

# THE MYSTERY OF HANDWRITING

*A HANDBOOK OF GRAPHOLOGY*

BY

J. HARRINGTON KEENE

("GRAPHO")

*"Handwriting is a gesture of the mind"*

PROFUSELY ILLUSTRATED BY THE AUTHOR, AND WITH AUTOGRAPHS OF CELEBRATED PERSONS

*Mary M. Barclay,*

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THE MYSTERY OF HANDWRITING

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BOSTON.



*J. Harrington Keene ("Cap")*

**To My Mother,**

FROM WHOM I DERIVE WHAT I MAY POSSESS OF INSIGHT, INTUITION,  
JUDGMENT, AND SYMPATHY, IN THE READING OF

HUMAN NATURE,

THIS BOOK IS AFFECTIONATELY

DEDICATED BY

THE AUTHOR.



## P R E F A C E

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It has been my endeavor, in the following pages, to be suggestive rather than conclusive; helpful rather than dogmatic. In the early days of my own study of handwriting, I should have been very thankful to meet with such a practical and simply written guide as that now offered to the reader. Remembering the dense intricacies of the subject, and the tiresome road over which I have travelled myself, I offer this treatise

as an aid to those who are trudging the pathways of a most fruitful and interesting science, albeit one beset with many difficulties. To the expert I need only say, "Greeting!" To the student my earnest words are, "Be not weary . . . in due season ye shall reap if ye faint not;" and I specially invite correspondence from ALL interested in the science.

J. HARINGTON KEENE.  
(“GRAPHO.”)

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## TO THE READER

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SWEET lips that smile, and eyes that fondly beam,  
Are oft but shadows of the things they seem.

Fair words that promise much are easily said;  
Warm clasp of friendly hands ere now has led  
To pitfalls dark and deep the trusting feet  
Of him who judged these signs the proof complete.

Herein a power lies, within the reach  
Of all who study what it fain would teach ;  
Whereby the writer by his pen doth show  
The inward self of those we outward know ;  
Describing to our vision, clear and sure,  
The heart that fails, or strength that will endure.

Ours be the task to choose, while pass along  
True hearts and brave from out the motley throng!

FANNY KERN WEIR.

# THE MYSTERY OF HANDWRITING

## CHAPTER I

### GRAPHOLOGY . . . WHAT IT IS . . . AND CAN DO

GRAPHOLOGY is the art or science of reading character from the handwriting. It does not claim to be an exact science, like mathematics, for example. But it is quite as exact as medicine, and as many of the other sciences, — though, to be sure, it is rather begging the question to compare one science with another. The truth is that graphology is based on observation, and its inferences are chiefly deductive. What scientific mind will ask for more? Is astronomy or geology or electricity any more than “chiefly” deductive? The true graphologist is a laborious and minute observer of human mind and character; and he seeks with persistent care to find

its manifestations, not in this case in voice and gesture and actual volitional deed, but in the unfeigned and practically unconscious tracery of the pen. The study is a high and ennobling one. Has not Pope said, “The proper study of mankind is man?” And Tennyson told of the grandeur of the subject, —

“For though the Giant Ages heave the hill  
And break the shore, and evermore  
Make and break and work their will;  
Tho' world on world in myriad myriads roll  
Round us, each with different powers,  
And other forms of life than ours,  
What know we greater than the soul?”

It is true in regard to graphology, as with

other sciences, that some of the highest results are gained by snatching "a grace beyond the rules of art." Many of the greatest discoveries have been made through a faculty higher than mere logic—which has been termed very aptly, by Sir John Herschel, "scientific intuition." This intuition of powerful penetrative intelligences is perhaps, after all, an unconscious cerebration depending on impression, and not a true inspiration. The explanation of some of the most piercingly true analyses of character furnished by the graphologist may have been the result of impressions unconsciously received in some mysterious, psychometric way by the super-sensitive perceptions of the operator. Sir David Brewster has long ago pointed out one way in which the occult influence may be felt. The passage is worth studying. He says, "All bodies throw off emanations in greater or less size and with greater or less velocities; these particles enter more or less into the pores of solid

and fluid bodies, sometimes resting upon their surface, and sometimes permeating them altogether. These emanations, when feeble, show themselves in images; when stronger, in chemical changes; when stronger still, in their action on the olfactory nerves; and when thrown off most copiously and rapidly, in heat affecting the nerves of touch; in photographic action, dis severing and recombining the elements of nature; and in phosphorescent and luminous emanations, exciting the retina and producing vision."

Is it not possible that some of those fine and acute touches in a well-written analysis may have been arrived at through some subtle transference of ideas beyond the concept of the senses?

In the light of my own experience, however, I am inclined to think that, in penetrating into the *sanctum sanctorum* of some minds, a veritable inspiration has been received. In such cases I have been unable to trace the line of

deduction, and to account on any other supposition for the impression. This insight, this seer faculty, is not so rare as might be supposed, and under proper and controlling restrictions is, I am confident, one of the highest qualities of which the soul is capable. It is the supreme manifestation of intelligence, and perceives clearly a flash of the Eternal Truth. Through the everyday senses we see as through a glass darkly, but this trained and developed intuition gives times of illumination both precious and exalting. Such intuitions have arisen in the minds of a Tycho Brahe, a Kepler, a Newton, a Faraday, or an Edison or Tesla in these modern days. So also in a different form the great poets have displayed this *divine afflatus*. The true poet is the highest incarnation of intuition.

Thus it may come to pass that superstition at times places graphology, as it has done all the other "ologies," among the occult and necroman-

tic arts, throwing around it an air of mystery—the veil of Isis. The honest graphologist knows, however, that, save some portion of that seer-gift of intuition—the insight that deciphered "*Menc, mene, tekel, upharsin*," at Belshazzer's feast,—he has no supernatural power, and that his processes are not cabalistic or occult. On the contrary, they are almost entirely the stern and rigid operations of so-called "common-sense;" and any one having this sane and honest quality of intellect may become a graphologist of useful grade by the rules laid down in this little work.

The French apostle of the Abbé Michon, J. Crépieux-Janin, has thus put the whole subject in a nutshell. He says, "Handwriting may be considered as a combination of gestures expressive of personality, and thus a relation exists between character and handwriting of the same order as between character and gesture." This is precisely the meaning in the following pages I attach to writing, with the exception that I

do not hold the handwriting to be gestures and nothing else. It has a vertebra, as it were, which is *per se* symptomatic of nothing in particular, and the higher the grade of character, the less the unmeaning part is visible, and the more plentiful is the combination and assemblage of pen gestures. An analogy is apparent in the voice of the cultivated person. Its tones and modulations, apart from the subject matter, are significant in the most exquisite degree. So it is with writing. And the less constrained and formal it is the deeper the meaning that is attachable.

The differences between the writing of each individual and his fellows are as distinct as the features of their faces. There are types of faces and types of writing, but the details of feature are diverse. Each type of face indicates a certain temperament and disposition. Each type of special features indicates a special quality,

or group of qualities. To the most ordinary observer these are simple and basic facts. Apply the same idea to handwriting, and we have the same inference. The higher the organization in its development, the more susceptible is the writing of the finer qualities of mind. Each dot and stroke is amenable to a certain law or laws regulating its formation as an expression of the mind, and it is amazing to the ordinary investigator that any intelligent person should deny so obvious a proposition.

The history of graphology is of necessity not that of a recent science. It dates really, though not practically, from the invention of printing. The type of letters in the earliest manuscripts of the language was the same as that of the yet earlier metal plates and wax tablets. The letters were all capitals. Small letters came into general use in the tenth century. They were upright, and in very early manuscript were unspaced. When books had to be written by hand, great

precision and formality were attained. Some of the earliest manuscripts preserved in the British Museum are very beautiful examples of the art of writing. As soon, however, as printing relieved the necessity for manual experts in the professional and other scribes, the cursive or running hand was formed, not perhaps suddenly, but with sufficient rapidity to be plentiful in the latter part of the fifteenth century. It is then that writing began to differentiate. In proportion as each writer thought for himself in the writing he was putting on the paper, so his attention was diverted from mere mechanical accuracy. As he became original in the matter of his manuscript, he became original in the manner of setting it down. It is probable that Baldo, in the year 1622, was the first to attach significance to calligraphy as an expression of character. He was an Italian, and at that time the Italians produced the most beautiful specimens of cursive writing. Indeed, they have done so ever since, when

required. The exquisite Italian angular hand taught by the colleges of the "Sacred Heart" bears testimony to the truth of this statement.

The changes that have evolved from one period to another are in the direction of greater freedom in the cursive hand. It is hard to tell which civilized country at the present time writes in the best and most distinctive national style. Owing to a conservatism retained along with a richly developing enlightenment,—where "freedom slowly broadens down from precedent to precedent,"—the English educated hand is, of all, the most distinctive and dignified, and at the same time thoroughbred in appearance. But it is doubtful if it is the most graceful or æsthetic. There can be, however, no doubt for a moment as to the most grossly inferior. The most slovenly and pretentious, yet ill-bred and commonplace writing, is to be found broadcast in the United States. I assert this deliberately after more than a quarter of a century's examination, with a critical eye,

of all the writings of civilized man. There are many causes for the lack of expertness with the pen in this country, the chief and central one of all being a lack of earnestness and poise of character. Hurry and nervous excitement are the order of the day, and these are inimical to harmonious development of character; *ergo*, the writing is lacking in symmetry and harmony.

In a practical treatise of this kind, it is not necessary to trace the history of graphology *in extenso*. Nothing is new but that which is forgotten; and this art has been written upon by quite a number of intelligent followers of Baldo, and the *bona fides* of the science have received indorsement from men of science and letters, amongst whom we find Goethe, Leibnitz, Lavater, and even our own Hawthorne. The Abbé Michon, however, seems to have permanently aroused attention; and his apostle, Crépieux-Janin, is, to the time of writing, the greatest exponent of the art in France. In England the

subject has lately been taken up with enthusiasm, and the arousal of interest is largely due to a little work published in 1875 (I think) by Miss Rosa Baughan. It was founded on the writings of Michon. No other considerable work has been put forth,—unless the present volume may pass into that category,—and absolutely no treatise has appeared having especial reference to the very complex and will-o'-the-wisp-like elusiveness of the American individuality. This book is the first attempt in that direction.

Interesting as graphology is to the student of human nature and psychology, it is its possibilities in the direction of *usefulness* to which I would especially call attention. If we have an art by which the inner and motive character of our fellows can be estimated with more surety than any other index will afford, how valuable that art must be to the everyday citizen who has ordinarily to learn the true character of his

associates by laborious and often costly experience! A mere scrap of writing tells him the kind of man he is welcoming as the stranger within his gates to his family circle, to his purse, to his heart! Think of it! And this is no mere fancy, — no “mere baseless fabric of a vision,”—no mere assertion, but the plain, unadorned truth. It is transparently easy to see how many of the cruel mistakes of life may be avoided, even where the severe and critical side of the art is not so particularly sought. Many a really congenial spirit is repelled because of slight accidental mannerism or solecism, which graphology would ignore in favor of strong and solid good qualities. And, on the other hand, many a false friend would be shadowed forth, if the inquirer could but read the unerring tokens in a few lines of invitation or courteous acceptance, which are among the most common exchanges of social converse.

Again, the business man employing help can-

not but appreciate the insight this art gives into the characters of his employees. It may not always reveal the carefully hidden habits of each one, though it sometimes does even that with startling fidelity; but it always will show the tendencies and propensities, and will enable him at all times to make congenial and fitting selections for vacant positions. Honesty and right principles always stand out boldly, as do strength of will, and all the qualities which group themselves around a firm resolution. And, reversely, the weaknesses of human character are quite as palpable. There is hardly a limit to its practical usefulness in this direction.

To the physician also graphology ought to prove of great value. The temperaments and *cachexia* of each individual are apparent to all who will take the time and trouble to explore the intricacies of handwriting, and many a hopeless and confusing case has been diagnosed with supreme completeness by its precepts. This I

know of my own experience, and could give most convincing data in substantiation of the assertion, if necessary.

Finally, how happy the results of its use may be in the selection of life partners! I hesitate to say how many young people have, in my experience as a practical graphologist, been prevented from making mistakes in this matter, and how many have been led to understand each other better, lest I be charged with exaggeration. And be it always borne in mind that there is absolutely no guess-work or occultism in the matter. All inferences are drawn from observed data. Like a mathematical problem, if the question be correctly stated and correctly worked out, according to the invariable laws of graphology, the solution must be and inevitably is correct.

Graphology is a science which flourishes best on the results of the present day civilization.

