

# TALKS ON GRAPHOLOGY

THE ART OF KNOWING CHARACTER THROUGH  
HANDWRITING

BY  
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*To be a well-favored man is the gift of fortune; but to write and read comes by nature.*

SHAKESPEARE

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TALKS ON GRAPHOLOGY

TYPOGRAPHY AND ELECTROTYPING BY  
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## CHAPTER I

### INTRODUCTORY

“AND do you mean to say that if I write you a few lines, you will look carefully at them, draw inferences, form conclusions, and then proceed to tell me facts about myself?—my habits of thought and action, my disposition, my individual characteristics?” How many times within the past six months has that question been put to us! And we, who are but two humble followers of Jean Hippolyte Michon,

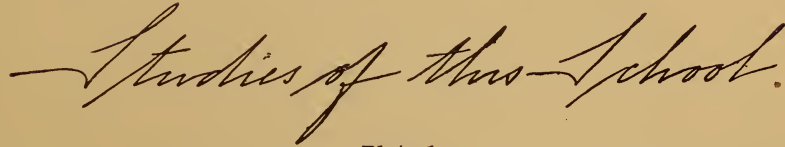
having read his books and tested his methods. answer simply, "Yes: if you will now write a few lines in ink, on unruled paper, and sign your name, we can tell you something; if you will give us a letter, written freely and frankly to an intimate friend. we can tell you much; if you will let us see three or four letters, sent at different periods in your life, we can tell you more about yourself than you could or would tell us."

"But that wouldn't be fair! I write a miserable hand: the capitals are not gracefully formed, the lines are uneven, the letters are irregular; yet, I'm not so bad as all that!"

"You mistake Graphology," we reply: "the chirography of Fénelon. Racine, Benjamin Franklin, and Robert Browning, is nobly beautiful, although in each case it is not pretty to look at."

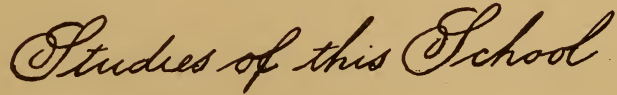
"But I never write twice alike." — "That in itself is a sign of moods, of mobility, of lack of fixedness; natures which are calm, cold, and unvarying have a handwriting that shows little change."

“But this does not stand to reason: we write as we learned to write. If we studied the ‘angular hand,’ we write in this fashion:—



*Plate 1.*

whereas, if we were taught from curved models, our script is this:—



*Plate 2.*

“But do we write as we learned to write?” At one fashionable school in New York, a number of young ladies were graduated from

the writing-class, and received their diplomas. One of these at that time wrote as this address indicates : —



Plate 3.

Five years subsequent to this her hand had changed as below : —



Plate 4.

And here is a specimen of her writing as it appears to-day : —



Plate 5.



To our certain knowledge she has not taken a lesson in writing, nor opened a copy-book, since she left school. You know of a hand that has not varied in ten years? That is a pity. One who shows no change in character as he grows older is a sad sight. In these instances at the least the curves have displaced some of the angles in the letters; and Graphology declares that even this indicates some growing differences. If we change, the graphic signs of alteration are always to be found.

“Does the handwriting grow prettier and more graceful as we grow nobler?” Perhaps; perhaps not; but the fresh signs will be there. As we said before, mere prettiness has no virtue or merit in Graphology as a science. “As a science! Do you call Graphology a science?” Yes, we do: it reveals itself as a science; read on, study, compare, and in proper time you cannot but be convinced that there is more scientific method in it than you now believe. Farther on we shall arrive at the philosophical reasons, illustrations, and proofs, as found in

the “*Système de Graphologie*” of M. Michon, to whom we have already referred.

If there were no other proofs, it is reasonable to think that even minute traits of character might stand revealed in the habitual tracing of a line. But, for the present exercise, look at some quite conspicuous national peculiarities as shown by the popular pen. Handwriting is made by races. You can tell almost at once what is foreign and what is home-born ; the rule is easily illustrated : such a people — such a chiography. Races that are gentle, impressionable, artistic, indolent, have naturally their scriptural movement in soft and graceful curves. On the other hand, those races which are more hardy, rigid, industrious, or phlegmatic, have their scriptural movement in angles, sometimes almost rudely accentuated. Take, for example, the Italians, and contrast them in this respect with the Germans. Put the writing of Cavour, as shown in plate 6, alongside of that of Bismarck which follows : —

vallee de Tannung, je was prie  
 en consequence de retenir mes

Plate 6.

afijn met union  
 Weismore

Plate 7.

Here you see genius in two men belonging to two races.

Further: every one knows at a glance the "English Angular Hand." It has become so fashionable that many of our schools send to London for copy-books. Is it not a portrait of the English national traits?

Let us make a slight study of them to find their influence on that thing so delicate, so fine, so intimate, so personal, that we name it "the hand."

The English chirography has for its dominating characteristic a prodigality of angles. As the character of the English nation has more and more bent towards all that is positive, angular, practical, and almost mathematical in its methods, so has the angle, right or acute, accumulated in the national hand.

After this graphic sign, which always bespeaks firmness, rigidity, and severity, comes the sign of determination, — terminals like a club: see the *y*'s; see the *p*'s in happy: —

The image shows the words "why, happy" written in a cursive script. The letters are characterized by sharp, angular terminals, particularly on the 'y' and 'p' characters, which are described in the text as being "like a club".

Plate 8.

These belong to men of resolution, men who are able to will, and to carry out to the smallest detail any purpose once formed.

The next graphic sign in this writing is that of prudence. The English are observant. They are constantly making moral experiments, and so learning experience. But experience teaches them how easy it is to be deceived ; hence they become guarded and defiant, whereupon the short dash appears, scattered profusely between phrases. Is not this generally to be found in their writing, even in letters written by English women ? Usually, also, the English hand has the sign of candor : few tapering words are to be found. The Englishman is not afraid to be outspoken.

Finally, this hand shows little or no susceptibility or sensitivity ; the letters slant but very slightly. In that strong race it is the brain that governs. Of course it is hardly necessary to say that no fixed rule obtains in such a case. Not all English men and women write alike ; the variations of individual temperament are to be expected. Only we

shall see that when the handwriting contains none of the signs enumerated above, the writer certainly will be found to possess few of the national characteristics of the English people.

And so, if there were space for the exercise just now, we might dissect the French, German, and Italian handwriting, as well as our own; although Americans, perhaps, are too young a people to claim a typical chirography. We can here, however, only suggest this interesting study, leaving our readers to pursue it at their own pleasure.

In our next paper will be found an abridged translation of a single, and really very fine, chapter of one of Michon's books. But here we may as well state that the most convincing proof of the verity of this science will be secured from one's personal application of it. A careful observation is safer than any mere process of argumentation. Take letters of your own; study them in the light of the rules we propose to give. Use a magnifying glass; no good work in Graphology can be done without such a help: examine your own handwriting. Observe a

few carefully chosen signs, and compare them as to their intensity, as directions will be given later on. Remember that one graphic sign never destroys another, even when it seems to act upon it.

In our own characters there are warring elements. Our well-being and well-living depend on the balance of power, the domination of the good over the bad. . You may find secretiveness and dissimulation indicated : see if there are signs of frankness and honesty to control the tendency. Note which are the stronger. You may find melancholy and depression of spirits strongly marked : look for the sign of a vigorous will-power there also, encouraging you to fight your way to higher ground. Study yourself : it is worth while. Our friends never tell us quite the truth : why should they ? Should we love them better if they threw no kindly cloak over our shortcomings ? *Nosce te ipsum* : it is for each man to know himself. Your handwriting will tell you your faults, quite possibly with even brutal honesty. Then you can correct them ; and the writing will, in due time, show you that



you have done a new deed of self-help in all that promises for a fresh future.

Furthermore, here is a hint of the way in which you can become better acquainted with some of your friends. Study their letters with critical care. Do you find falsity, jealousy, egotism? Consider such indications kindly but prudently, in case the great crisis of life or experience depend upon them. Withhold your trust for a little if the signs are overpowering. Do you find sincerity and constancy? Give an affectionate confidence without hesitation, and be thankful. That has always been the way in which you have searched their looks and speech and actions: why should you not search the letters they write you?

