesse*, &c.

FINESSE (p. 55).—Not to be confounded with falsehood or hypocrisy. The ends of words are “gladiolated” and there is an unevenness in the letters, a wavy movement, smaller at ends of words than in beginning. See “Diplomacy.”

FIRMNESS (p. 67).—Decided writing, barred *t*’s signs of *Will* and *Obstinacy* at times.

G.

GENEROSITY (p. 43).—A mild form of *Extravagance*. The terminals are rounded and ascendant, the words are placed rather apart. We have also high heads to *h*'s and *l*'s and flying tails to *g*'s and *y*'s.

GENTLENESS (p. 51).—Rather complex indications. Rounded curves, parallel lines, sloping style, long tails to *g*'s rounded back. We get with this Unselfishness, Self-abnegation.

H.

HONESTY. See **CANDOUR** (p. 51).—This virtue is shown in the absolute firmness and straightforward rigidity of the lines. The letters are distinct and neat; and separated at equal distances, in gladiolated terminals, no flourishes.

HONOURABLE FEELING.—See above.

HYPOCRISY. See **DISSIMULATION** (pp. 53-55).

I.

ILL-HEALTH (p. 59).—Descending, feeble writing.

IMAGINATION (p. 57).—Imagination can be easily recognized by the flyaway tendencies of certain letters, initials and finals. The letters will fly high and low above and below the lines. Large and graceful capitals. For instance *D*'s will rise and curve back, but no *curl* as in a conceited person's writing. See *Originality*.

INDECISION (p. 83).—Shown in the different sizes of words and letters; a feebleness of will, power, and an absence generally of the signs which are indicative of *Firmness*.

INDOLENCE (p. 83).—Soft rounded curves in a rather large, somewhat upright writing. The types of *Enjoyment* are to be found here, the unbarred or even looped, lazy *t* is prominent. A complex attribute. (See p. 69.)

INTELLIGENCE (p. 65).—Evidenced by the general harmony of the writing. A calmness with energy; a goodness with imagination. But the clearness of genius may degenerate into the weakness of careless talent—shown in the want of Will. The "uncultivated intelligence," See Will.

J.

JEALOUSY (p. 113).—A complex weakness; sloping writing with looped letters and flying bars to *t*'s. *See* chapter V.

JUDGMENT (p. 71).—A complicated attribute so far as handwriting is concerned. The letters are sometimes separated and sometimes united in words. *See* page 73 for the detailed explanation.

K.

KIND-HEARTEDNESS (p. 50).—A sloping writing with looped letters, and rounded finals. Signs of *decision too*. Another complex attribute, to be described by various indications of goodness and generosity (q.v.).

L.

LOVE (tendency to). *See* TENDERNESS, AFFECTION, SENSITIVENESS, &c.

LUCIDITY OF MIND (p. 71).—Space between words.

LAZINESS. *See* INDOLENCE, INDECISION.

M.

MELANCHOLY (p. 60).—Descending handwriting.

MINUTIÆ, Love of Detail (p. 61).—Small, regular, rather upright writing with stops and points all inserted. Sometimes a "finishing" tiny, clear, "cautious" hand; with very careful details of address, date, &c. Economical tails also are often visible.

MUSIC (p. 69).—Signs of Imagination and Tenderness, Sensitiveness (q.v.).

O.

OBSTINACY (p. 67).—There are so many degrees of Obstinacy that we cannot detail the varied signs. The general type is the thickly barred *t*'s ending squarely without any of the upward (return) strokes of the easy-going careless hand. The thick heavy bars over the letters are indicative of great (stupid) obstinacy. *See* Will.

ORDER (p. 62). Regular round stops, crossed *t*'s, even writing withal.

ORIGINALITY (p. 63).—Is evidenced by some of the signs of Imagination with a *peculiarity* in capitals and style generally. The quaint flourish will often betray originality when least expected.

P.

PARSIMONY. See **AVARICE**, **ECONOMY**, &c.

PENETRATION, Perception (p. 71).—Angular writing and finals; letters separated from each other. This is the evidence of the critical *intention*. The other type of "logical deduction" is sequence in ideas, as union of letters. See *Judgment*.

POETIC FEELING (p. 48).—Signs of strong Imagination, long tails and heads to letters with heavy down strokes of rather sensuous indication. See indications of **Energy** and **Melancholy**. A complex attitude in handwritings, which can be explained under complex types.

PRIDE, **SELF-RESPECT** (p. 79).—In extended capitals and high first strokes to *m*.

R.

REFINEMENT (p. 51).—This is apparent at a glance. We have grace in the capitals and a clearness and delicacy in the style which can scarcely be mistaken. Candour, and the signs of goodness are here.

RESERVE (p. 81).—Vowels closed carefully; writing close; with (perhaps) the signs of economy.

S.

SELFISHNESS (p. 70).—An upright hand with the *M* and *E* curving inwards in the capitals as well as finals. Contrary to the open signs of *generosity*, an angular close (compressed) hand. There are degrees of this vice.

SELF-SUFFICIENCY (p. 69).—Pride with Egotism and "Flourish." See *Egotism*.

SENSITIVENESS (p. 49).—Sloping, tender writing, with long loops and lightly crossed *t*'s. Indications of Imagination (q.v.).

SENSUOUSNESS AND SENSUALITY (p. 82).—Less or more thick heavy writing with strong will developed in the down strokes. The selfish gourmet writes more uprightly than the sensual in love. (*Sensuousness* is quite compatible with a more delicate graceful writing, the senses are pleased, not engrossed. This distinction must be clearly understood. A love of *ease* is not a love of gross indulgences.)

SIMPLICITY, Sincerity (p. 49).—Absence of flourish clear candid writing, nothing vulgar or ostentatious, there may be will or any other attribute, of course, but evenness and clearness will be there.

T.

TEMPER, violent. *See* **ANGER** (p. 85).—*See* *Energy*. Flying bars to *t*'s. Signs of haste with Will and Obstinacy, angular writing generally, with return "bars" and a tendency to ascend.

TENDERNESS (p. 47).—A sloping, looped, hand, simple and affectionate. Too great a slope means a too sensitive, and passionately affectionate disposition.

THRIFT (p. 42).—*See* *Economy*. Short-stopping finals, close writing. Angular up strokes at times to finals.

TRUTHFULNESS (p. 49).—Clear, open, candid writing, no *Finesse*. *See* *Candour* and *Dissimulation* for comparison.

V.

VERSATILITY (p. 62, fig. 20).—Letters differing in height, and rounded curves to rounded letters. *See* *Finesse*, &c.

VIVACITY (p. 83).—Ascending words, flying strokes, open writing. *rapid movement of pen*

W.

WILL (p. 67).—Heavy bars to the *t*'s, no return strokes to *y*'s and *g*'s; hard line under signature; heavy, determined

handwriting. There are many indications of Will. See *Obstinacy*.

WILL, want of (p. 67).—Absence of bars to the *l*'s and general absence of the signs of Obstinacy and Will in gradations ascending, as the Will is more or less strong or entirely wanting.

We have given the chief characteristics above, with the most evident signs of them which will be found in Handwriting. There are many complex indications, many almost contradictory appearances, which we have not found it possible to include in the list.



FIG. 47.

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