The higher the culture, the higher the results that accrue. It is not satisfactory when dealing with primitive or elementary mentalities. The graphologist is frequently asked to delineate the character of people from their pen-tracks, who can barely write, and, in many cases, has to hopelessly shake his head in refusal—usually because he *cannot* do as requested. The reason is simple—little character is there, the writer has none to speak of. Character depends on culture of the moral, intellectual, and physical, and, lacking all these, no character worthy the name or capable of being placed on record can be found; *ergo*, the writing is characterless to all intents and purposes. So far, then, the graphologist is justified in denial. But it is seldom there is found an absolutely elementary character in this country, and in this nineteenth century; and, consequently, few writings of inferior persons are totally without signs of certain of their dominant qualities. A dominant quality

or qualities at once raises the individual from non-entity to entity, and if it be *per se* a good quality,—as for example, benevolence,—it instantly saves the inferior character from condemnation. If, however, one perceives a passionate nature, sensuality is the invariably correct inference in inferior natures unrestrained by the inner culture (as distinct from the *law*, which applies from the outside); and, if there are no signs of benevolence and tenderness, a brutal, murderous tendency, only waiting the opportunity, is the sure diagnosis. It seems a bold statement, but I am convinced of its truth: an absolute serfdom of the ignorant and uneducated is far safer to a nation than absolute freedom *without* education; and by education I mean the culture of the intellectual, moral, spiritual, and physical, with special attention to the moral and spiritual attributes.

I am frequently asked if a crime can be diagnosed in criminals—for it is certain that many criminals write a distinctly beautiful hand, to all

seeming. To this I invariably reply that it cannot, but that *vice* can be detected, which is quite a different thing, though easily confounded. The act constituting a crime is the result of a vicious tendency, which is perfectly discoverable; but the sign of the actual crime is not apparent, so far as I know at present. Immorality of tendency in both sexes, of whatsoever kind, may be and is manifest, and the kind of character to produce crimes of violence may be predicated with certainty; but the *actual deed* leaves no trace apart from the tendency, and the most the graphologist can do is to previously warn others of the character of the man or woman in question from general principles.

And now I would urge on all who desire to examine the claims of graphology to take a bundle of letters of some friend, perchance who has passed to “where beyond these voices there is peace.” Let him be content to leave all the

narrow and insignificant qualities and mannerisms mere faint memories, whilst the real character remains strong and vital in the recollection, as all positive truth will do. Having thus prepared his mind, let him turn to the pages of this little book where the graphic indications are given, and seek to verify by his calm remembrance every quality he knew in his friend, and even every real fault. I ask no other test.

If graphology but make us more appreciative of the good in each other; if it but arouse the spirit of charity towards the erring, who inherit tendencies and propensities against which they

fight nobly, if unsuccessfully; if it show the base soul of the Pharisee and hypocrite,— in a word, if it reveal the *truth* to us about each other, in howsoever imperfect degree, it is worthy of study; for should not all, like the wise old pagan teacher, “follow the Logos whithersoever He leadeth”? And that it does reveal human motive, and aid us to a comprehension of each other beyond the revealings of speech, I hold to be an incontrovertible truth, which no one of my readers will deny after a fair study of the yet nascent system of the following pages.

## CHAPTER II

## PHYSICAL QUALITIES INDICATED BY WRITING

PHYSICIANS generally are agreed in comprehending the constitutions of their patients under five types, or diatheses; namely, Sanguine, Nervous, Bilioid, Strumous, and Lymphatic. These are the tendencies they are born with. In addition they recognize other tendencies, the result of habit, which are termed *cachexiæ*. The latter may become diatheses, and often do so; but may be removed by a continued effort of will and well-regulated habits. The diathetical tendencies are susceptible of mitigation, but not removal.

In my experience, the three temperaments, sanguine, bilious, and nervous, are the most readily recognizable. The lymphatic is also evident to the educated eye, but the strumous is

only apparent to the very cultivated perceptions of the graphologist, and frequently is indistinguishable.

The sanguine, or gouty, temperament is that to which the majority of the Caucasian type of peoples belong. Its possessors are hearty and jovial; their appetites are strong, and their senses of enjoyment keen and lively. They are broad and robust, of fresh, clear complexions, light colored eyes, and light, or at least not often dark, hair. They are active, and need much exercise; they are liable to be fleshy, especially towards the grand climacteric; are full-blooded, generally short-necked, inflammatory, and their temperature mounts with startling rapidity on the least provocation. They

should eschew stimulants, rich foods, and excesses of all kinds, and avoid all excitements unaccompanied by exertion. The penalty of the temperament is an accumulation of unused vital material, which, if not oxidized and consumed, or eliminated from the system, is apt to remain, clogging the large organs, and finally accelerating disease, sometimes suddenly.

The nervous temperament is that of small-boned, active, lithe, and indefatigable persons, carrying no superfluous flesh, but liable to exhaust the spare stock of reserve force they carry because of their intense natures. They are apt to be restless and susceptible of every influence. They do not recuperate well, and are liable to be victims of all kinds of nervous disorders, if they do not attend rigidly to the hygiene applicable to the diathesis. Plenty of sleep is their best medicine, as a general rule. They usually know this, and their frantic endeavors to procure it by means of hypnotics, instead of by means

of out-door exercise and sunshine, are the direct causes of so much insomnia, nervous prostration, and insanity, amongst those who are blessed or cursed with this temperament.

The bilious temperament is not very often seen in its isolated condition; it is most frequently combined with either the nervous or sanguine temperaments. People of this diathesis are of dark complexions, often opaque, their hair is dark brown or black, and the eyes are of the same hue. Liver troubles are frequently found to accompany the true bilious temperament. Allied with the sanguine, it produces large, energetic individuals; with the nervous, small, dark, active, trustworthy beings; and with the strumous, a strong affinity for tubercular diseases.

The lymphatic, or phlegmatic, diathesis is exactly opposite to the sanguine. In appearance they are large, slow, and languid in movement, but as a rule true and steadfast. Their ideas

are slowly evolved, but are comprehensive. Their cardiac system is easily depressed, and they need the stimulus of society and change for health, though they are not as a rule very eager for social pleasures. They need stimulating diet in considerable degree, but excess is more hurtful to them than is the case with any other temperament. They are easy going, lazy, and seek the *dolce far niente* wherever it may be found. They are healthiest in the bracing and cold climates.

The strumous temperament is probably a type resulting from disease. It is characterized by small vital organs, large hands and feet, small, and in some cases pretty, faces, and inferior brain volume, though the intelligence is up to the average. The healing power of the body is less than normal; a cut is not quickly healed, and very seldom without suppurating, and the power of digesting and assimilating fatty foods is not strong. Slight ailments become serious

to such persons, and the most stringent watch must be kept to retain the nerve tone at normal. A really serious disease is generally mortal; but they remain invalids, mildly suffering, for a seemingly remarkable period of time, considering the apparent weakness.

#### CHIROGRAPHY OF THE SANGUINE TEMPERAMENT.

The healthy, sanguine temperament writes in a clear, eager, and free manner quite distinguishable and distinct. The letters are plain and flowing; the terminals are unrestrained, and there is never a quiver of the pen to indicate hesitancy or the tremor of a nerve. The size of the letters varies from medium to large; but there is no eccentricity of curve or angle, and the tendency of the writing is never drooping or flaccid. The *tout ensemble* is plainly indicative of hope and ambition, enterprise; a candid, responsive nature; full affection, with more or less passion to flavor it; a love of the bright,

joyous, and new; and with the downstrokes of the letters sufficiently heavy to give indication of the presence of the vital fluids in plentitude.

#### CHIROGRAPHY OF THE NERVOUS TEMPERAMENT.

The purely nervous temperament writes small, with sharp-pointed letters, the whole writing having an appearance of a lively and capricious character. This has been with a good deal of reason termed the "mental" temperament, from the fact that many men of exceptionally bright mental powers and learning possess it. It is generally, however, found allied with the sanguine, or the bilious, diathesis, even in such persons. The entirely nervous person is not as a rule very happy. The exquisitely sensitive condition of the nerves precludes it; and unless, as is frequently the case in the Roman Catholic faith, such a person seeks the cloister, life is one long martyrdom, notwithstanding heroic efforts that may be made to establish a cachetic and

fictitious diathesis. Of this change, the temperament we are now considering is not so susceptible as any of the others.

#### CHIROGRAPHY OF THE BILIOUS TEMPERAMENT.

The writer having the purely bilious temperament is an unpleasant character at the best, and fortunately very rare. The writing is concentrated, free from expansiveness, generally nearly or quite vertical, with closed letters, where the frank and sanguine temperament has them open, and all the elements of reserve are indicated.

#### CHIROGRAPHY OF THE LYMPHATIC TEMPERAMENT.

This writing has the appearance one finds analogically in the character; it is nerveless, feeble in outline, sprawling and unfinished, thin and filamentary. It is as a rule without much consistent slope; the capitals, if well outlined, are lacking in the signs of vigor, and the indica-

tions of will power are conspicuous generally by their evident slowly drawn formation. The lymphatic person is necessarily indolent, lazy, unconcerned, indifferent; the complexion pale, and the appearance of the skin flabby and loose. The figure is in youth generally spare; but beyond the climacteric, becomes fleshy and obese. The hair is in youth very light in color; the eyes a pale watery gray or blue, the lips bloodless, and the whole appearance anæmic.

#### CHIROGRAPHY OF THE STRUMOUS TEMPERAMENT.

The signs of this diathesis are: small, timid writing, with signs of some vivacity and energy; an absence of crossing of the *t*; flying dots to the *i*; an absence of assertion in the writing; small capitals; medium length of the *y* and *g*, and the terminal strokes short but not entirely absent. The force exercised in the down-strokes is light, and the style generally is indeterminate. I have never met a *purely* strumous diathesis —

that is, one entirely unmixed—and so have no means of illustrating this temperament.

#### GRAPHOLOGICAL SIGNS OF DISEASE.

Starting with the premise that no voluntary or involuntary act of the animal, man, is devoid of significance to the physician and diagnostician, the logical conclusion, of course, is, that the complex movements in writing must, under certain conditions at least, be fraught with meaning.

Dr. William Hammond, in his great work on “Nervous Diseases,” has given several instances of the deterioration and ultimate degradation of the chirography in certain neurotic states. In nearly all diseases of the spinal cord and brain, the writing is amongst the first voluntary movements to depart from the normal condition of performance. To the trained eye of the graphologists this fact is laden with meaning; but at present it has not occupied the attention, due

to its importance, of the medical profession. I have no doubt whatever that each organic disease and the *cachexia* leading to it is discoverable in the writing of all sick persons who can use the pen; and the higher the grade of the intelligence, the more radical will be the indications. Not only is the loss of co-ordinate nerve-muscular power traceable, as in the cases given by Dr. Hammond, but the advance of an insidious disease must, to some extent, be a factor in the actual character, and as such should be capable of unerring recognition.

In many cases during the last ten years I have been able to detect the presence of disease in the writing; and my studies, not yet ripe for report, promise a great and beneficent prospect in the near future. In one case received recently I am thanked thus: "The analysis of Dr. de G——'s writing was particularly wonderful. You mention he must have a hidden malady. This is perfectly true. . . . He died last summer of

a quick cancerous tumor." In another case I diagnosed epilepsy; and in another the approach of insanity, giving a description of its course through a perversion of generosity in the direction of avarice, and other abnormal symptoms, ending in the total wreck of intellect, and death. This case is authenticated by a well-known author, to whom the doubting reader can be referred.

The subject is, however, too abstruse and too complicated to treat in these pages. I will at this time only add a few of the graphic signs indicating bodily states that have been observed from time to time, remarking that, though it has been made certain that they accompany the attribute in connection with which they are named, it is quite possible for the qualities to be present without the signs being manifested. This only proves that in the particular case the sign fails, and the attribute is either not indicated in the writing, or is indicated in a different way to that prescribed by the author. For

graphology is distinctly not conclusive, any more than any other art or science.

Briefly, then, I have noticed that a love of athletics is indicated by the small letters *p*, *y*, and *g*, having an abnormally long down-stroke commencing on a level with the other part of the letter. A fleshy person is apt to be very short-breathed, and such a writer makes many unnecessary dots around and about the writing; that is, the periods and other points are too numerous. Religious mania is indicated by bizarre capitals, and especially by the *K* and *M*. In valvular heart trouble there is often a peculiar little double down-stroke, somewhat like the tooth of a fine

cog-wheel. In cases where sterility, either in male or female, seemed indicated by lack of family in married life, I have frequently noticed an extreme lack of *liaison* between the letters of a word. This graphic sign is given by the Abbé Michon; but I do not insist on it, as it may be only a coincidence.

The indications given in the preceding paragraph are intended to suggest further study, and to call attention to the pathological influence of disease and physical states, rather than to pronounce an *ipse dixit*. I desire to be at all times suggestive rather than positive and conclusive.

## CHAPTER III

## DIRECTIONS FOR READING CHARACTER FROM HANDWRITING

## THE SPECIMEN

THIS should preferably be written on unruled white paper with black ink. A full page of original matter is best, but a copy of some quotation will serve well enough. It should be long enough to include all the letters of the alphabet, both capitals and small letters. This constitutes an ideal specimen.

As, however, the specimens that the graphologist is ordinarily called to analyze are parts of letters, etc., he must do the best he can; and fortunately, as will appear, he has many convertible signs that may be noted when the specimen is not long enough to furnish the whole matter.