In the training of children could there be a greater help to a mother or a teacher than the perfect understanding of the children under her care? A lady showed to a graphologist the handwriting of her little son. "What do you find there?" she asked, seeing him repress an



exclamation of surprise. "Madame," he replied, "you may never fear to trust him with his father's fortune: he will not squander it."—"No, I should think not!" exclaimed the mother. "He is a little miser."

In business what a safeguard to men of affairs! For even in the days of typewriting like ours, much is revealed in the signing of one's checks. If this science be shown to be intelligible and trustworthy, there will be singular help in it. He is strong who can judge character, penetrate instincts, and discover the passions of the men he has to deal with in the intricacies and exposures of business life.

And, beyond all this, there might be assistance in the processes of our law-courts. A man is accused of base wickedness: if his handwriting should show brutality, dishonesty, vile passions, and a lack of all good impulses, would it not be safe to conclude the verdict of "guilty" a just one, if decided upon by the jury? On the other hand, if his writing indicated a life of purity, self-abnegation, uprightness, and

virtue, would it not be fair to weigh the evidence once again, for fear of a possible and, in the end, a remediless mistake ?

If Graphology, then, is at all philosophical, and if it can be relied upon for such exigencies, of what untold value must this science be to those who wish to read and understand their fellow-men.

## CHAPTER II

## GRAPHOLOGY AS A SCIENCE

AMONG observers of human nature it has come to be a recognized truth that every one manifests in external signs his inmost personality, frequently while quite unaware of his self-betrayal. A man shows by his walk, by his gestures, by his habits of dress, his real character. The individuality of the person is so strong that it colors all that he does.

A trained ear listening to music will recognize at once a Mozart Overture, a Beethoven Symphony, or a Wagner Opera, by the utter unlikeness of each to the work of another composer. A connoisseur in painting will tell at a glance a Schreyer from a Daubigny, or a Raphael from a copy made by one of the master's own pupils. If a hundred

artists, all studying under the same teacher, draw from the same model, and if all these copies resemble the original most strikingly, nevertheless will each one have a character peculiar to itself, a touch or a coloring that will distinguish it from the others.

Since this is true in painting, how much more striking is it in writing, where the delicate mechanism of the fingers responds so subtly and so swiftly to the spirit directing it.

The philosophy of Graphology, as a manifestation of the soul by means of written signs, rests on the great fact of the intimate relation existing between every sign that emanates from the personality and the soul itself, which is the substance of this personality. Who can doubt that a word is the swift translation of a thought? And is not every handwriting a translation equally subtle and instantaneous?

The beloved friend a hundred miles away who receives those characters that express to her so many affectionate thoughts, hears them with the eye, just as though distance were annihilated and the writer

suddenly appearing spoke with his lips the words represented by the pen. These are simple but indisputable facts. Writing has been called "the art of speaking to the eyes," and this expression is strictly correct.

Since, then, there is such an intimate relation between the thought and the handwriting that the latter disappears, in reality, and is no longer anything more than a sign beneath which the living thought reaches instantly another thought that perceives it, why should there not be an equally intimate relation between the form of this writing and the intellectual and moral traits of the individual behind it ?

If we write ten lines rapidly under the influence of a profound grief or a great love, are we likely to be scrupulously careful as to the form we give to the letters ? Does the lightning calculator who sums up figures with startling rapidity, think of the various arithmetical processes through which his studies have led him ? The hand that writes, as well as the pen that calculates, does a purely intellectual action.

When the child has learned to write, or the beginner in arithmetic has studied the rules, he has acquired an art.

But when he has had long practice, and has learned to write or to calculate with the mental activity that outstrips the quickest pen, the mechanical process ceases to be of importance: it is the soul that writes, the brain that calculates. It is just so with the visible form given to a word in any language. It becomes finally an automatic act, so that the pen perpetually makes one letter in place of another, quite unconsciously. For example, many persons write boubou for bonbon — the *n* assuming the form of *u*. See below the *n* in Band of Hope. Others use a *y* for a *g*, as in Browning.

A cursive signature that reads "Band of Hope". The letters are fluidly connected, with a prominent loop at the end of the word "Hope".

Plate 8B.

A cursive signature that reads "Robert Browning". The signature is written in a more formal, yet still fluid, cursive style with distinct letter shapes.

Plate 9.

We therefore reach this conclusion, that after long habit of writing or speaking, it is the mind that writes or speaks the sound in the word, the letter in the writing being merely a sign employed to express the thought.

A second fact of great importance is that there are as many varieties of handwriting as of character. In searching through the Western world, including America, peopled by Europeans, one is struck by the invariability of this rule, even in those languages whose alphabet is composed of letters like those we print, — placed side by side without touching, such as the Arabic or the Hebrew. The same differences are to be seen: individuality still asserts itself. The tall, stately characters attributed to Mahomet, the delicate, airy lines of Abd-el-Kader, the irregular, heavy writing of the fierce Ali Pacha of Janina, do not resemble each other in the least respect.

Now, this fact has great value if we remember that we have all commenced to write according to models closely resembling each other.

What the teachers of writing call "copy-books" have been the general type by which generations of children have formed their hands. The teachers have watched with utmost care to obtain uniformity in all these writings: they have taught the evenness of the letters, their height, their harmonious proportions, and on leaving school we are considered to have acquired an art called calligraphy.

If we examine work of this sort it is easy to see that it is purely mechanical. The object of the teacher has been, not to give the pupil ideas to express, but simply forms that will be applicable later on to all sorts of ideas. But, although one can read with accuracy the character of an Arab or a Jew by a few lines of his writing, it is impossible to decipher anything in a page written exactly according to the rules of calligraphy. The Graphologist is as dumb before such a task as he would be before a printed page. The reason is obvious. This hand has only reproduced fixed, unchanging forms, and the brain of the writer has had but one thought: to make the letters as beautiful as possible.



But there is still another phenomenon. From the day when the child, the youth, even the man who has taken lessons in penmanship, enters into active life, when he wishes to express rapidly and without constraint the thoughts, the affections, he desires to communicate to others, he instinctively abandons art, and begins to form an individual hand. Sometimes the new writing becomes angular, sometimes rounded ; again it assumes a vertical position, or slopes decidedly. Occasionally the final lines of words may tend to an extreme slenderness, or, on the contrary, they may become heavily shaded and square in outline.

What has happened to the writer? Simply this: the hand has ceased to labor at calligraphy, the letters have become as familiar to the pen as the sounds of the language to his ear after he learned to speak. Since infancy he has not concerned himself with the sounds. Now when he writes he does not concern himself with the letters. They become for him like fixed sounds to the eye. This remarkable fact is best

expressed in this formula: the handwriting becomes the visible effect of the idea, and consequently the graphic signs change when the mind changes.

Let us take for an example the sign of extravagance. A person prodigal in expenditures does not value money. The "base metal" is for him merely an easy and delightful agent for satisfying his taste or caprices. Consequently, when he is writing he spreads his words so far apart on the paper that two or three will frequently fill an entire line: he leaves a broad margin; he makes long flourishes at the end of words; he is as lavish with the ink as he is with the bank account of his father. But if, by one of those changes that occur so often in life, the young man becomes satiated with pleasure, or his father's death suddenly places him in control of a fortune, he begins to realize the advantages of a sober manner of living and an economical use of his property. The immediate result will be an instinctive modification of his writing.

Having become systematic and economical, like his parent, he will

begin to show a more regular, compact hand. If the father was not a lover of art, and the son, on the contrary, has strong artistic tastes, his writing will retain the sign of these tastes; if he is impressionable and tender-hearted, while his father had a cold nature, he will still show the signs of sensitivity in his writing. All that remains unchanged in himself remains so in his writing; but in a short time the signs of extravagance, which were so plain, will have disappeared entirely.

We have here a proof that cannot be questioned, as it is based on a fact established by reason and by experience. If the spendthrift, after having become economical, should still retain his writing full of signs of extravagance, the theory of graphology would be radically wrong, since the sign would denote a passion after it had ceased to exist in the writer. The law of the variability of signs is a demonstration of the philosophic truth of the system.

Let us take another example in a totally different direction.

Here is a young girl whose nature is singularly open and frank.