A specimen written with a lead pencil or a stylographic pencil is not sufficiently character-

istic, and should be barred out, the thicker strokes of either being a disguise of some of the more subtle indications. The specimen should be written in the writer's usual hand (such as he would use in writing to his mother or sister), all feigned or imitated writing rendering the test unfair. The usual pen should also be selected, the one that is preferred, whether it be soft or hard, fine or coarse in the point.

In a word, as the vital principle is that the writing is an unconscious expression of the character of the writer, so the least posing or unnaturalness must be avoided if the best results are sought.

Of course, a certain degree of success may be obtained, even if the specimen is not entirely

satisfactory; but the above are the simple conditions necessary to good work, and should not be denied.

The one other condition which may, in many cases, obviously be dispensed with, is the declaration of sex to the graphologist. At first sight

tion of women," who, on aping the masculine pursuits and propensities, really acquire the virile tone of character. In a similar way the "dude" of the day becomes androgynous; and the result in one case is a masculine soul in a woman's shape, and in the other a feminine soul in the

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an invalid*

*Masculine Writing of the Fine and Feminine Type.*

it may seem odd that the character-reader should in any case declare himself incapable of distinguishing sex in writing. And in the great majority of cases he needs no information; but in the residuum there is room for doubt, and in some instances the writing absolutely furnishes no certain clew. The most prevalent reason for this probably lies in the so-called "emancipa-

degraded form of the so-called "dude."

Yet another reason exists in the fact that simple souls of either sex usually write large; and, owing to the education of the average boy and girl being very closely similar, there is little or no differentiation in their calligraphy. I give instances of the occasional contrasts that may be seen. The small writing is the pro-

duction of an eminent ecclesiastic of the Society of Jesus, — a most accomplished man ; the other

It is, therefore, always better to be assured of the sex ; for, though the mistake of one for the

Society is the con-  
tinual action and

*Female Writing of the Masculine Type.*

is the writing of a young lady who has just graduated from one of the most fashionable seminaries of Boston.

other is pardonable, it is liable to place the operator in a very ludicrous position.

## CHAPTER IV

## THE GENERAL INDICATIONS IN WRITING

HAVING a satisfactory specimen before you, you first proceed to note the GENERAL INDICATIONS.

These are: 1. *The general style of the writer in regard to the paper and its use.* By this is meant the quality of the sheet selected, and the space occupied on it by the writing.

If the sheet be of rich quality, but not "faddish," one presumes rightly that the writer is a person of taste. But observe that this must be corroborated by the writing itself later. A graphologist, to be successful, must be of good tastes himself; and hence no inferior person can ever hope to learn the art in its entirety. So, to appreciate the choice of paper, one must be *au fait* of the best style, and know good from bad form.

The space occupied by the writing denotes something of the writer's æsthetic taste. The artistic generally like wide margins. If the writing is crowded down into the right-hand lower corner, with a downward cant of the lines, then an eccentric and morbid character may be predicated, and insanity is surely threatened. If the writing strongly takes the reverse upward position, — still to the right hand of the paper, — a visionary and wildly ambitious nature may be asserted. Eccentricity of any kind in the placing of the lines or letters is indicative of eccentricity in the writer; for example, if the lines be confused and jumbled into one another, the obvious inference is insanity, or its simulacrum, intoxication.

2. *The size of the writing.* If it be large and out of proportion, the inference is a person of simple and proud nature, and liable to make much out of little, having a kind of mental presbyopia in the judgment. If it be of moderate size, the pride is less, and the mental concentration more. If very small, it is a sign of a subtle mind, capable of great concentration and appreciativeness, and of diplomatic power. It also indicates spiritual force. Many of the subtlest minds of the Roman hierarchy write in this way. I have before me the writings of Cardinal Rampolla (the papal secretary), Archbishop Corrigan, the accomplished Jesuit, Father Healy, Cardinal Newman, and several others; and in each case, the writing is, as I have indicated for such intellects and natures, exquisitely fine and neat.

3. *The size of the capital letter in relation to the rest of the writing.* If the capital be disproportionately large, as compared with the writing,

a very proud and lofty spirit may be inferred; and if the capital be ungraceful in its outline, or of commonplace conformation, a vulgar love of display and ostentation is infallibly suggested. On the other hand, if the main writing be large, out of the ordinary, as compared with the capitals, an humble and even cringing spirit is shown. According to the gracefulness or otherwise of the *tout ensemble*, so will the character be either that of Uriah Heep, or a self-effacing and self-devoted man or woman. Small capitals are invariably a sign of a retiring nature.

4. *The slope of the writing.* Very much slope in the writing indicates a very impressionable nature—sensitiveness to outer influence. And the slope is the index in all unaffected writing of the sensibility of the writer. If the writing be upright, and shows by internal evidence that the vertical letters are not merely a copy of a style that has superficially taken the writer's fancy, then a cold, indifferent nature may

be looked for. In a man, the upright script, if accompanied by rounded and flowing curves, indicating geniality, is rather significant of a manly and dignified nature than of indifference. Speaking generally, however, as the slope is, so is the tenderness of the writer. A back hand with the slope reversed — inclining to the left — indicates a revolt against love and tenderness, and, at the least, a passive attitude in regard to the tender passion. I have never found a back-handed writer, no matter how *apparently* good the character has been in actual life, to be absolutely trustworthy or sincere. At some vital moment the hollowness of the character is certain to show itself. Of course, mitigating signs to be hereafter noted differentiate the grades of character condemned by the graphologist on account of this reversed style.

5. *The general shape of the letters.* Most writing resolves itself into rounded or angular writing. A *rounded* configuration broadly indicates

an easy, peace-loving disposition, and much affectation. It is the writing of the genial optimist, as a rule; though, to be sure, the optimist may be an angular writer under certain conditions, as will appear later. Generally, however, the rounded forms indicate one who “has ripened in the sun,” and who prefers to enjoy life without unnecessary effort. *Angular letters*, again speaking broadly, indicate energy, incisiveness, ambition, a restless and enterprising nature, inquisitiveness, and curiosity. The angularity is analogous in the character to an inquiring, practical, and realizing character, as opposed to the dreamy lotos-eating nature, which is laden with good intentions rather than vigor and action.

6. *Flourishes and ornamentation.* If the specimen of writing be disfigured by flourishes and so-called ornamentation, a gaud and tinsel loving nature may at once be predicated. The main object of all writing is the conveyance of thought.

If that object be nullified by meaningless, and, for the most part, untidy and unpicturesque curlicues and superfluities, the writer must, of necessity, be of poor intelligence and vulgar tastes. Such a writer, if a woman, will love the display of cheap jewellery, put on airs of importance, and fail to recognize the canons of good and ladylike breeding. If a man, he will be found a braggart, lacking solidity and wisdom, and altogether a man, speaking broadly, who will bear watching. The pretentious and boastful almost invariably are found to flourish their writing very considerably. The foregoing does not altogether apply to signatures; the latter will be dealt with separately, as other laws apply to them. If, on the other hand, the writing be plain and without the least ornamentation, or unnecessary line, or extravagance, a nature so severely artistic as to be sapless, and without imagination or spontaneity, is indicated, and poverty of soul is to be suspected. Perfect simplicity and lucidity and clear-

ness of outline bespeak the taste which is allied to the artistic and poetic tendencies. Chaste and symmetrical form in writing is an analogue of the mind of the writer, speaking generally, of course.

7. *The thickness of the writing.* This is an important consideration. If the writing be thick and blurred in the down-strokes, and incidentally, perhaps, in the up-strokes, a *sensual* nature is certainly indicated. If it is thick and firm and well-defined, a *sensuous* nature is shown — meaning a pleasure-lover through the senses, but enjoying with intellectual moderation. Most of the great color-artists show signs of either the latter quality or the former, chiefly, be it said, the latter.

Fine, gossamer-like writing, on the other hand, is never written by the *healthy* sensualist. It may appear in the case of those who are suffering from disease (having symptoms of morbid sensuality); but the robust, strongly animal man

writes with a pen full of ink, and forceful pressure on the pen.

The writers of fine script are usually finely organized, sensitive, spiritual, with few passions. Especially is the erotic passion in abeyance, though they may be, and usually are, very responsive and excitable ; they are not persistently ardent. The spiritual holds sway, especially in the gentler sex.

The above general indications are very essential to the student, inasmuch as they are the

first points the graphologist notices in his examination of a specimen of writing. By rapidly noting these features, he can even give a superficial, and at times a startlingly effective, reading of a character, though it needs the study of each individual letter to reveal the essential character in detail. The general indications are, however, sufficient to enable one to determine the *genus*, *order*, and *species* of the character before the operator ; and the further signs will reveal the *variety* and the exact histology of the creature under investigation.

## CHAPTER V

## SIGNIFICATION OF LETTERS CONSIDERED SINGLY

**NOTE.**—The diagrams illustrating the following explanations are purposely drawn minus any signs and indications, other than those to be immediately referred to. The letters might have been taken from actual specimens of writing in my possession: but in very few cases are other and principally general indications absent, and, consequently, these would have been perplexing to the learner if left unaccounted for, and to account for them would have been tedious, and have a tendency to lead the learner away from the immediate lesson sought to be inculcated. Hence I have drawn the figures in the *simplest outlines possible, giving prominence to the signs only which are significant.*

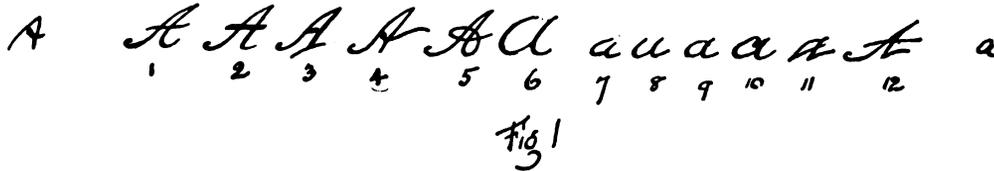
The capital letter *A* lends itself to the expression of refinement most forcefully. Where the copy-slip form is adhered to, — if the rest of the writing shows a maturity which is not to be mistaken by any educated person, — the correctness and artistic tendencies of the tastes of the writer are indicated. No. 1 (Fig. 1) indicates these

harmonies of the mentality. In No. 2 (Fig. 1) the strong stroke across the body of the letter shows a firm will and settled convictions. In No. 3 (Fig. 1) a still stronger determination is shown in the bar-stroke and in the thick down-stroke of the pen forming the *A*. The fact that this stroke also immediately precedes the final cross-bar in the order of making is significant of the autocratic strength of will of the writer. The curl of the finishing bar of the No. 4 in place of the bar-stroke indicates a sensitive and more adaptive nature, and its upward curling termination is significant of defensiveness.

In No. 5 we have another style of crossing the *A*. In this case the sign indicates a protective

attitude. This kind of *A* is met with in the writing of those who have anxiety for others — who are of strong maternal or paternal affections, and it is compatible with the presence of much managerial ability. When the large *A* is formed as in No. 6 a simplicity and directness of insight are predicated; and if the circle of the letter be

indicated; if it is quite open, as in No. 8, the writer may be affirmed to be incapable of dissimulation and secrecy, and, if other signs be concurrent, quite incapable of keeping a secret, — in any case, a character fond of telling what it knows; and, if the signs indicating weakness of will be present, a gossip and indiscreet talker



exaggerated, much imagination and poetic feeling may be looked for. *A* very fine example of this quality of mind is to be found in the signature of Amelie Rives, the Southern poetess and novelist.

The small letter *a* is also very full of meaning at times. If it is found to be partially open, as in No. 7, a frank and ingenuous disposition is

is certainly shown. *Per se*, the open *a* is a sign of communicativeness, and an analogue of the open mouth. The closed *a*, No. 9, is indicative of prudence and discretion; but the *a* made with a curl, as if for additional closure at the top of the letter, is a sure sign of a secret and disingenuous nature. In No. 10 this feature is shown.

Nos. 11 and 12 are diagrams of the angular

forms in which the letters may appear throughout the alphabet. And here a slight digression may be permitted, to make it clear *why* they are shown.

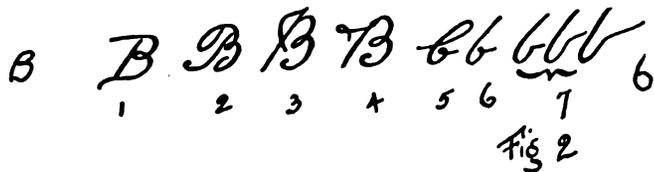
The ovoid and curved forms of letters, as in the majority of these diagrams, is in itself a keynote of a kindly and complacent disposition. It is safe to say that the writer of wholly rounded forms is seldom, if ever, guilty of austerity, cruelty, stern severity, or active tyranny as a habit of life. Neither is he to be found of quick and drastic action, strong practicality, scathing wit, or shrewd and penurious calculation. Like his writing, he is easy and fluent, having little resisting power, and generally of genial and accommodating nature. All this is supposing that he writes in rounded forms only, and the angle cannot be found in his chirography. But there are few who write purely in this way. In this country especially, energy and the intense practicality of the times are reflected in the writing of all; and

the angular, strong-willed form is generally found mixed in with the languid writing of the ease-lover. This admixture is significant of a strength and poignancy which serves as a *sauce piquant* to the mentality, and helps to render it of more potency and meaning. These remarks apply especially to the male sex, and in a modified way to the female.