Her candor shows itself in her writing almost as much as that of children is apt to do. Nearly all her words increase in size toward the end, a habit her teacher has labored to correct, as it detracts from the beauty of the chirography. When this young girl enters society, and begins to find out that she has a *rôle* to play, and is expected to shine in it by her beauty and wit, she loses the maidenly freshness and candor which had been so conspicuous in her character, and revealed themselves so plainly in her writing. By slow degrees she begins to conceal her feelings, to appear different from what she really is; and here the graphic sign reflects each mental change. At first the words increasing in size grow fewer, here and there one remains as a witness to her native frankness; but when the habits of diplomatic self-control and even of dissimulation become dominant in her nature, the writing will be the reverse of the former type. Words that taper to a point, the sign of diplomacy, will replace the words increasing in size that indicated candor. This change will have occurred without the conscious-

ness of the writer: nothing in it will be the result of a plan; it will be strictly involuntary.

These examples might be extended indefinitely. A nature that is growing hard and selfish will lose the graceful and beautiful slope of the letters, sign of a generous, loving heart, and will assume the stiff, vertical lines peculiar to those in whom the soul is becoming atrophied.

We have therefore established the accuracy of a double law: the change in the signs of a handwriting when changes are taking place in the intellectual or moral nature of the person, and the fixity of these same signs as long as the mind remains unaltered in its instincts and its habits.

There are some handwritings in which the form of the letters is so simple, clear, and orderly, that one feels that they must have been the work of a well-balanced, clear-headed person whose life is almost monotonous in its regularity. Such are the signatures of many magistrates, ac-

customed for years to weigh opposing testimonies in the balance, and pronounce impartial judgment.

One need not be a graphologist to admire the dignity and simplicity of such writing, revealing a character of mingled strength and honesty. Such handwritings possess in a remarkable degree the quality of unchangeableness. They may be more or less hurried, the pen may be good or bad, the height of the letters will sometimes be greater under the influence of a temporary impulse, but the general effect is always the same ; the dignified reserve of the character still shows in every line ; and hundreds of letters written by such men seem as if they might have been produced by some mechanical process, so closely do they resemble each other.

If, on the contrary, we take a hand abounding in long flourishes, in exaggerated strokes above or below the line, in immense curves that soar above the level like captive balloons, we find that we are dealing with an impetuous, undisciplined nature, an imagination that threatens

to overcome all restraint and lead to wild vagaries, and eventually to mania. In our collection of autographs there are some specimens of which we could predict with certainty that the writer will die insane.

It is a fact that the writing of such unbalanced persons is as unchanging in its graphic signs as is that of the calm, clear minds. The same imperious need of self-expression forces the one to reveal his disordered intellect, that in the opposite case makes us admire the dignified self-restraint.

A wide experience in the analysis of entirely unknown handwritings has only served to confirm the truth of these general principles. If the theory of Graphology were unreliable, it is true that one might sometimes by chance hit, in a character, upon some generalities that would fit correctly, though out of a hundred analyses there would be at least ninety greatly at fault. Before long, however, public opinion would decide that graphology had promised what it could not perform, and



was a method without scientific basis, resting only on conjecture or coincidence.

Exactly the reverse is the case. Of one hundred letters sent to the graphologist to acknowledge the receipt of his analysis, each one has the same sentence as if stereotyped, "The analysis you give me is absolutely correct: my most intimate friends are astonished at its precision."

A graphological diagnosis reflects the soul just as faithfully and minutely as a photograph reproduces the face. In this science there are none of the subterfuges so often practised in phrenology and kindred arts. Instead of seeking to discover by hints or outside aids the true character of a person, the graphologist asks for no assistance from friends of the individual; on the contrary, he desires to know nothing but what is contained in the writing. Just as a naturalist on seeing the bone of an animal is able to construct the entire skeleton, and classify it in its proper species, so the graphologist from a few lines of writing will picture the inmost soul of a human being.



## CHAPTER III

## READING THE SIGNS

IN the preceding chapter we stated the philosophical argument in support of graphology as a science. Let us now proceed to examine some of the principal signs to be found in handwriting.

The system would sink into puerility if it pretended to indicate by some special sign every shade of mental condition. It would become an endless series of theories; for there are many different degrees in the same feeling or state of being, and the terms descriptive of these degrees are numerous in proportion as the language is rich and flexible. The majority of Indo-European tongues are rich in synonyms; they have many words that express very nearly the same idea. It is evident

that we ought not to demand of graphology a special sign for each of these synonymes, though it frequently happens that we can detect a considerable number of degrees by studying the intensity of the signs and their complexity.

Take, for example, the group of terms signifying courage. There are many different shades, — courage, vigor, firmness, forcefulness, will, energy, bravery, manliness. Several of those words express almost an identical idea. Forcefulness, courage, and will are like characteristics. Energetic persons have in themselves a constant development of force; their will is strong. Vigor, firmness, and manliness are all closely related traits.

In classifying the group of moderation we have calmness, moderation, and self-control, three expressions that are almost the same. Men who are calm are masters of their movements; moderate people maintain in everything a golden mean; self-controlled people always govern themselves. The graphic sign — the pen's making no unnecessary

motions in forming the letters — applies to all three degrees, and one can only distinguish these degrees by the intensity of the sign that represents them. In truth, however, there will be one kind of sign, because the mental quality exemplified is but one and the same.

These examples will suffice to prove that the graphological sign to be true must be generic, like the idea it represents, and that a system that would pretend to create a special sign for every shade of feeling would be radically false.

In order to distinguish different degrees, we have a logical and natural method of procedure. 1st, we observe the intensity of the sign, and 2d, the combination of one sign with another; that is, the complex sign. In treating of the intensity of the sign we find three well-defined degrees: 1st, the sign simply indicated; 2d, the sign strongly marked; 3d, the sign excessively developed, intense. We have also, 1st, the sign occurring but seldom; 2d, the sign frequently repeated.

The sign may be often repeated, but have no intensity. It may

occur seldom, but be so sharply defined in its expression that it denotes utmost intensity. If it only appears occasionally, although clearly indicated, it does not possess in analysis the value of a sign that is perpetually recurring, almost to affectation.

The complex sign, like the simple one, has many degrees of intensity. Take, for example, jealousy. There is not in graphology any one sign that denotes jealousy, as there is one for dissimulation and another for frankness. But a jealous person is of necessity passionate: he loves no one so well as himself, and desires exclusive possession of all that he loves. From a psychological standpoint jealousy is a complex passion: a jealous nature is egotistic and passionate: it loves, but will not divide the object of its affections. Graphologically the writing will show passion and power of loving, but at the same time the self-centred personality — egotism. We shall have, therefore, in graphology:—

The sign of passion. }  
The sign of egotism. } = the complex sign: jealousy.

We have seen that a sign may be slightly, considerably, or intensely indicated. These three easily recognized degrees will give us three well-defined grades of character.

Let us now take the sign of imagination: an exaggerated movement of the pen above or below the line. As the multiplicity and excessive height of exclamation points are the graphological signs of enthusiasm, and as a very sloping writing indicates passion, we have the complex sign: —

$$\left. \begin{array}{l} \text{Imagination.} \\ \text{Enthusiasm.} \\ \text{Passion.} \end{array} \right\} = \text{very enthusiastic nature.}$$

The theory of the complex sign is, therefore, entirely logical, and it opens a vast horizon for the new science.

The graphological sign is exact. It rests on a physiological law, and upon experience. Wherever it is found clearly indicated, it shows plainly the state of feeling it represents.

For example, the returning curve (to be shown in plates farther on) which we will call "egotistic curl" reveals the personality,— the preference for self before others. The mind returns upon itself, converges, seeks the centre; and if it attaches itself, does so like the leech, for what it can get. The pen follows the same movement; it returns upon the letters as does a claw that curves inward, when it has seized its prey.

By a law equally logical and of constant application, a writing in which there are no "egotistic curls" gives us the negative sign, and indicates the absence of egotistic personality, the soul forgets itself in thoughtfulness for others.

We find, then, this law: The positive sign speaks clearly of a state or feeling. The negative sign — absence of the positive one — speaks with equal clearness of the opposite condition of sentiment.

Let us take another example: Capital letters that are harmoniously proportioned, and whose form is simple and graceful, indicate a lofty

mind, literary tastes, or appreciation of beauty. This is the positive sign.