The angular, or Italian hand, is taught exclusively by some seminarians to ladies (exclusively, so I believe, in the colleges of the "Sacred Heart"); and, therefore, an allowance must be made for this circumstance when considering the specimens that may come before one, wholly, or in part, reminiscent of early teaching. It is a curious fact that the angular hand seems naturally feminine, and that its significance in this connection is, *cæteris paribus*, energy, spiritual force, and penetrative intelligence. Nos. 11 and 12 are illustrative of angularity of form; and I have ever found that this conformation accentuates

the strength of a character as indicated by the other signs — such, for example, as that of No. 3, shown by the barred bludgeon-shaped stroke across the letter, and the same feature in the down-stroke.

The conventional form of the written letter *B* is shown at No. 2, and the nearer a specimen



conforms to this form, the nearer it approaches the conventional. In No. 1, we have a form that invariably indicates an artistic temperament — in fact, it may be said here, that the nearer the writing spontaneously approaches the printed letter, the more artistic is the prevailing trend of the writer. There are some exceptions, of course, but this holds true of cultivated people. Nos. 3

and 4 show two significant curves in their commencements, which are very important in diagnosing the presence of egotism, and its horde of accompanying attributes.

The incurve in No. 3 is the one most characteristic of the *selfish* egotist; and, no matter what letter it begins, it is an infallible sign of what George Henry Lewes termed *I-am-ity* — especially of that kind distinguished by a disregard for the benefit or feelings of others.

The curve in No. 4 is of a certain sort of egotism which prompts young people, chiefly, to display or exploit themselves unduly. The sign always shows an exaggerated self-respect, but it is not necessarily accompanied by selfishness. It is a sign of the satisfying self-assurance of youth, and the writer may or may not be justified by talent in its display. It is sometimes seen in the writing of successful historians.

When the small *b* is looped, as shown in No. 5, a gentle and impressionable nature is to be in-

ferred. On the other hand, a firm and resistive nature may be deduced from No. 6. Observe the square-headed down-stroke, and the thickened outline altogether. Only one of strong, persistent nature writes like this.

No. 7 indicates three degrees of energy in the writer of such letters. First comes the moderately firm; next the pliable, to be firm on an emergency; and next the nerveless and indolent character, content to drift. As the firmness and finish of a small letter written under normal circumstances, so is the collective force of the writer.

The capital *B* is very susceptible of exaggeration and absurd and pretentious flourishes. All of these indicate pretentiousness and vanity.

The capital letter *C* is very expressive. In its normal form (No. 1) it is indicative of refinement, geniality, and education; but no special characteristic out of the common. In No. 2 we trace an intensity of feeling and greater simpli-

city, which comes of culture; whilst in No. 3 we reach the acme of simplicity and artistic taste. I have found the *C* as represented in No. 4 to be identified with literary ability more frequently than any other form; and No. 5 indicates the possession of talent, like that shown by No. 3, to which is added the characteristic



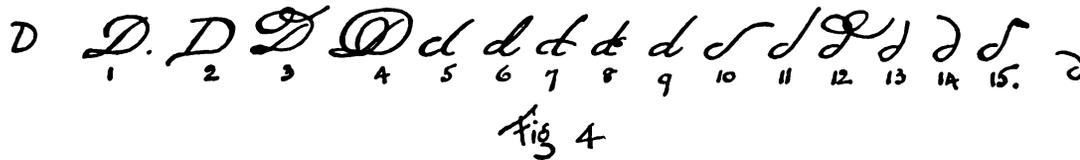
curling flourish of defensiveness or defiance. (See No. 4, Fig. 1.)

In No. 6 we have the combination of the rounded and angular forms in one letter, and it is by no means uncommon. It indicates a sensitive and responsive nature, joined to a vigorous and passionate personality. Strong impulse and swift action are suggested by the acute

angle of the return-stroke. I never knew this sign to fail.

The thick down-stroke of No. 6 also indicates a sensuous appreciation of beauty. No. 7 is the normal small *c*. In No. 8 we have a not uncommon variation, which indicates by its humped appearance a recalcitrant attitude of disposition.

ity and knowledge—knowledge of the printed shape of the letter. In No. 1 we have a cultivated, but not an original quality of mind shown, and in No. 3, the same features show, discounted, however, by the superfluous curlicue that ends the letter. When this ornament (?) assumes the extravagant appearance of that shown in No. 4,



Some dogmatism may be held to be indicated, and in my experience the assumption always is justified. No. 9 is indicative of energy and altruism, minus the dogmatic tinct.

The capital letter *D* has much expression, and is always to be observed closely. In its simple form, No. 2, it follows the signification laid down for all letters having an outline, showing lucid-

the most arrant pretension and vulgar self-assurance may be predicated without injustice, and also an inferior and commonplace, but presumptuous, character.

The small *d* is even more significant than the capital. If open, as at No. 5, it signifies an open nature—frank, candid, and outspoken, in the same way as described when treating of No. 8,

Fig. 1. If it be formed as No. 6, a gentle and susceptible temperament is surely shown. If the letter be begun as in No. 7, a secret and diplomatic quality is shown. If this feature be carried to an excess, as in No. 8, one may assert a sly and cunning trait, which partakes of deceit, and dark, though possibly small, deeds of craft and chicanery.

In No. 10 we have the gay and insouciant and flirtatious letter. In male writing it means a light o' love nature; and it signifies pretty much the same in regard to the other sex, the gravity of the tendency being regulated by the principles and innate goodness of the character in both cases. In No. 11 a levity is shown *per se*, but it may be a contributory sign of a shallow and pleasure-loving nature. In No. 12 we have the repetition of the character indicated by No. 4. There is this exception only; if the small letter *d* only in a specimen be found ornamented with the top flourish, a lesser degree of vanity

is shown. If *both* the capital *D* and the small *d* appear as shown, the "force of nature can no farther go" in the direction referred to.

In No. 13 we have a moderate indication of culture; in No. 14 we have a direct and positive sign of culture of the literary kind, and it is seldom that one using this form of *d* is exempt from the *cacoethes scribendi*. It is especially the *d* of the writer. So also is No. 15, though in a lesser degree. It pertains rather to the critical spirit, than to the creative and lingual. Russell Lowell makes use of this form very frequently, and it is typical of the exquisite critical literary taste and artistic instincts of this wonderful many-sided man.

The capital *E* is expressive of the conventional in a similar degree to the *D*, according to the chasteness or elaboration of its form. Nos. 1, 2, 3, and 4 are all degrees (in their order) of indications of refinement and culture. No. 4 being the closest to the ideally simple is (if not an affec-



tation, but a habitual letter) a strong proof of the artistic taste. It exhibits the poetry of the straight line.

In No. 5 we have the simple conventional small *e*. If the loop is exaggerated, one may expect much sensibility; if, on the other hand, it is closed in, forming a blot, as in No. 8, a



fig 5

poor and mean spirit is suggested. No. 6 is the Greek *e*, and is an indication of scholarly thought. It is made in one continuous line from the top of the letter. No. 7 is not so made; the lower half is first formed, and the upper is added as an afterthought, and indicates a desire in the writer for improvement. It is indicative

always of the mental attitude of the learner, who is anxious to excel.

The capital letter *F* is significant according to its form in several directions. In No. 1 we have the conventional letter made with three efforts of the pen. If the second effort or cap of the letter is lifted and not close down on the first

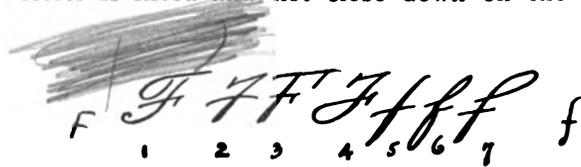


fig 6

stroke, a lively imagination is indicated; if it has a very upward tendency, it is indicative of a visionary or at least optimistic temperament. A strong cross-stroke, or third movement, indicates the possession of a firm will. In 2 we have the artistic *F*. It is simple and precise, and shows a tendency towards a severity of

taste; the same may be said of 3. A strong down-stroke, as shown in both 2 and 3, indicates a clear perception and forceful and direct will-power. The loop of 4 is significant of a genial and spontaneous nature in proportion to the grace of contour with which it is formed. An unusually large loop would show a very inflated character, or at least a tendency thereto.

The small letter in 5 is the lucid and unostentatious *f* of the man of genius. Its simplicity is its chief quality; and from it, and other concurrent signs to be named later, we deduce the opinion that a man of great clearness of mental vision is the writer. In 6 the orthodox letter is shown. If the descending loop is very long, it is safe to say the writer is fond of outdoor sports and exercises, and with certain other contributory signs, muscular strength may be predicated. No. 7 is another form; and if the loop is made wide and voluminous, the indication is of a vivid imagination and a rich, full

nature. The down-stroke of this letter is also significant. If it is thin, and ends in a thin or pointed manner, a frail and timid motif is surely shown. If, on the other hand, it ends as in 7, in a square and firmly made stroke, a strong and forceful nature is the inference.

The capital letter *G* is very significant of the



scholar and of refinement generally. If the form it assumes is as shown at 1, a very artistic taste and cultivation are shown, combined with a strong will; the latter being the inference from the sustained down-stroke, and the absence of the return up-stroke shown in 2. This return up-stroke indicates a conciliatory tendency, and



SIGNIFICATION OF LETTERS CONSIDERED SINGLY



those who habitually make the letter shown in 2 are cultivated and of kindly disposition. The G of 3 is one indicating much rapidity of thought and directness of intent. The abrupt ending of the letter is also significant of a decision of character, whilst the loop is, as before, according to its size and proportions, indicative of imagination and a certain spontaneity of temperament.

In 4 we have the vulgar G. Made in this way it shows a meretricious and gaudy nature, so to speak, and one having only a sense of the pretentious and egotistic. It may be safely asserted that the innate vulgarity of a character is in proportion to its florid and efflorescent capitals, and especially capital G's. The small g, 5, is the conventional style of letter, and when accompanied in the writing by signs of experience is a sign of culture, the result of careful study. In a child's writing it would mean teachableness and docility, and a simple and ingen-

uous nature. In 6 we have a rather odd form of the letter, which I have, however, always found associated with unique culture, and a certain restrained spirituality. The g shown at 7 is very pronouncedly a sign of elegant tastes, and is found in the writings of such men as Edgar Fawcett, *et hoc genus omne*.

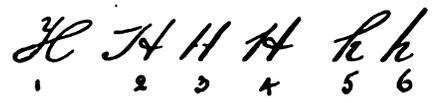


Fig 8

The capital H is very expressive, and when made in the form of 1 is useful in discriminating between the broad and liberal mind and a narrow and circumscribed one. Oliver Wendell Holmes used such an H as that figured, and the significant point is the symmetry of the letter in his signature. If the two down-strokes are wide apart, the open, generous, liberal soul

is indicated. If squeezed in close together, one may predicate a narrow understanding and a small spirit. The same may be said of 2. Indeed, it is safe to include all forms of the capital *H* in this dictum.

No. 3 indicates the *H* of the literary worker and thinker, and it is also indicative of the artistic spirit. Its simplicity is suggestive of that lucidity and direct attitude of mind that come of the severest mental training, in a manner analogous to the athlete after physical training. The mind has no superfluous or extraneous ideas other than that with which it busies itself at the moment. It is simple, and strives to express its meaning with despatch and perfect lucidity.

The letter at 4 is another form used by educated persons; and the attachment between the two down-strokes indicates, according to their gracefulness or otherwise, the degrees of culture and worldly polish of manners. In the small letters, 5 and 6, not much meaning is evi-

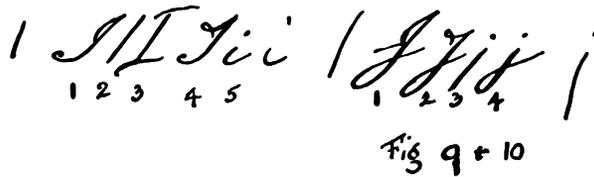
dent. In 5 the loop has the same value as other loops, and in the plain form of 6 we find a forceful and unostentatious nature.

If the incurve that naturally commences the capital *I* be excessive, a person of extreme selfishness may be asserted. If it is only moderate, as in 1, this class of character is not shown, only a due self-respect. The simple straight stroke of 2 is intensely literary, and shows pure and conservative thought. Many of my friends who are authors use this severely simple form of the *I*; for example, the accomplished writer of "The Golden Pilgrimage," the Marquise Lanza. Others employ the slightly differing form of 3. This is significant of a careful and finished workman, who is, however, likely to overdo his polishing. The incurve of 4 is indicative of a somewhat juvenile and innocuous self-satisfaction, and though superfluous and ungraceful, is not a very bad sign. It is frequently opposed by other signs of differing import, and



is thus overcome. Experience soon teaches the learner how to estimate relative value of signs in opposition.

The small *i* is very significant, more so by far than the capital, owing entirely to the dot, without which it is an unfinished letter. If the dot be close down, and over the letter in its



proper place, a methodical and careful man or woman may be asserted without hesitation. If the dot is flying high over the letter, an imaginative nature is shown; if behind the letter, a tardy and procrastinating character; if very much to the right, a sanguine and impulsive disposition. If the dot be fine, and under the lens be found of clear and well-marked edges, a high

degree of spirituality is consistent with it; if, on the contrary, the dot be blurred and thick, a sensual nature is shown. I have before now revealed the outlines of a complex character, simply from the dot of an *i* and the crossing of a *l*; and the feat is by no means an extremely difficult one, when you know how.

Nearly all that has been said of the *I* applies to the *J*. If the downward loop of either 1, 2, or 4 is found to be extravagant, a spontaneous nature is indicated. In regard to 3, the same remarks made in reference to *i*, 2, apply, with the added reference to the dot of the *i*.

The *K* is not very expressive, so far as I know at present,—for the graphologist is always discovering. No. 1 signifies refinement and culture; 2 is a yet more marked sign of ability and cultivation—a strong first stroke is indicative of a strong will; in 3 there is a feature that is expressive of pride and a visionary spirit combined—it is the extravagant heightening of the sec-

ond loop of the letter. I am disposed also to connect a very extravagant formation of this part of the *K* with religious mania, having quite lately diagnosed this form of mental trouble in two cases from this sign.

Of the small *k*, 4, it may be added that it is



Fig 11

the one usually associated with signs of high mental ability.

The capital *L* is a letter indicating many shades of character. In its conventional form, No. 1, it is indicative of culture and inobtrusive sense of proportion and grace of feeling. If either of the loops are in excess, a disposition to become mentally inflated at times is indicated. No. 3 is the *L* of the scholar and theologian, or at least,

he who uses it might easily answer that description. No. 4 is the *L* of the constructive artist, the architect, or of one who loves to build. No. 5 is the *L* of the patrician, graceful and aristocratic in appearance, but showing inflation in the lower loop. In 2, the tail part of the letter is



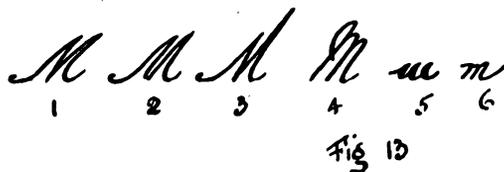
Fig 12

significant of a lively fancy, and if carried to an excess, a vivid imagination is signified.

The two small *l*'s are not very characteristic. The looped letter follows the law of loops before stated; and the *l* without loop and the down-stroke straight and firm are indicative of a determined nature without exuberance.

The capital *M* has several significations. No. 1 indicates the normal letter, and in the writing

of a cultivated adult indicates conformity to environment, and generally a refined and symmetrical mentality. Let it be borne in mind that all letters that are good, unaffected copies of the unembellished old style script of our copy-books, made with ease, and to all intents and purposes adopted as our own writing, are signifi-



cant of this refinement, that is to a great extent featureless. It is generally the deviation from the copper-plate script that is significant.

In 2 we have the *M* made with a rounded stroke between the two upright points of the letter. This form is associated generally with a kindly nature and a rapid and fluent mind. A writer of this letter has some literary ability

in the great majority of cases. In 3 we have an exaggerated defect in the letter, namely, the second spire of the *M* is lifted out of all proportion above the rest of the letter. This invariably indicates an extravagance of mind akin to mania, and I have observed that those who are visionary in religion are most prone to this exaggeration. It must be here added that when the two points of the *M* are of equal height, a contented mind is likely to be present; when the first point is superior in altitude, a proud ambition is shown; and when the second is higher, but not much, than the first, aspiration and legitimate ambition are predicated. No. 4 is the *M* which admits of the graphic sign of egotism and selfishness, and is also indicative of jealousy when the writing is very sloping, and otherwise significant of tender feeling as well. The particular feature is the incurve; and, as has been said before, wherever this incurve appears inordinately, there is selfishness in some form to be found.

The small *m* in 5 is that form significant of geniality and kindness. Whenever it is made with the *u* formation, this kindness of disposition is indubitably present. Precisely the same may be said of the *u* (5).

In 6 we have the normal form of the small *m*; and wherever it is made in the usual running

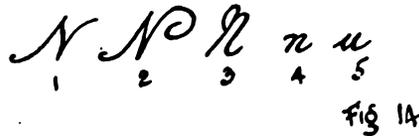


Fig 14

hand of an adult, it signifies refinement and a clear and direct intellect.

The capital *N* shown at 1 is the normal, and is not indicative of any special quality, unless the down-stroke is thick and blurred. It then indicates sensuousness. In 2 we have a termination indicating an inflated self-sufficiency. In 3 the incurve is visible again, signifying a phase

of selfishness, of intensity proportioned to the size of the incurve. The remarks made anent *M* apply with equal force to 4 and 5.

The *O* has considerable meaning in several ways. No. 1 is the conventional letter, and shows nothing but the refinement due to graceful outline. No. 2 is indicative of a discreet and



Fig 15

rather close nature, which is accentuated by the finishing curlicue in 3. No. 4 indicates the vulgar and ostentatious nature; and in proportion as it appears extravagant or otherwise, so is the nature of the writer. In 5 we have the ordinary well-formed small letter, but it is a fact that few writers form this letter perfectly. The great majority do not. Those that do are generally

very conservative people, and are prudent at all times and cautious. In 6 the *O* is open; and when this is found to persist, it is safe to say the writer is a gossip, or at least fond of talking, and telling all he knows. He or she cannot, at least, be trusted with a secret, unless there be the very gravest interests at stake. In that



case, of course, secrecy may be preserved by an act of volition. Great secrecy, on the other hand, is indicated by 7. Large, well-formed *O*'s, especially if they are slightly open, are symptomatic of a candid, transparent, truthful nature.

The conventional capital *P*, at 1, is only indicative *per se* of refinement and good taste. If it be found as at 2, a simple, direct, and cultured nature may be asserted. If it appear as at 3 a

vulgar and self-assertive disposition is surely indicated. The small *p* at 4 is suggestive of a love of athletics, the long tail to the letter, as well as the fact that the first stroke does not rise above the rest of the letter, being the indication of muscular strength. I cannot trace the analogy here; and the sign is not invariable in meaning, but it certainly is a tolerably sure indication. In 6 the letter reveals a kindly, reserved, and rather self-satisfied and smug individuality.



The letter *Q* is not of great importance. Its graceful formation reveals, of course, a refined nature. If it be made with symmetry of commencement and loop as in 1, a modest and well-poised nature is shown; but if either of these features be exaggerated, the reverse is indicated.

A big, sprawling, ostentatious *Q* will give us a key to a vulgar, boastful nature at once. No. 2 indicates a nature of studied refinement, and in the simplicity of 3 a strong will and wide mental horizon are shown. They are indicated in the clear outline of the circle and the strong downstroke ending square. When the stroke returns



as in 4, an agreeable and conciliatory nature may be looked for. The same remarks apply to 5 and 6.

The letter *R*, both capital and small, is a valuable letter. In 1 we have the conventional capital; but in 2 the letter is simplified, and if found in either male or female writing, this form surely indicates a cultured and intelligent mind. In 3 we have the selfish (or egotistical) incurve, and

in 4, the comparatively innocuous incurve referred to when speaking of the capital *B* (Fig. 2). The small *r* at 5 is indicative only of care and a love of neatness, and the variant at 6 shows a cultured mind. In 7 we have the *r* formed in two parts, the finishing dash being added. I have a belief that this is indicative of a desire



for improvement. In 8 we have an indication of fluency and rapidity of ideas.

I have never found that the letter *S* is very expressive. No. 1 is the ordinary capital, and what has been said of the other conventional capitals applies to this. No. 2 is the Greek form, and is usually found in the writing of cultured persons, artists, *littérateurs*, and the like. In 3 is a form of letter denoting a very sympathetic

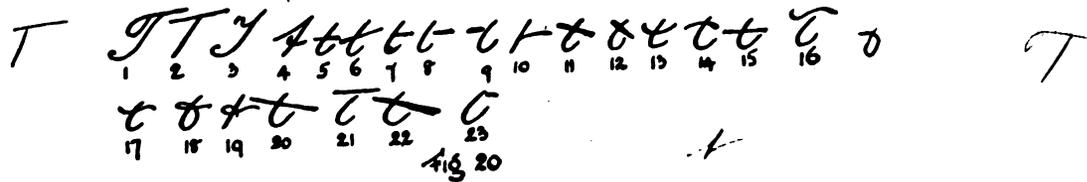
and appreciative kind of nature; and in 4 we have a sign of extreme sensibility, and a tenderness of nature almost amounting to weakness. Nos. 5, 6, and 7 follow what has already been said of 2, 3, and 4

Of the capital *T* there is not much to be said. If 1 is made so that the top stroke flies high

ture; and 3 is also associated, in my experience, with refinement and a kindly nature.

In the small *t* we have a most powerful graphic sign, perhaps the most expressive of all throughout the whole range of Graphology.

In 4 we have the acquiescent *t*; the person



above the other stroke, imagination is indicated. Indeed, the same may be affirmed of it that was stated in reference to *F*. Any extravagance of this part of the letter indicates, according to its pretension, the several degrees of inflation of character which are the products of egotism and vanity. The *T* in 2 is the simple letter of cul-

ture who uses this *t* always has little of the resistive element in his or her composition.

In 5 we have the *t* found indicative of an even, steady, good character; it is unemotional, and the production of a calm and poised nature.

In 6 the hopeful *t* is shown; the ascending

stroke is characteristic of the optimist who sees sunshine beneath the darkest cloud.

In 7 the impatient and critical *t* is shown; this crossing is indicative of a person hard to satisfy at first.

In 8 the impetuous and violent-tempered writer is shown; the thicker the stroke, the deeper the indignation, but it is not lasting.

In 9 we have the tardy and procrastinating nature; the writer of this seldom is ready for action.

In 10 we have the distinctly weak-willed *t*. The writer of this *t*, in which the crossing is absent or only indicated by a weak line, is seldom constant to one thing for long, and may be swayed and easily tempted.

In 11 we have the obstinate and doggedly resolute *t*. The writer of this is always of these qualities and of stubborn temper. He is also generally a pessimist.

In 12 the opinionated and positive writer is

indicated; he is generally gifted with much self-assurance.

In 13 we have the crossing of the *t* indicating the constraint of quick people; the maker of this knows the impetuosity of his or her character, and puts constraint on it accordingly.

In 14 the crossing indicates firmness of a kind founded on principle, not the mere resistive spirit.

In 15 we have the sign above all others indicating constancy, reliability, resolve, and firmness of purpose.

In 16 the light and imaginative temperament is shown. In a man, such a crossing indicates a frivolous and incontinent, pleasure-loving disposition, but one not very harmful, because he lacks the resolution of pursuit. In a woman, this crossing shows a love of admiration and a levity and frivolity of attitude in regard to chastity. Taken *with* other evidences of lack of moral responsibility to be noted hereafter,

this sign is generally unerring in pointing to a lack of prudence, at the least.

In 17 a similar disposition is indicated, but there is more constancy and depth. In the writing of a man, this sign shows he is gay and irresponsible; in that of a woman, that she is admiration-loving, and has more regard for the outer attractions of men than for the true manhood they display. If she love, she will do as her fancy dictate, not her judgment, and will not infrequently be centrally constant. Both 16 and 17 are, however, not good signs in the writing of either man or woman, especially the latter.

In 18 we have the protective indication; in a man this indicates a parental instinct, and in a woman the ministrant and maternal instincts in an extreme degree are shown by it.

In 19 the poetic and witty temperament is indicated.

In 20 the persistent and persevering pursuer is shown; the writer, whether male or female,

will not relinquish any object much desired till it be won.

In 21 the imaginative and eager spirit is indicated. Those of visionary and aspiring minds usually show this sign abundantly.

In 22 we have the crossing of the relentless and doggedly persistent nature. Obstinacy of temper is also implied (as in 11); also autocracy and even tyranny.

In 23 we have the imperfect crossing of the nervous and vivacious mind—very imaginative, and having distinct literary appreciations. It is rather a sign of the following than the leading spirit. It always, in a woman, implies solicitude and a desire to please.

There are other methods of the crossing in making the small *t*; but the above are the principal, and are sufficient for practical purposes. When the bar is thick in the commencement and tapers off, some of the French graphologists have attributed malice to the writer. I do not

disagree with this, and am disposed also to find excitable nerves and a critical spirit. Inordinately heavy and blurred bars are generally indicative of a brutal tendency, an innate cruelty, and sensuality. Very fine bars always indicate delicacy of personality.