Capitals that are awkward, disproportioned, inharmonious, indicate a lack of mental dignity, absence of literary or other refined tastes, and vulgarity of mind. This is the negative sign.

Still another example illustrates this law: Every form that is affected, unnatural, — a mere flourish of the pen, — denotes pretension, a desire to produce an effect, or to be conspicuous. Every form entirely plain and unaffected denotes simplicity of mind, and absence of coquetry or pretension.

This is one of the cardinal rules in graphology: A positive sign that is lacking, indicates the negative sign that is opposed to it.

Resultants — the word explains itself — are the revelations of character made by combining a series of simple or complex signs. Every graphological sign, taken singly, has its fixed value, and shows with exactness the faculty, instinct, or nature of which it is the manifestation.

Two or three simple or complex signs, as we have shown under the heading Enthusiasm, indicate a quality with clearness and accuracy equal to that of one simple sign. Take: —

Imagination.	} We have logically and graphologically an exceedingly enthusiastic nature.
Enthusiasm.	
Passion.	

But this exceedingly enthusiastic nature may have the sign of high appreciation of art. We have then a fine resultant: great artistic enthusiasm.

Going a step farther, if to the enthusiastic love of art there joins itself the sign of a spiritual nature, lofty aspirations, and no sensuality, we have

Great enthusiasm.	} Resultant: Artistic talent highly developed and very pure.
Great love of art.	
Spiritual nature.	

This would be an artist of the class of Fra Angelico, a painter of the ideal, the mystic.



If, on the contrary, we find :—

Great enthusiasm.	} Resultant : Artistic ability highly developed, re-
Great love of art.	
Sensuality.	

producing in painting or sculpture the physical,

as did Rubens the great colorist, who was a sensual painter.

The law of resultants is based on this psychological fact, that one characteristic reacts on another. It does not destroy it, but gives it a special shade or quality. Each graphological sign is therefore influenced by other graphological signs.

Again, we have before us, let us suppose, a very logical nature. cold in its affections, clear in judgment, firm in will, and so economical as to approach avarice. It is evident that if we have the same signs, but also the sign of generosity even to prodigality, we have another resultant, and a very remarkable one ; for, although there is a difference of only one sign, the two personalities which have so many points of resemblance yet have a radical difference, which, from a business stand-

point, would rank the first nature above the second, but as regards nobility of mind and grandeur of character, would place the second above the first.

Every writing is a marvellous synthesis like the mind, be it what it may, that inspired it. The intellectual and moral portrait resulting from an analysis of graphological signs should be as complete in its work of reconstruction as it was in its dissection and analysis.

## CHAPTER IV

## DISSECTION AND ANALYSIS

IN these articles we do not even pretend to treat our subject exhaustively. It would be impossible, within present limits. To write of all the little shades of meaning to be found in even a page of written matter would fill volumes. We can here merely point to certain plainly visible signs, give their meaning, and leave the reader to learn the rest through the study of his ownself and of his friends through his and their handwriting. No sooner is attention drawn to this science than new points show themselves constantly, perfectly clear to the understanding.

To make a complete analysis of any person, spiritually, there are

eight separate divisions to be considered: I. Faculties, II. Instincts, III. Nature, IV. Character, V. Spirit, VI. Aptitudes, VII. Tastes, VIII. Passions. Let us take up each in its turn.

*I. Faculties. — Intellectual Manifestations.*

In classifying handwriting intellectually, there are three clearly defined classes: —

Those wholly intuitive.


Those partly intuitive, partly deductive.

Those wholly deductive.

Study well the following three Plates: —

Monsieur, avec politesse  
(CHATEAUBRIAND)

Plate 10.

*Plate 11.**Plate 8B.*

As a type, 10 gives us the sign of purely intuitive faculties: the mind reaches conclusions by instinct, without reasoning. 11 gives an equilibrium of deductive as well as intuitive faculties: the mind reasons and yet possesses quick intuitions. 8 B gives us pure deductivity: the mind invariably reasons, and then forms conclusions.

In examining hundreds of manuscripts this sign has never failed: I. Persons whose faculties are purely intuitive instinctively do not connect their letters at their base. II. Those whose faculties are deductive as well as intuitive show in their writing many connected as

well as disconnected letters. And III., those whose faculties are purely deductive connect all their letters; often even words being linked to other words.

*I. Class, Faculties. — Power of Affections, Sensitivity, Susceptibility, Tenderness.*

To love is to give of one's self. The movement by which the soul gives itself, bends itself, is logically the inclined stroke. The writing belonging to natures that are sensitive, impressionable, and tender-hearted, slopes. The slant of the letters becomes more and more marked just in proportion as the nature is sensitive, susceptible to impressions, and tender-hearted. The more vertically the letters stand, the less does sensitivity rule. See in Plate 12 the writing of a sensitive girl : —

A sample of cursive handwriting on a light-colored background. The text is written in a fluid, slanted script. The words are arranged in two lines: 'gladly they would' on the top line and 'welcome your coming' on the bottom line. The letters are connected, and the overall slant of the writing is to the right, consistent with the 'sensitive' classification described in the text.

Plate 12.

And compare it with the cold, vertical letters of the financier in Plate 13: —

January 13<sup>th</sup>  
present at the  
next meeting

*Plate 13.*

The student must judge carefully of this sign; some hands bend even more than in Plate 12, some even less than in Plate 13. With practice, however, one can judge with incredible exactness of the value of the sign. There is one degree quite curious and interesting to study; i.e., a governed sensitivity, susceptibility, and mildness of disposition —

natures wherein there is constant war between strength of will and tenderness of heart. This type is exemplified in Plate 14, in which you will see letters that are almost vertical alongside of other letters that are quite slanting : —

A sample of handwriting in cursive script. The text is written in two lines: "I send you by" on the top line and "today's post the" on the bottom line. The letters are slanted, with some being nearly vertical and others more slanted, illustrating the concept of the text.

*Plate 14.*

The reader must constantly remind himself that as yet we are considering only simple signs, and are isolating them from others that might, added to them, change their meaning. In this matter of sensitiveness, for instance, a writing may betray feminine sensitivity : it may bend till the sign denote passionate tenderness and devotion ; yet, if the writing betrays at the same time the graphic sign of great strength of



resolution and will, the writer in his inner nature will be tender-hearted and capable of passionate devotion; but with the counter-balance of resolution and will-power he will not be a frail bark beaten about by the waves, but rather a well-manned ship with a strong hand at the wheel to keep her clear of whirlpools.

*I. Faculties. — The Will.*

There are many kinds and degrees of wills. There are the strong wills and the feeble wills, as well as the despotic, obstinate, and persevering wills.

It is largely the will that makes human personality. It is the force that governs; and when it governs well, the free being goes steadily and proudly on his way.

A study of handwriting leads us to the conclusion that the cross-stroke, more or less horizontal, is the graphic sign of the will. Notice Plate 15: —

What lovely little  
greetings you sent

Plate 15.

The *t*'s are crossed so lightly, with so slender a line, one can scarcely see it. Compare Plate 16:—

I am coming 'at  
8 o'clock Tues.

Plate 16.

In the underlining and crossing of the *t*'s what heavy bars.

We have here two widely opposed manifestations of the human will.

All weak wills bar lightly their small *t*'s. The entire absence of them, where cross-strokes are needed, as a general thing is the sign of an entire lack of will-force. Men of strong determination and resolution also affect clubs at the ends of their letters. See the *g* in *coming*, in Plate 16. Men of perseverance write in straight lines, each word seeming a little straight, inflexible bar. Plate 17 is the writing of a very persevering woman : —

The paper weight I have  
put on my writing desk, and the  
pen holder I shall keep conspic-  
uously on the table in company  
with the old Japanese dagger.

The writing of headstrong people shows that characteristic in the acute angles at the base of the letters.

Obstinacy is of several degrees : the backward crossing of *t*'s shows this trait. See Plate 18 : —

accepts with  
the invitation

Plate 18.

The extent to which obstinacy is carried is shown in the movement, more or less angular, of the return stroke.

Tenacity of will is shown by a little crook : —

for the kind interest  
you have shown in our

Plate 19.

Notice the hook at the end of the *r* in *our*, and at the beginning and end of the crossings of the *t*'s.