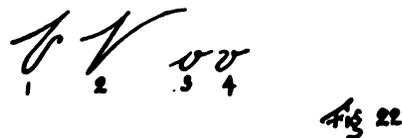
The simpler the letter *U* in form, the more of refinement does it show. In 1 we have the



form it assumes by reason of kindness and culture in the writer; in 2 the flourishing beginning the letter indicates a rather pretentious nature, or at least one wherein the *amour propre* is fully developed. The small *u*, plain and distinct as in 3; is a sign of candor.

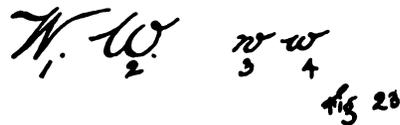
When the *V* is made as in 1, a genial disposition, without ostentation, may be looked for.

When it assumes angularity, as in 2, a very energetic and acute understanding is shadowed



forth. A similar phase of mind is observable in the small letter made as in 3; and 4 reveals a candid and unaffected nature generally.

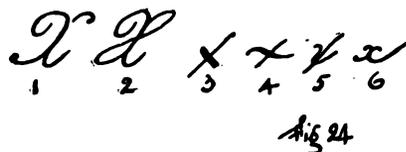
The *W* made as in 1 I have always associated with a vigorous and active organization.



There is a directness and simplicity about its formation analogic with acuteness and energy in the writer. In 2 a kindly and gentle dispo-

sition is discovered, and the remark applies to the small *w*, 3, also. As a whole the *w*'s are not very characteristic in any of their forms.

In 1 we have the simple form of the *X*, which follows the law previously inculcated for harmonious letters. In 2 there is more preten-



sion; and this may be, and frequently is, carried to extreme lengths, revealing a large amount of arrogant self-assumption. The simple cross of 3 is indicative of the original and cultured mind, as also is 4. In 5 we have a form of the letter indicating culture, and the hortatory attitude. In 6 the harmonious letter is again suggestive of the harmonious nature of its habitual user.

The *Y* has rather important significance at times. In 1 is figured the harmonious letter; and in 2 is shown the same letter with the addition of the looped tail, which, if extravagantly prolonged, is a sign of muscular energy, and if also very sloping, shows a certain chivalry of thought toward the weak. In 4 we



have the simply artistic letter, and it is indicative as well of neatness and method and a prudence of thought. In 5 we have the small harmonious letter, and in 6 is the same letter with the down-stroke indicative of strength of will and determination. In 7 a repetition of 4 is seen, and what was said of 4 applies here in a lesser degree.

The capital *Z* has little significance, unless exaggerated from the forms of 1 and 2. Especially is this the case with 2, the outline of which indicates in what direction exaggeration may take its way. In 3 a neat and methodical nature may be traced, unobtrusive and unostentatious. In 4 extreme kindness of nature is



fig 26

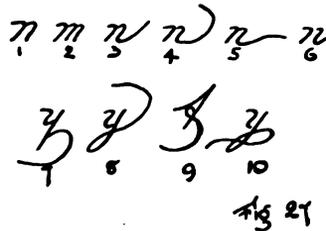
surely shown. The looped tail of this letter seems to indicate this trait even more certainly than the same feature in any other letter.

There are, of course, other forms of letters to be met with beside those shown in the preceding pages. Those given are the principal stems, as it were, from which others start. It

is never to be forgotten that the harmonious letter is the starting-point. If the adult can preserve this letter harmonious through life, it is proof that the lessons of youth have been so made a part of the personality as to retain the simplicity and beauty of the training and discipline. Also it is a certainty that the purely harmonious writer is, as a rule, rather a copyist than an original being. The best writing-masters and book-keepers are generally automata; and it may be safely asserted that a writing showing a blind imitation of some style learned in youth is indicative of a negative character. All spontaneously harmonious letters, that are devoid of ornament and rely for their beauty on simplicity of outline, show unmistakably a cultured and beauty-loving mentality, but they do not indicate originality or the power to create. Hence we frequently find the most original and productive people writing in a distinctly bizarre manner.

TERMINALS OF LETTERS.—PUNCTUATION.—FIGURES

There are three methods, in the main, of terminating a letter, —abruptly, with medium, and with flowing stroke. In *n* and *m*, Fig. 27, Nos. 1 and 2, we have the abrupt terminal. In all its forms this shows a conserving spirit. If the



writing be rounded and harmonious, it surely indicates a writer who dislikes the *rôle* of iconoclast—who would build rather than pull down, and preserve with care all mementoes and relics for the sake of their associations. If, however, the writing be angular, pinched, and starved in

appearance, with little or no graciousness of outline, and with mean and meagre capitals, this form of terminal infallibly shows the penurious and avaricious spirit. There is nothing which dries up the sap of the soul so completely as greed for money. To the graphologist, the words of the Saviour are supremely full of meaning. (Mark x. 25.)

The medium terminal, Fig. 27, No. 6, indicates a moderate, cautious nature, neither strongly conservative nor careless, but between the two extremes. This terminal is usually found in the writing of calm and contemplative thinkers; those who weigh their words before uttering them, but do not withhold their opinions. There are various degrees of even this medium form, but they can only be learned by comparison and observation. The effusiveness, or otherwise, of a character is generally in

proportion to the freedom and fluency of the terminal.

In No. 3 we have the ordinarily generous and benevolent writer,—free, unrestrained, hearty in comradeship, full of fun, and a sanguine optimist, with little regard for money except to do good with it. In 4 we have the same nature carried beyond the bounds of prudence, and accompanied with some license of manner, especially if the writer be a man. In No. 8 the same disposition is yet wilder, and such terminals are usually associated with recklessness in both male and female. In No. 5 we have the resistive, defiant terminal, not necessarily in a bad sense, but always indicative of a strong, independent opinion. In 7 and 9 we have a terminal which indicates a harmless love of ornamentation, and if not nicely and symmetrically made they may indicate affectation, but not in a maleficent direction, being rather a foible than a vice.

No. 10 has always appeared to me to accompany a character with certain morbidness in its composition, or a tendency thereto. Whether the curlicue be around the loop of the *y*, or over the top of the letter, there has always been found, on inquiry, a tendency to some foolish personal abnormal error, such as morphine drugging, or tipping, or excessive tobacco consumption. I am not sure of this sign, but look upon it with great interest whenever I see it. In any case its presence is sufficient to arouse suspicion.

The terminals or flourishes of signatures will be considered when dealing with signatures exclusively, as they are, to all intents and purposes, part and parcel of them. Very great significance attaches to terminals of this kind, as will be made apparent in due course.

PUNCTUATION has frequently quite a story to tell. The — at 1 Fig. 28 is indicative of caution

and thoughtfulness. It is principally found in the writings of natural historians or students, who do a great deal of comparing and classifying. In 2 we have the comma of the hasty and impulsive man. If this sign alone were found to occur and recur in a writing, we should be justified in pronouncing the writer impetuous. How different is the comma of the calm, self-contained



Fig 25

writer, shown at 3! And the same remarks apply to the periods, 4 and 5, and the colon, 6, with the added remark that a very heavy marking of the colon is of double importance, being two heavy strokes of the pen instead of one, and so much the more indicative of violence therefore. When, however, the colon leans toward the right hand,

as in 7, it may be assumed that a very enthusiastic, not violent, nature is the writer. Great vigor and manliness characterize the semicolon; 8, and a quiet, intellectual nature is shown in the careful form of 9.

FIGURES.— I have not observed many pregnant indications in figures. The same general rules that apply to letters are applicable to figures in respect of the force of stroke in such figures as the 1, 4, 7, 9; and the rules relating to curves apply to 2, 3, 5, 6, 8, and 10. Comparatively large, clear figures always imply a lucid and clear mind. When the figures are joined by a connecting stroke, sequence and fluency of thought are shown; when they are distinctly and markedly separate, a capacity for minute details is indicated. Exaggeration in the form always indicates in a cultivated writer originality and even eccentricity; in an inferior person it shows affectation and pretension.

## CHAPTER VI

## QUALITIES AND APTITUDES ALPHABETICALLY ARRANGED

IN the following chapter I have, as clearly as possible, set before the learner the indications of each quality in accordance with its familiar name. I have made no pretence of following a true systematic arrangement; but that does not predicate that I do not follow it in arriving at my own conclusions, for I do. But the majority of the readers of such a work as this do not understand the terms and reasoning of psychology, and I have no liking for the practice of giving a stone when asked for bread. Therefore I have used the loose terms we apply in ordinary to the qualities of a character, striving only in the first place to arrive at the true meaning conveyed to the general reader by the term.

The illustrations are from the writings of per-

sons either of famous prestige or of personal acquaintance. Hence I am relatively certain that they illustrate the quality in question. I would urge on all students the necessity of searching for other examples; if the latter do not entirely conform, this fact is no reason that the deductions drawn here are all wrong. I pray all inquirers to carefully examine both the actual character and the writing with all diligence, before condemning the dicta of the following pages with their disapproval. My percentage of errors in ten years, during which time I have kept careful account, is so small that I am warranted without egotism in uttering this advice.

In many of the illustrations given, it will be found that other qualities than the one in ques-

tion are present. This is unavoidable because the specimens are the writings of real personages.

ACTIVITY OF MIND. — This is indicated by irregularity in the writing, short, irregular crosses to the *t*, flying dots over the *i*, minuteness of the writing, lack of liaison between letters of a word, and generally by an appearance of movement and variety in the writing as a whole. The signs of mental activity are present in every movement of the pen of the average American citizen, and almost every specimen one examines may be said to exemplify this basic quality.

ACTIVITY OF BODY is a corollary of the active mind in the majority of cases. A man of quick, active perceptions is generally a lithe, active man. But there are exceptions, which are generally the result of enforced bodily conditions, as, for

instance, in the case of the nervous-sanguine temperament confined to sedentary work. The active digestion of this temperament in the absence of the proper amount of exercise produces in many cases an excess of flesh and fat, and, as a consequence, a certain disinclination to movement, both on account of the increased exertion necessary, and the invariable decrease of muscular force. Mr. President Cleveland is a familiar instance of this condition, both in regard to mental and physical activity. His writing shows great activity of brain, almost to an extreme degree; and, although his public performance may not seem to bear this out, those who are in his confidence know the intensity of his thoughts, and that I am right in the assertion of his mental activity. The conclusion from this is that he should be active bodily; and I venture to assert that naturally he is so, with an ardent love of out-door life and open-air exercise. This is one of the ironies of fate. We therefore

deduce the fact, that, if the writing indicates activity of mind, there is also a natural desire for activity of physical movement, if the temperament be of the sanguine in the least degree. (See *Sanguine Temperament*.) If the temperament be bilious, the extreme fineness of the writ-

ACQUISITIVENESS.—The acquisitive man or woman is one who has avarice in its embryo stage. There is a comparative absence of flourish, a moderate number of curved letters, well crossed *t*'s, and no long terminals. The writing shows no carelessness of detail, though it is seldom it is

"*State Rev.*" *I don't think*  
*the sum of two*

*July Jones*  
*J. A. Vanderbilt*

Typical of Acquisitiveness.

ing may indicate an excess of mental over bodily activity. (See *Bilious Temperament*.) And if the lymphatic temperament is indicated, it is not hard to determine that there is neither activity of mind nor body. (See *Lymphatic Temperament*.)

elegant in its neatness. A delicacy and symmetry of outline would show a graceful mind, and it is seldom that the acquisitive and saving person is of æsthetic feelings. A curtailment of all superfluities in the writing is a feature of acquisitiveness, therefore. No waste of effort or

energy is exhibited. The writing exemplifies Henry Ward Beecher's receipt for getting rich, — "stop the leaks." Some very superior minds are acquisitive; but, as riches come, these invariably drift over to a worship of Mammon, and so are lost.

**ACUTENESS.** — This quality is indicated by disconnected letters in the words and angular forms in the letters. If the writing be of a superior



*Typical of Acuteness.*

person and small, the acuteness is accentuated. This is really an attribute of a penetrative intellect, and is a synthetical result of the organization rather than a quality of any particular individuality. To say a person is "bright" is to express a condition very near acuteness. However, in this connection I mean an instant

piercing to the meaning of things, with especial reference to their intrinsic value; and this is indicated, as has been said. There is hardly a writer of sharp-pointed and angular letters who is not acute and penetrative. Many persons have intelligence without shrewdness.

**AFFECTATION.** — This objectionable quality implies vanity and egotism, and is "the fume of little minds" pretentiously trying to be big. Large capitals, with involuted and sprawling flourishes, and disproportionately small writing, the capital and small *m*'s incurved, and ornate (but vulgarly so) flourishes beneath the signature, are indications of the insincerity and vaporish character of the affected man or woman. Of course, if the penwork is beautifully done, the significance of the flourish is different. It is then not an imitation but a reality, *ergo*, not an affectation. The writing of affected people is generally thin and tenuous and weak-looking.