The graphic signs of obstinacy, resolution, and tenacity, when found together in the same hand give the will in its strongest manifestations. See the signature of Bonaparte, written at Toulon during the siege : the two crooks at the end, and the cross-bar of the *t*, mark his tenacious will : —

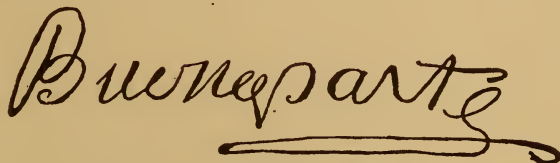
A handwritten signature in cursive script, reading "Bonaparte". The signature features a large, ornate initial 'B' and a final 't' with a long, sweeping crossbar that ends in two distinct crooks.

Plate 20.

Opinionatedness has a very noticeable sign. Opinionated persons cross their *t*'s with a downward stroke like a flung lance. Plate 21

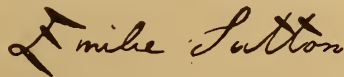
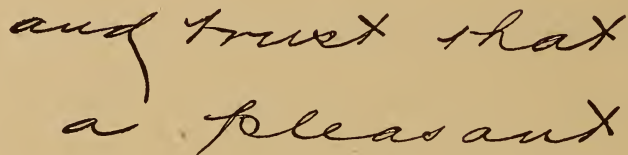
A handwritten signature in cursive script, reading "Emily Sutton". The signature is characterized by a large, stylized initial 'E' and a final 't' with a downward-pointing crossbar.

Plate 21.

is the signature of a little girl of seven who is incredibly opinionated. Here, again, is the sign in a man's writing : —

The image shows a handwritten signature in a cursive script. The text is written in two lines. The first line reads "and trust that" and the second line reads "a pleasant". The letters are fluid and connected, with some variations in line height and slant, characteristic of a personal or informal signature.

*Plate 22.*

A weak will is shown in many ways. People in delicate health, adolescent, without strength of purpose, make only light cross-marks : their writing is full of fine, irregular curves ; the pen hesitates, there are no angles at the base of small letters ; the hand shows indecision, lack of resolution, laxity, feebleness, no power of determination, laziness. Out of the many autographs we have seen of celebrated personages, — leaders, soldiers, and authors, — not one have we found possessing the graphic signs in Plate 23 : —

*I would like to find  
some occupation, but*

*Plate 23.*

Notice the weak, irregular curves, the light crossings, the wavy lines and entire absence of crooks.

*II. Instincts. — Native Forces.*

Character modifies itself. Faculties grow. Natural, inborn instincts change little. Bad instincts, however, do not always mean bad nature. One may resist instincts and conquer them, or one may allow them to spoil a good nature. We shall not take up "preservation of life," or other instincts that belong purely to physical life. With those we have nothing to do. They are shared by the whole human race. Let us study first open-heartedness and "good nature."

There are five groups to be considered under this heading. They are: Kindness, Sweetness of Disposition, Gratitude, Veneration, Love.

I trust that your  
journey was accomplish-  
ed in safety. With the  
hope that, in person I  
soon may be permitted  
to express my gratitude  
believe me



The graphic sign is easily to be known, even though complex. Look first for writing that slants, meaning tenderness of heart, and add to that, many curves, the sign of gentleness of soul. One might also add the absence of avaricious and egotistic signs, since misers are seldom benign.

*This is simply to  
inform you that I have  
seen a fortnight with me*

Plate 25.

Plate 24 typifies well a hand that contains a prodigality of good instincts. The writing slants considerably; it is full of curves; the hand refused to make an *n* with an angle, and formed a *u* instead, always

a mark of sweetness of disposition. Compare Plate 24 with Plate 25.

Could there be a clearer graphological contrast ?

*II. Instincts. — Economy, Parsimony.*

If we follow out our method of observation we soon discover, in comparing a hundred handwritings of very economical people with a hundred other hands belonging to men of prodigal instincts, that the economical ones will brusquely cut short the final strokes of their small letters, will write as many words as possible on each line, and as many lines as possible on each page. Acquisitive people detest margins, avoid dividing their words at the end of lines, and form letters that require as little ink as possible. On the contrary, in the writing of people who are generous, open-handed, lavish, and extravagant, will be found long “finals,” large spaces, words spreading all over the page. One can never mistake these signs. Compare the two Plates following : —

Fifty three Dollars. You will  
 please take steps to protect your  
 Water Pipes from frost & freezing -  
 And in case of accidents you  
 will have to employ Plumber  
 making you soon bargain and  
 saying this -

Plate 26.

26 is the writing of a miser, 27 of a foolishly extravagant spend-thrift.

Avarice is, of course, economy in an intense form. Add to the above sign of economy the crook alluded to under the heading "Tenacity," and you will have as a resultant, sordid avarice.

What a delightful  
plan! I  
shall be de-  
lighted to

Generosity has for its always truthful sign long final strokes. Plate 27 is, as we have said, the chirography of a spendthrift, but she is not

*a knowledge of men and things  
as a man of the world He must  
have a business head a firm will*

*Plate 28.*

generous. Notice the finals how closely they are clipped off. In Plate 28 we have economy with generosity. The two types should never be confounded.

*II. Instincts. — Defiance, Caution.*

Defiant people are always on their guard. It is not only in these days we find the graphic signs of defiance. Plate 29 gives the facsimile of an antique Greek letter written on papyrus : —

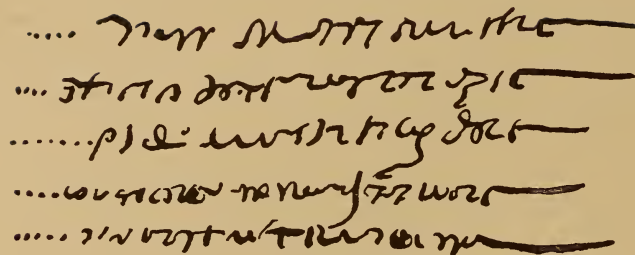


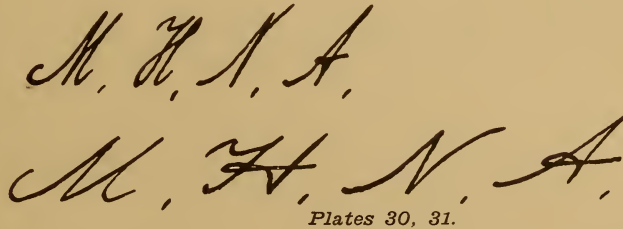
Plate 29.

Everywhere the writer feared that some one would add to his writing. See how he has filled out each line. These short dashes between words and at the end of lines are mentioned in our opening "talk." They always denote prudence, and, if used in great profusion, a suspicious nature.

## II. *Instincts. — Timidity, Constraint.*

The graphic sign of timidity and constraint is the absence of all free, bold strokes, with the accompanying sign, a broken, hesitating

movement of the pen when it traces curves. Constraint is also shown when the stems of capital letters press closely against each other, making the letters appear cramped. A man at his ease spreads his capitals comfortably. Compare the following Plates: —



Under this heading come fear, cowardice, alarm, and even overwhelming terror.

All of these negative signs can, by practice, be determined. Men of firmness, courage, and absolute fearlessness, have in their writing firm, clear, hard strokes. Generally their writing runs upward from left to right. Plate 32 gives the hand of a courageous woman. Compare it

with Plate 33. The absence of all the graphic signs of courage and energy constitutes, naturally, the sign of fear.

The poet's eye  
doth glance from

Plate 32.

Preached home  
safely about six.  
I am afraid I

Plate 33.

### III. Nature. — Egotism.

We reach now personality, — conscious personality; what Lavater calls “the dear ME.” Egotism is the sense of self, of personality.



There are two species of human affection. There is the affection that gives out warmth and comfort to all who come within its reach, a love through which one forgets one's self in the love for another.

On the other hand, there is the personal, jealous love, that loves for itself; that thinks for itself in its love of others; that loves them for the happiness to be gotten out of them; for the sake of the pride that would accrue from the possession of them. A study of the handwriting of egotists leads us to the conclusion that they are fond of a pen motion by which they return the stroke backward and inward, and thus form a curve that we call the "egotistic curl." Notice the capitals in Plate 34.