It is devoid of clearness and legibility, and is lacking in the force imparted to writing by steady writing and uses rounded letters. This is one infallible indication. The greater the use of

*a reading of my  
reply to wonderful reports of  
accents. the startling truth of  
your revelations, and I  
believe, please*

*Illustrative of Affection.*

and clear crossing of the *t*, and the exactness of punctuation.

**AFFECTION.** — An affectionate disposition can

always be asserted of the writer who slopes his writing, and the more the slope the more is known the impressionable nature we term the loving. This is one of the general signs that

appears on the surface, and can be diagnosed at sight.

This radiating benevolence, or affection, may be termed the friendly affection. It is some-

a certain absence of the finer sensitiveness of the feminine nature, and a presence of good comradeship in place of specialized attachments to friends.

Do not omit unpleasant  
features, please

see - visit almost

I spent the day holding

*Illustrative of Agreeableness.*

times shown only by the letters being rounded, and the *n*'s made as *n*'s, whilst the writing is almost, if not quite, vertical. This indicates a manly nature if the sex is male, and if female,

AGREEABLENESS. — This is a compound quality, and consists of a general geniality of disposition due to good health (as a rule), a hopeful and sanguine temperament, no great personal indi-

viduality, an absence of strong feeling, and a general mediocre order of *moral* character, rich only in a radiating affectionateness. The indications are clear, well-formed letters, not too large, a pronounced slope in the writing, rather low *l*'s and *t*'s and capitals, and *n*'s formed as *u*'s. The latter peculiarity is not indispensable, so that the writing as a whole abounds in curves, not angles. The very amiable person is to an extent a weakling, and the *t* is seldom crossed with any degree of force. There is generally also a conformity with the conventional in the style of the writing, and a certain commonplaceness is observable, almost invariably, in the chirography of the agreeable person *par excellence*.

AGILITY of mind is indicated by the signs showing energy. In this connection agility implies energy in its aspect of nimbleness of movement. It is shown by the usual signs, in greater

plenty, of energy. (See *Energy*.) An agile mind is in danger of being restless; and this is certainly a disease, more or less. In the latter case the condition is shown by tremulous lines and broken up-strokes and connections, in fact, a general indecision in the signs of energy.

AGILITY of body is not shown, as far as I know, in positive signs; but it is predicated from

*Illustrative of Agility of Body.*

the signs of mental energy, and long down-strokes and those showing healthy nerves and muscular power. The man with great agility of body is not a thick writer, but shows a great deal of ardor. He is, as a rule, not largely sensual, and is not given to gluttony. His alimentiveness is not prominent. He is generally of sanguine

temperament, and has in many cases the nervous diathesis in a moderate degree. The most agile athletes I have known have been men who wrote a refined, ladylike hand, and were naturally retiring and unobtrusive in manner.

**ALIMENTIVENESS.** — This quality is not shown in the writing to any signal extent, unless gluttony be one of the vices of the writer. If this vice proceeds from a gross and sensual nature, it is indicated by very thick and clumsy writing, with the down-strokes blurred in their outline, and not clean cut. Generally, in this country, vices of eating and drinking are secondary in their natures, and handwriting graphic signs are not secondary, but primary, in their signification. Thus the unfortunate dipsomaniac is frequently of the most sensitive and refined organization. Were he a drinker from sheer love of liquid—in a word, a glutton—he would in most cases escape the drunkard's death. The

habit in his case is a disease; in the other, a quality of the gross organization, and as such almost, if not quite, escapes the penalty. It is the same with food. Some coarse-fibred men of powerful digestions are idiopathetically gluttonous, and the excess of food does not appreciably shorten life. They are sensual and animal in every instinct, and the same signs that show sensuality predicate their gluttonous desire for the gratification of the pleasures of the table. In others, though their number is small, feasting is indulged in with but small appreciation, and positive detriment to the digestive organs. I know of no sign that will indicate the latter state, it being a procedure contrary to the acquiescence of the will of action.

**AMBITION.** — This quality is always present in a high degree when the writing ascends with more or less slope towards the right-hand corner of the paper. If it be abnormal in its

ascent, a visionary aspiration is indicated, and a yet more eccentric ascent may indicate insanity, of the religious type most likely. Ascending writing always shows the optimist. Another kind of ambition is that of the determined and doggedly persevering worker to some end, worthy or unworthy. This persistence is rather a pur-

gular but well-formed letters, and an upward stroke to the *t*'s. The "vaulting ambition that o'erleaps its selle, and falls on t'other side" is rather a visionary and speculative spirit, indicated, however, also by a soaring movement in the letters, and an exuberance in the formation of capitals.

The image shows a sample of cursive handwriting. The text is written in a fluid, slanted style. The first line reads "You were right" and the second line reads "and you were". The letters are connected, and there is a noticeable upward slant to the lines of writing, which is characteristic of the "ambition" style discussed in the text.

*Illustrative of Ambition.*

suit than an ambition, and is included under the head of Persistency, to which category it rightly belongs. Sometimes a very ambitious man will not permit his writing the ascensional movement; and ambition is in his case shown by movement and vivacity in the writing, an-

ANGER.—This emotion implies susceptibility of various qualities to irritation, and I am not always able to assert its existence from the writing. A writer who is *quick to anger*, however, may be detected very easily. In the first place there are always signs of quick perception, a

lively fancy, and much intuition ; and, as a rule, the capitals are large and usually more or less angular. Indeed, the whole of the writing of a person easily aroused to anger is generally angular. The crossing of the *t*'s and the dotting of the *i*'s are always flying to the right of the letters, and the down-stroke of each letter is generally thickened

shows no signs of these, it may be pretty safely asserted that the numberless trials and annoyances of life acting on a person devoid of patience will produce anger, on occasions, proportioned to the *casus belli*.

APPRECIATIVENESS is a compound quality and

*I have come to Washington for several  
days & my mail has allowed me  
hence the delay in answering.*

*RK*

*Illustrative of Appreciativeness.*

suddenly in the centre. This sign may be absent in the writing of an irritable person, — indeed, it often is so ; but if it be present, it is a sure sign that the writer is of violent and sudden temper. A temperament likely to be easily made angry may be inferred when all the signs of calmness and patience are absent. If a writer

is shown by small writing showing interestedness and the usual signs of intelligence which are so numerous as to be of a general character. To be appreciative, a person, whether male or female, must be agreeable ; and this condition of disposition being present, the degree of appreciation depends on the intelligence. A generally appre-

ciative nature is one having a wide range of faculties, is an observer and of lively fancy, and that ideality which combines and originates new turns of thought. The appreciative nature is one of the most delightful in the whole field of humanity.

and impatient, compelling heat and hurry of nature; and the other is the sustained and fervent zeal of purpose, which is a fiery solvent of all difficulties. In the former, all the signs of impatience (flying crosses of the *t*, illegibility through hurrying, etc.) are visible; in the latter

later as soon possible friends call writing. I am

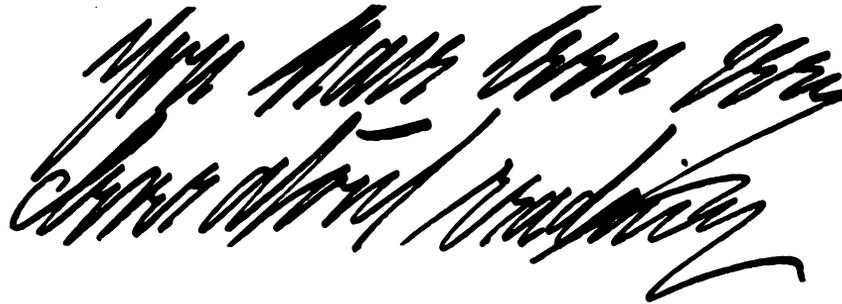
*Illustrative of Ardor.*

ARDOR. — This quality is shown by the same indications given for ambition and affection, to which is added a sensuous quality in the shape of an enhanced thickness of the writing. There are two kinds of ardor. One is the impulsive

there is a steadier crossing of the *t*, and a more equal size in the letters, with a decided and neat observance of the punctuation. The writing in both is generally large, or medium at least, in size. The slope is pronounced, and the irreg-

ularity of the capitals is a prominent and indispensable feature. Ardor is exaggerated sincerity of purpose with ambition added; and the more the writing ascends, the more fiery is the ardor of the writer's soul.

if the artistic taste is very pronounced they are often eccentric in shape. Then, there is always a separation of letters one from the other, indicating ideality and insight and the imaginative faculty generally; and, finally, as a whole the



*Illustrative of Ardor.*

**ARTISTIC TASTE.** — Taste is a combination of qualities of mind, and can only be detected in the writer by taking note of various other attributes. Usually there is a thickening of the down-strokes of the letters, indicating sensuousness; the capitals are especially graceful, and

writing is distinguished in appearance. It is not commonplace or vulgar or ill-formed, no matter how illegible or even blurred it may be in the haste of the writer. All these peculiarities are observable in some artists' writings, and in others only some of them. However, there are

always sufficient of them to give the cue to the student who is observing.

ASPIRATION.—This quality is another form of ambition. It is ambition sublimated. The

personality. Hence the signs of aspiration—ascending writing, flying, and long crossing of the *t*, etc.—are always accompanied by graceful capitals and fine lines in the up-strokes, though the down-strokes in male writing may be some-

*Illustrative of Aspiration.*

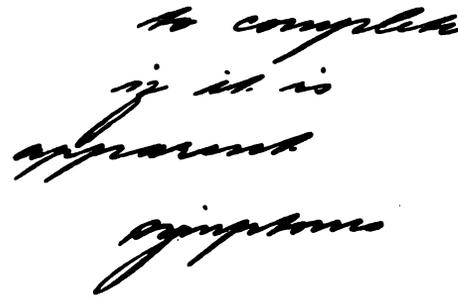
signs of the quality, therefore, are very similar to those enumerated when referring to ambition. The radical difference is, that, whereas aspiration is the attribute only of the refined mind, ambition may be, and often is, the animating quality of the lowest and most animal-like

what thick, without indicating anything less than aspiration. These down-strokes must not on any account be blurred or blotted with excessive ink, or sensuality, or at least sensuousness, is indicated; and this quality in the character lowers the purity of the aspiration. Aspiration,

therefore, is indicated by fine writing ascending toward the right-hand top corner, graceful and free capitals, long and flying crossings to the *t*'s, and either or both of the following,—liaisons between the letters, or lack of separation in words. (By liaison is meant the connecting one word with another, and the connecting the capital with its next letter.) By itself, this means a fluent sequence of thought and deductive judgment. (See *Deduction*.) The lack of liaison means, *per se*, instinct and intuition. (See *Intuition*.)

ATHLETICS. — The French graphologists give a sign by which the lover of athletic sports may be distinguished. It consists in an extravagant down-stroke and short up-stroke to the small *p*, *y*, *g*, and *j*; but especially the *p*. I have not found this a very reliable sign, but in some cases it has seemed to be of value; and these have been where other indications of muscular

strength have not been perceivable. I do not think that in our present state of knowledge the love of actual athletics can be surely diagnosed, but the vigor of body and mind that predisposes the writer to exertion can be pred-



Illustrative of Athletics.

icated with considerable certainty. This consists in angular writing, with an appearance of movement and haste, rather ascending than descending, and with ascending long strokes to the *t* and flying dots to the *i*. A sanguine temperament is thus shown; and the inference almost

positively is the presence of a very active bodily organization.

**AVARICE.** — This quality, one of the meanest and most despicable that can animate a human

and frequently of broken appearance. There is a general appearance of restraint, and an absence of gracious curves, and an entire suppression of flourishes. The learner had better contrive to acquire the writing of some one known

*Oliver<sup>and</sup> Wendell Holmes* said a physician to me  
in Paris, 'is a chemical  
read.  
Let me ask you to  
adhere strictly to facts

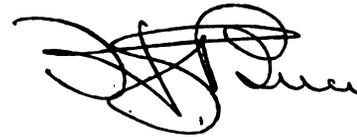
*Illustrative of Benevolence.*

being, is signified by writing that is crowded without symmetry, and huddled without any regard to appearance upon the paper. It is generally angular in the majority of its turns

to him as miserly, and educate his eye by its means and the brief description above given. It is almost impossible to describe the niggardly use of the pen which is indicative of this vice.

**BENEVOLENCE.** — This quality is indicated by soft, rounded curves and sloping writing, with not too pronounced a *style* of writing. Passive benevolence is shown by a vertical hand, with all the rounded outlines indicative of kindness of nature; the slope is, however, indicative of an earnest and active nature, and of an affection that seeks its expression in action; and this is the benevolence of the Ward Beechers and Childses of the world,—men who find a perfect luxury of pleasure in benefiting others. Of course the signs of this quality are almost convertible with those of the other affections, and are barely distinguishable. The ideal signs for benevolence are, however, fine rounded and sloping writing, with little of the animal affection showing; and therefore the down-strokes are but a shade thicker than the up-strokes. A warm-hearted and benevolent man is generally of fervent passions, and therefore it is rare to find the signs of the latter uncombined with the former.