In Miss you see an M that betokens an entire absence of egotism. It shows all that one letter can show of simplicity, generosity, dignity, and benevolence. It is not even separated from the *i* that follows it. The hand did not pose, nor pause to think of a "fetching" capital. It simply made the letter. Number 2 gracefully comes back to itself,

somewhat. It may be merely from a sense of artistic beauty, a lack of originality, and the habit of following models. It shows egotism slightly, but so slightly that one can readily forgive it for the sake of

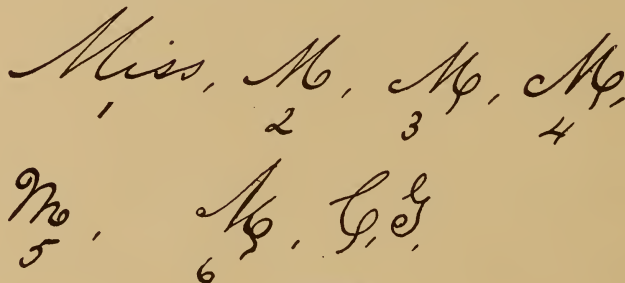
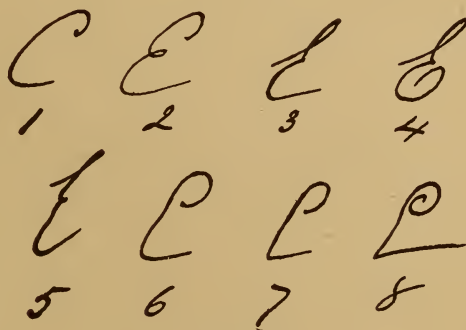


Plate 34.

grace and curve. Number 3 is more marked; the pen goes back, and even crosses its own line. 4 and 5 have two curls, one at the beginning, and another at the end. 6 shows excessive egotism, and a certain vulgarity; see how fine the pen was, and yet how heavy and as though swollen the last curve is. The owner of number 6 may love,

but he will love for himself; he may be generous under the influence that attacks his own personality, but if you desire assistance in a good secret cause, go tell your story to the owner of number 1.

There is still another sign of egotism, exemplified in the following Plate: —



*Plate 35.*

Numbers 1, 2, and 3 are letters not in the least egotistic. Number 4 has a very slight “curl,” but notice 5, 6, 7, and 8. In the latter the

curve of the whole letter, instead of being full and round, has an inward bend. Compare 6, 7, and 8 with 1, and the slight convexity is plain to see. That convexity is a sign of egotism. Turn back to Plate 26 : notice the capital *E*, the angles, the convex lower part, the flat *a*, the capital *C*, the “egotistic curl” in an angle. The contrast is strongly marked.

### *III. Nature. — Pettiness.*

Small, narrow, light natures lose themselves in tiny, unimportant details. They occupy themselves seriously with petty matters, and attach great value to them. The graphic sign of a small nature is the “common” form of all capitals, their inharmonious outlines, the lack of height in the writing. Also, importance given to minute details that natures of elevated sentiment would disdain to stop for. Fussy, trivial men take great pains with their penmanship : *i*’s and *j*’s will all be carefully dotted ; commas will never be omitted.

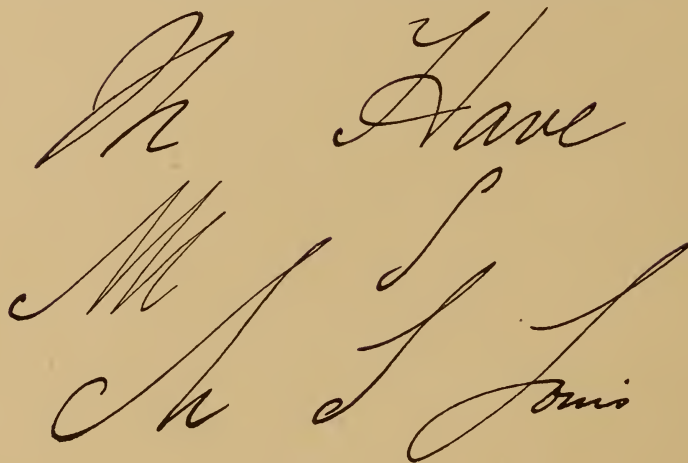
*III. Nature. — Nobility.*

Nobility has for its graphic sign high, clear writing, a signature absolutely without flourish, or accompanied only by a single rapid stroke, sometimes detached from the signature itself. Orthographic details will not be labored over; the writing will be spread largely in the lines. Letters and words never will be cramped, and inharmonious capitals will be absent.

*III. Nature. — Pride.*

Pride is the great misery of the human soul. It is born, however, of a true and right sentiment, — self-respect, which is a law of nature. It is then base only when it becomes mere vanity. “There are,” says Michon, “men too proud to be vain.” When one devotes himself to humanity, to his country, to science, to truth, — and that to the peril of his life, sacrificing all the pleasures that attract less lofty souls, — the nature is elevated and proud. Pride is not culpable when it is but the

satisfaction felt in doing well. It is wrong only when it becomes a

The image displays three lines of cursive handwriting. The first line contains the words 'I have' in a fluid, connected script. The second line shows the letters 'M' and 'L' written separately, with the 'L' having a long, sweeping tail. The third line contains the words 'Ch L Louis', where 'Ch' and 'L' are written in a more compact, stylized cursive, and 'Louis' follows in a similar fluid script.

*Plate 36.*

personal and egotistic sentiment, that makes a man consider all other men as his inferiors. The essence of pride is the preference for one's self

beyond all others; it is vanity. A vain person is full of admiration for his own merit, like the "self-made man who adored his maker."

Physiologists have remarked that pride causes a certain extension of the fibres of the body. "Puffed up with pride," we say. The step is assured, the manner pompous, the head held high. Handwriting naturally follows the physiological movement. The letters spread themselves excessively. They are very high. The capital *M*'s, when composed of three parts, have the first up and down stroke several times the height of the other two. All the vertical letters mount high like a rubber plant standing half in shade, its top high in the air seeking the sunshine. See Plate 36.

Of course the sign of humility and modesty is the absence of these above-mentioned signs; i. e., small capitals, and *M*'s with spires of equal height. Occasionally one finds the capitals made by enlarging small ones. Such a sign betokens great simplicity and modesty of nature. See Plate 37.

*III. Nature. — Enthusiasm, Imagination.*

The graphic signs of enthusiasm and imagination are marked. Every movement of the pen outside of quiet, simple, and regular forms of letters shows an exalted state of the soul. It may be enthusiasm, it

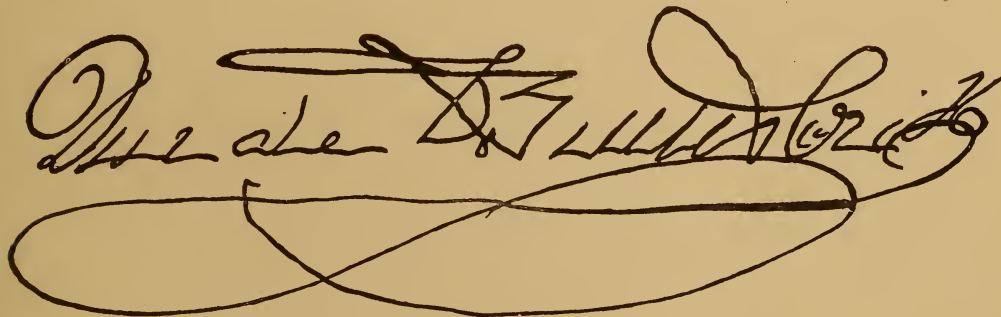
*Your      Any      Sunday*  
*My dear Aunt*

*Plate 37.*

may be imagination. Enthusiasts usually write with much sweep of movement, long exclamation points, many of them, also long interrogation marks. Imaginative people see everything through a prism that shows them the world other than it is. In speaking here of imagi-



nation, we do not mean the faculty of producing images, of story-telling. This gift has other graphic signs under the head of originality. The imagination to which we refer is an ill-ordered movement of the brain



*Plate 38.*

mounting from feeble disorder to almost incredible eccentricity. It is, of course, the intensity of the sign that shows the degree of brain disorder. We give in Plate 38 the Duke of Brunswick's signature, who made the city of Geneva his heir.

*III. Nature. — Ardor.*

It is very evident that active, ardent, spirited natures will not write like lazy, inactive, and nonchalant ones. The graphic signs of ardor are quick, brusque movements, cross-strokes dashed off by the pen ; writing absolutely unstudied, in which the spirit does not trouble itself about making readable words, the lines rather ascending than horizontal. Almost always the signs of sensitivity and impressionability will be found in these hands. Ardent people are sensitive. Long crossings to *t*'s, with an upward movement, denote ardor and vivacity.

*III. Nature. — Courage.*

The graphic sign of courage is complex. Look for firmness of will, as signs have been given. The writing of firm, energetic, courageous natures usually ascends. The signs of discouragement and sadness are the reverse. In these cases lines all run downward, sometimes not only

the lines running downward, but words in lines as well. We have before us a letter just received from a sad-hearted, depressed, hopeless

you sent me for our  
museum. Nothing  
could have pleased me  
more. With best wishes  
for a happy New Year.  
Yours lovingly.

Plate 39.

young girl. The lines on each page are at least a half-inch farther from the top on the right side of the sheet than on the left. The hand seems not to have courage to keep on the level.

*III. Nature. — Candor, Honesty.*

Openness of soul, sincerity, ingenuousness, and trust are graphically shown in an interesting way. The sign is the equal height of letters forming the same word, and often by the increased size of these letters. Plate 39 shows the writing of a very frank little boy.

Notice the shape of the word museum. Here is the same sign in the hand of a grown person : —

Your note came  
at a time when every

*Plate 40.*

Dissimulation, on the contrary, together with ruse, finesse, impenetrability, and untruth are logically shown by a graphic sign the

reverse of the one given above. In Plate 41 you see an entirely untrustworthy hand : —

*If you come back to Europe you  
must be sure to let your old friend*

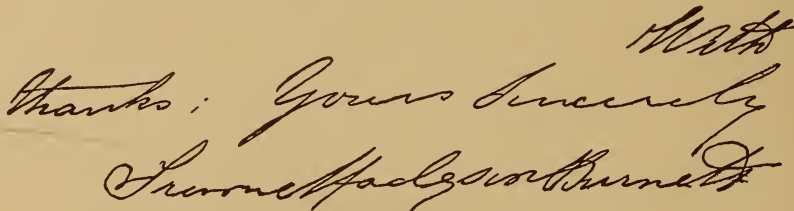
Plate 41.

Add to these tapering words the fact that all the *a*'s *o*'s and *g*'s are tightly closed and buckled at the top (see the little tied knot at the top of each), and we have clearly indicated a nature that never betrays its own thoughts, and will not be displeased at the idea of prevarication. In other words, a man whose writing should contain these signs would not hesitate to tell a falsehood if it should appear politic to him to do so. Open natures often make *y*'s in place of *g*'s and *u*'s for *a*'s. One may be impenetrable, and yet not stoop to tell a lie. In such a case

tapering words may be found in his writing, but his *a*'s and *o*'s will not be closed. If in any writing the following signs should be found, the nature they represent would be utterly false and deceitful. These signs are sinuous lines moving in a series of minute waves across the page, tapering words, and all *a*'s and *o*'s tightly closed and tied up.

*III. Nature. — Spirituality, Purity of Soul.*

Denoting these characteristics, letters are lightly formed. The pen does not bear down on the paper. See Plate 42 : —



Thanks: Yours Sincerely  
Ernest Haden Burnett

Plate 42.

Sensuality, on the contrary, is shown in heavy writing; stems swollen in the middle, periods heavy and thick. See Plate 43:—

Come along, old fellow  
one is sure of a good  
dinner.

Plate 43.

In considering this sign, notice carefully whether the pen was a coarse one. A broad mark is not always a sign of sensuality, indeed, never, unless the pen used, though fine, has made heavy, corpulent stems.

*III. Nature. — Constancy, Devotion, Inflexibility of Purpose.*

For these traits look for the signs, as before given, of firmness, tenacity, and perseverance. Constant natures have a writing as straight

as though on ruled lines. The writing will also show the slanting sign of affection and tenderness.

*III. Nature. — Versatility, Mobility.*

The graphic signs of these traits are letters perpetually varying in height, and the absence of “crooks” and all signs of rigidity. In one line the same capital will sometimes be found made several times in diverse forms.

*III. Nature. — Self-Respect, Nobility of Soul.*

A high, clear hand, without signs of suspicion, conceit, or dissimulation, gives proof of an elevated nature.

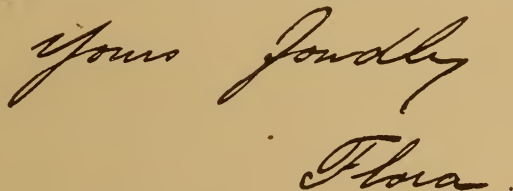
*III. Nature. — Disorder, Carelessness of Detail, Thoughtlessness.*

The signs representing these traits are: *I*'s not dotted, or dotted out of position, lack of punctuation, illegibility.



*III. Nature. — Pose, Vanity.*

The graphic signs of pose, conceit, and vanity are : all flourishes that mar the simplicity of letters, all superfluities. Young girls often inscribe a flourish after their signatures, as in Plate 44. This sign



Yours fondly  
Flora.

Plate 44.

denotes an innocent love of admiration, — coquetry. Men often end their signatures with flourishes, as in Plate 45, and those who do are fond of approbation, and believe that they merit it.

Do not confound this sign with that of imagination and originality.

The student will soon be able to discriminate between little silly curves,



Plate 45.

pen “embellishments,” and bizarre eccentricities that denote originality, and often genius.

### *III. Nature. — Vulgarity.*

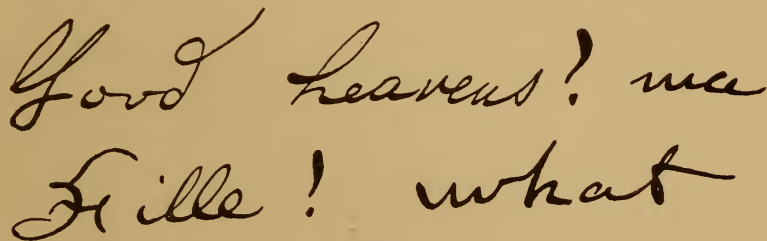
The graphic sign of vulgarity is an absolute lack of harmony in all letters, — gross capitals, heavy strokes. See Plate 46.

### *IV. Character. — Originality.*

Odd, original characters have odd, original handwritings. Men and women of this type soon forget all about calligraphy, and employ curious, eccentric forms.

*V. Spirit. — Sagacity.*

The graphic sign of nice judgment, a clear mind, and lucidity of spirit, is found in the clear spacing of each word, — spaces between words, and above and below them. Compare Plates 47 and 48.



Good heavens! me  
Lille! what

*Plate 46.**V. Spirit. — Frivolity, Triviality.*

These traits are shown in the absence of uniformity, regularity, order; writing generally rapid, and profuse flourishes. Compare Plates 48 and 49.

long nose & far apart  
 only too full they  
 state of her feelings

Plate 47.

will make an al-  
 lowance for the for-  
 getfulness of one

Plate 48.

Ia. liss. lat.  
Franko ad. july  
for your kind

*V. Spirit. — Fine Feeling, Delicacy.*

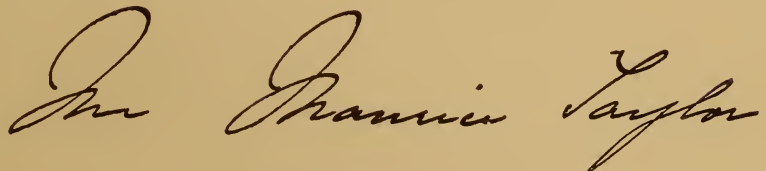
These traits are shown in graceful, harmonious letters, especially capitals.

*VII. Tastes. — Aristocratic, Refined Tastes. — Pride of Birth, Taste for a Brilliant Mode of Life.*


This graphic sign is a curious one. Sometimes social ambitions, and a desire to excel others in wit and good breeding, as well as station in life, are found in generous, high, pure natures. Notice the *M*'s in Plate 50 ; the first pinnacle is twice the height of those following. This sign, added to the "egotistic curl," denotes a haughty nature : "I think Myself better than you are." But when the "egotistic curl" is wholly absent, as in the Plate, the sign is merely an indication of great self-respect, a consciousness of superiority, without weak vanity, and a taste for brilliant associations.

*VIII. Passions.*

There are, of course, good as well as bad passions. Any vice or virtue carried to excess may become a passion. Take, for instance,



Mr Francis Taylor



New York City

*Plate 50.*

generosity; what more noble sentiment? Carry it to excess, till it becomes a passion, and you have prodigious folly. There are men so

prodigal that, although sane in other ways, their friends have been obliged to place them under restraint.

So with all other passions. All writing where graphic signs are multiplied excessively, shows an instinct or characteristic of the soul pushed till it has grown to be a passion. When pride, for instance, is at its strongest, all capitals are superlatively tall and spread: the *M*'s will show the first pinnacle almost ridiculously above those following it. Ambition become a passion is shown in lines ascending so high that on each page of manuscript the writing seems to be run diagonally, from corner to corner. And so on. The rule never varies: graphic signs of any characteristic, if multiplied to excess, invariably denote that characteristic to be a passion.



## CHAPTER V

## ANALYSIS OF A LETTER

AFTER having carefully studied the preceding chapters, the reader will gain much by following us as we analyze the letter given in Plate 51.

Notice, first, the lines. They ascend on the opening page ; and from that fact we may safely conclude that the writer is not suffering, melancholy, or depressed, but, on the contrary, in good spirits. On the page that follows, the lines are more nearly horizontal, though they do not descend. The sign, then, is not repeated ; and from that fact we may argue a pleasant, quiet "frame of mind." If we had more specimens to judge from, all with ascending lines, we might detect great ambition ;

My dear Miss Rossiter  
Will you join Mr  
& Mrs Roburn and  
myself at a little  
dinner on Friday  
Evening at Munie's  
and then go and  
see the Meistersinger?

I think I can promise  
you a very pleasant  
Evening, and if you  
will go, I will be  
at your house a  
little after five  
O'clock.

Yours Very Truly

Edwin Langdon

but in this letter, only, we do not find tokens of it. See how straight the lines are, almost as straight as though ruled. That sign gives us perseverance. Notice the strength of will in the *y* in *Friday*, the strong swift crossings of all the *t*'s, the *y* in *truly*, and that firm cross-stroke with a tiny hook at the end, betokening tenacity. That same sign of tenacity might denote avarice if there were nothing to contradict it; but there is. Notice the generous "finals," and the clear spaces between words. There is then indicated tenacity of purpose, only, with strong will and perseverance. Further, see the slant of the hand, the quick dashing crosses to the *t*'s, the high interrogation mark. That is ardor, susceptibility, sensitivity, and a capability for strong emotion that might lead the owner into folly, if it were not for other signs that show Mr. Langdon to be quite capable of taking care of himself. See the clear spacing of words, plenty of room between them, as well as above and below,—a sign of clearness of intellect and mind. Notice that not once in the entire note does the stem of a letter on one

line interfere with or cross any part of any letter in another line. The imagination, then, never bewilders judgment. With the other sign given, then, of ardor, affection and susceptibility, are protecting ones; i. e., a clear mind, good judgment, and strong will, which means also self-control. We may conclude, therefore, that Mr. Langdon is quite capable of looking after his own affairs.

Our friend plainly belongs to the class of men who reason logically, not forming their conclusions intuitively. Hardly throughout the whole billet are there to be found two disconnected letters in any one word. Quite the contrary. Notice the *o'clock*, the "*yours very truly*," as well as the signature. The sign is a marked one. The writing is certainly the outcome of a decidedly logical mind.

Look now at the shape of the words. There is considerable diplomatic ability here, also tact and finesse. Notice the shape of *you*, how it tapers at the end. Notice the *and* and the *can* on the second page. Yet the lines are straight, all final letters perfectly readable, also; in

many cases the *o*'s and *a*'s are wide open. The writer, then, will never be false, or state what is not true. See the *o*'s in *Monico's*, *promise*, *clock*, and the *a* in *can*, also the two *d*'s in the signature. Hence, we have tact, some diplomatic gift, a certain degree of reserve and reticence, but at points, great candor and frankness; see the shape of *join*, and *truly*, in the signature. There are singularly few signs of egotism in this note. See how simply the *m*'s are joined to the letter that follows them. Also the capital *G*'s and *E*'s. The curves are full, and the little hook at the beginning of the *M*'s we should think denoted more tenacity, than egotism. The capitals are nearly all very modest, and the fact that some of them are merely enlarged "small" letters, as are the *M*'s, and the *V* in "*yours very truly*," shows simplicity of taste and nature. Versatility, and adaptability to his surroundings, whatever they might happen to be, are clearly indicated by the varying heights of letters. Notice the *M* and the *R* in the first line; but there are no signs of conceit. The flourishes are not made for the sake of orna-

mentation, but are plainly just a free dash of the pen, showing generosity, ease, vivacity, enthusiasm, and a benevolent nature.

The long terminals on some of the *y*'s show considerable imagination, but not at all to an excessive degree. Mr. Langdon's imagination

A sample of cursive handwriting showing the phrase "My dear Maria." The letters are fluid and connected, with a prominent flourish on the final 'a'.A sample of cursive handwriting showing the phrase "Miss Can you". The letters are fluid and connected, with a prominent flourish on the final 'u'.

Plate 52.

never influences his judgment. Finals never conflict between the lines. He has evidently a strong love for what is beautiful. See the harmony of letters, and the pretty *R* in Robinson. We have often remarked that when *R*'s and *M*'s and *C*'s curve below the line, as in Plate 52, the sign is that of artistic feeling.

Mr. Langdon must have a sweet disposition, for his hand is full of curves; nearly all of his *n*'s are *u*'s, so deeply does he dislike sharp angles. He is a careful man: notice the dotting of the *i*'s, the *j*, and the right punctuation. Yet he is not in the least suspicious, or even extremely prudent or guarded, for not one short dash is to be found. The signature is not followed even by a period; this omission showing a trusting nature. There is no flourish beneath it; if there were, it would denote love of admiration and approbation.

Men usually write more heavily than women, and for a man this is an unusually spiritual hand. There is no heavy bearing down, there are no vulgar, swollen stems. Evidently the spiritual rather than the material nature governs the being. Where there are heavy down-strokes, as in the last *y* on the second page, the sign is merely that of a strong will, and even that not a tyrannical one, for see how low down the *t*'s are crossed. There is ardor, vivacity, vehemence, and will-power in those cross-strokes, but with their low position and so much curve never despotism.



We could go much farther with this letter, combining, comparing, and arguing new qualities from negative signs, but having mentioned the more easily remarked graphic signs, let us recapitulate, and see if we have not pretty clearly dissected the spiritual man.

We have found in this letter : —

Hopefulness.

Good Spirits.

Perseverance.

Strength of Will.

Tenacity of Purpose.

Great Generosity.

Ardor.

Susceptibility.

Sensitivity.

Capability for Strong Emotions,  
with Tenacity, which gives  
the Complex Sign of Power  
of Devotion to a Cause or  
Person.

Clearness of Intellect.

Judgment not influenced by Im-  
agination.

Imagination.

Affectionate Disposition.

Modesty.

Versatility.

Adaptability.

No Conceit.

*Savoir-faire*, Poise.

Refinement.

Love of the Beautiful.

No Despotism.

No Vanity.

A Logical Mind.

Little Intuition.

Diplomatic Gift.

Reticence.

Tact.

Finesse.

Truthfulness.

Honesty.

Candor, at Times.

Little Egotism.

Enthusiasm.

Benevolence.

Sweetness of Disposition.

Carefulness of Detail.

Trustful not Suspicious Nature.

Spirituality.

With this study we close, for the present, our talks on graphology. At some future time we may enter into the subject more fully, if not more carefully.

Whatever is not clear to the general reader in these analyses we regret. We are sure, however, that any student of human nature who will faithfully follow these graphic signs, studying with a magnifying glass, first his own handwriting, then, in the new light, that of his friends, will be amply rewarded for his trouble by the curiously interesting discoveries he will make, and the helpful suggestions that will come to him in the more perfect knowledge of himself, — his faults, and his virtues.