**BOASTFULNESS.** — This objectionable quality is indicated by large and exaggerated capitals, and much general movement in the writing, indicating a liveliness of fancy and talkativeness. The general aspect of the writing is seldom refined, though I have seen specimens indicating quite superior cultivation. The boast-



*Illustrative of Boastfulness.*

ful man is not, however, very much gifted with the higher graces of character, and commonly makes up for them by personal exaltation in speech and declaration. Large capitals are a pregnant sign of all the qualities growing out of pride.

**BOLDNESS.** — In a man, this is an admirable characteristic, and is indicated by a rather large

writing, with large and harmonious capitals and rather impatient crossing of the *t*. (See letter *T*.)

As a rule, the bold men are not very sensitive or very affectionate, so an upright or vertical hand may be looked for in men of ideally bold character. The man of daring and fiery bold-

It is indicated in somewhat the same manner; but, being an unfeminine and acquired quality, there is always more or less affectation in the writing. Boldness in the male is founded on a sense of strength, and in the female it has ordinarily no such foundation; hence the ap-

*Bids were speed  
at the War Bureau*

*Illustrative of Boldness.*

ness—like Sheridan, for instance—writes with a slope; for the slope indicates warmth of nature. Bold characters may be stoical and patient. “They also serve who only stand and wait.”

In a woman, boldness may also be an admirable characteristic; but ordinarily it is not so.

pearance of the signs indicative of affectation, and an unreality in the assumption.

**BUOYANCY.**—This is the result of exuberant health, and what are known as “animal spirits.” A free, flowing, and harmonious hand is the ac-

companiment of buoyancy. There must be no downward tendency in the writing, revealing sadness and gloom, but an upward tendency, or at least an upward tendency in the terminals and strokes of the *i*'s. The *i*'s also are dotted in flying fashion overhead; and the capitals are


 A sample of handwritten cursive text that reads "My Dear Sir". The letters are bold and upright, with a slight upward slope. The 'i's are dotted and have a small upward hook. The overall style is described as "buoyant" in the text.

*Illustrating Buoyancy.*

bold in outline, and free. In fact, the whole writing, or the *tout ensemble*, indicates to the sympathetic eye the elasticity of the writer, his gayety of soul, and joy in being. Short, stubby letters, with thick, broken down-strokes, and a downward tendency of the line of the writing, are antithetic signs of this characteristic.

**BRUTALITY.**— The brutal character is generally without the signs of affection, or they

are present in the form of sensual passion and lust. Usually the coarse, brutal nature is shown by moderately large, or even large, writing, abnormally thick and even blurred; and the *y*'s and other letters with long down-strokes and tails are made with a short, abrupt, bludgeon-shaped termination. There is a coarseness about the whole writing, which is usually upright or with little slope, and may even be a back hand, in which case the horror of the case is accentuated. The capitals are without softness of outline, and abrupt in their outlines for the most part. There is a total absence of the signs of tenderness and sympathy; and the *tout ensemble* is repulsive and forbidding, thick, blurred, and untidy, but indicative of force of the passionate kind. The signs of anger may be superadded, and in that case the writer is murderous in tendency.

**BUSINESS ABILITY.**— This is a compound quality, and is to be inferred from various indica-

tions. A clerkly handwriting is one of the unmistakable signs; that is, a hand showing legibility and a free and flowing sequence of movement. Such a style is characteristic of and those indicating cunning and strategy. A general aptitude for business in a young man may pretty generally be predicated by neatness and clearness, and the appearance of movement which

Send me a reading of  
the enclosed specimens  
  
your reading of my

*Illustrative of Business Ability.*

bookkeepers and those who have much to do with entering in books; neatness and celerity being *desiderata*. The business ability of a Russell Sage or a Jay Gould is not shown in this way, but rather by the signs indicating avarice,

is the universal sign of activity of mind. Very large writing or extremely small script are both contra-indications, except they be associated with the spirit of avarice; and this combination cannot be, except by implication, accepted as business ability.

CANDOR. — This quality is indicated by clear, unflourishing letters, and open *o*'s and *a*'s. A certain simplicity of writing not easily mistaken is a sure sign, taken with those mentioned. When the openness of the letters is excessive, an unconcentrated brain-power is more or less indicated. Excessive candor is the reverse of a strong trait. It is suggestive of irresponsibility.

and calm and careful. The most unerring calculators are those who are calm-minded. Of course these signs do not serve to show the "lightning calculators," whose intuitions are chiefly responsible for their powers. These are so few that positive signs of their genius are so far wanting.

CALMNESS is indicated when the writing shows

*phases and old*

*Illustrative of Calmness.*

CALCULATION is shown by medium-sized writing, written with a moderately slow or even slow movement, and of even size and rounded outline. The crossing of the *t*'s should be short in the ideal mathematician or computer. This shows vivacity and alertness. The general appearance of the calculating person's writing is orderly

unmistakable signs of having been written with deliberation and in rounded curves. The *o* is nearly a true oval, and the other letters are also gracefully curved. The crossing of the *t* is also thick, but not hurried. The whole appearance of the writing shows a deliberate movement of the pen and self-control in the strong down-strokes and *t* crossings.

CAUSALITY.—This quality is indicated by a concentrated and neat writing, with the letters of the words plentifully separated, and here and there the words liaisoned with each other, some-

CAUTION is indicated by one very characteristic sign, namely, the dash after words in place of the punctuation. The writing of the cautious person is pretty much as that of the cal-

: a true good  
 woman; and for more safety  
 I am conscientious  
 I am; I am

*Illustrative of Coarseness.*

times two and three and even more in connection. Taken separately, these signs each indicate high qualities of mind, and together they infallibly show the mind of the investigator and searcher into causes.

culator, with the dash added. It is hard to catch unawares one who writes in this way.

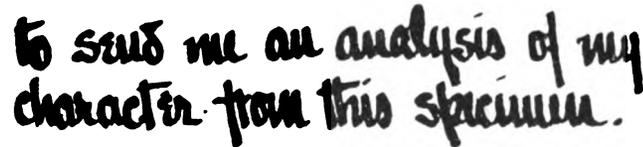
COARSENESS is indicated by thick and blurred writing, and a general appearance of inharmony

and want of culture. Coarseness of manner may exist coevally with a most exquisite perception of the fine; and its expression may be due to an unconventionality of mind, as is exemplified in

CHARITY. — This is a synthetical quality, and is a product of benevolence and tolerance. The characteristics are a smooth and even writing, harmonious curves, long up-strokes, and a slop-



*Illustrative of Charity.*



*Illustrating Clannishness.*

the writing of the "Poet of the Sierras," as shown on page 72; but it is nevertheless coarseness, and an evidence that the man has not been refined to the extent of duly appreciating the feelings of others. Coarseness is, of course, only a relative word. It is not by any means a term of reproach in its essential meaning.

ing, or at least well-rounded, formation of the letters. (See signature of Henry Ward Beecher.)

CLANNISHNESS is indicated by constancy, showing faithful adherence and pride of race. This is one of the states of mind in a character it is almost impossible to describe through its indi-

cations. In my own practice I intuitively arrive at its presence, rather than perceive it through the graphic signs. And the learner will find this to be the case with himself in many instances, as he educates that insight which is truly the

is not very distinguishable from the bold degree of courage so characteristic of great military men, but has in it more of the quarrelsome element; and many powerful willed men in civil life have the signs of a combative nature.

*Illustrating Combative.*

sixth sense. However, the two qualities will always be present in the "clannish" writer.

**COMBATIVENESS.**—This quality is known by a certain irregularity in the writing, and at the same time all the signs of ardent courage. It

**CONCENTRATION.**—This quality is shown by small, even writing. As a rule, great observers of human character write minutely, and indicate by so doing a great power of concentration. Shakespeare was such a writer. So also the author of "Sartor Resartus," Thackeray, Dick-

ens, Rudyard Kipling, Marion Crawford, and many other writers whose concentration of observation is phenomenal.

CONJUGALITY is a composite quality; and the signs of affection, ardor, and constancy are necessary to indicate it. If the sign indicating

CONSCIENTIOUSNESS is indicated when the writing is fine; that is, both small and clear. The clearer the writing, the more is the possession of a tender conscience indicated, provided, of course, that other contra signs are not present to neutralize the graphic sign referred to. This quality is not inconsistent with clear, large writ-

*The long-lost secret of that Age of Gold  
Which sage and seer in vain sought to unfold  
"Westward the path of Empire takes its way"*

*Illustrative of Concentration.*

parental love be also present, a favorable opinion in regard to matrimony is accentuated. It is curious and interesting to note that some of those who have entered into the wedded bonds most frequently are the least conjugally inclined. This seems a contradiction, but is really not so, as a little thought will amply prove.

ing; but I am inclined to largely mix pride with the conscience in such case. The result is practically the same in conduct.

CONSTANCY is indicated when the *t* is crossed with a firm, even line. It is also indicated when the down-strokes of the *y*, *q*, and *g* are

strong, and end in a square shape. The constancy of a person is accentuated when the writing is even and equally spaced, and of uniform height as regards the small letters.

COURAGE.—This admirable quality is shown in the boldness of the capitals, their large size, and the upward and mounting tendency of the lines of writing. These are the three charac-

683 Prospect Street

character

*Illustrative of Constancy.*

Having heard of your skill in telling  
characters from handwriting I send

Mr. Grant and Chuck  
Will you kindly send your  
reply

*Illustrative of Constraint.*

CONSTRAINT.—This quality is evinced by a crowded appearance of the writing, by carefully closed *o*'s and *a*'s, and sometimes by the tail of the Greek *d* trailing far to the left closely over the *o* part of the letter.

teristics unmistakably pointing to a courageous spirit, but they are not all as a rule found in the same writing. When they are, a valiant nature may be predicated; and if the crossings of the *i*'s are flying upward, a daring and reck-

less bravery is to be assumed. Many brave men are not gifted with the personal recklessness of a Sheridan or a Cardigan, but there is invariably the sign of boldness to be found somewhere. The courage of a moral enthusiast is a combination quality; but the warrior's

writes as he or she lives and thinks, with exact accordance with the rules of the society surrounding. This quality is not seen so much in the writings of the people of this country as in those of the older and smaller nations, such as England, Scotland, and France. Conventional-

*that I did not send  
the specimen I mail it*

*Illustrative of Conventionality.*

indifference to personal danger is only shown as I have pointed out.

ality is a quality met with in great abundance in the middle classes of Great Britain.

CONVENTIONALITY. — This trait is shown by copper-plate writing, or, in other words, by writing so in accordance with the engraved copies of our school-days as to be without noticeable individuality. The conventionally ideal person

COQUETRY. — There are three signs indicative of this quality. I have not been able to discover more of the graphic order; though there are some impalpable signs that seem to pervade the writing of the insatiable coquette, and totally

defy transcription. They are felt rather than seen by the graphologist.

The first of the tangible signs is the Greek *d* when the up-stroke takes a graceful undulation



*Illustrative of Coquetry.*

to the right. The second is found in the scroll-like crossing of the *t*; and the third is found in the flourish beneath the name, which assumes a scroll-like appearance.

CULTURE is a combination quality, and is to be inferred from many signs. One of the most significant is the small Greek *d* made with the up-stroke passing high and left over the *o* part of the letter. The harmonious writing of a

Longfellow, a Russell Lowell, a Clarence Stedman, and a Dr. Holmes, is significant of the possession of culture in the fullest sense. These writings taken at random will at a glance supply the student with specimens of that intangible but unmistakable something, that grace beyond the rules of art, which as a synthetical quality we term culture. Mere learning is not culture. Many men who are magnificent specialists are not cultured; and I have many times been ridiculed when I have pronounced a specimen of rude, unfashioned writing the work of a man lacking culture, in the triumphant naming of some great scientist, some surgeon or legist or great financier. Nevertheless, culture is the result of wide sympathies, and of digested learning and quick observation — “Knowledge comes, but *wisdom* lingers.”

Speaking generally and superficially, the cultured man may be inferred from the following signs: Very symmetrical writing; harmonious

capitals; small, but distinct writing, the Greek *e* and *d* being present; and as a crowning sign, an original formation of letters and capitals.

CUNNING.—A cunning mind is generally a cowardly one. Hence one expects to find timidity in the writing of cunning people. Cunning

*I did not think you would be able to get out your book as early as you expected. I look forward to its issue with much interest and, may I add, with great hopes of its success.*

*Yours truly in X<sup>ts</sup>,*

*P. F. Steady, Esq.*

*On nearer approach I thought him large for a Japanese: but as he wore no pig-tail I did not think he was Chinese. He was, however, a celestial. In token of it,*

Illustrative of Culture.

is one of the products of fear. The artful, cunning, diplomatic, deceitful nature writes with the fineness and symmetry of the writing as



*Illustrating Cunning.*

serpentine indistinctness, frequently back-handed, and always with insignificant capitals.

DEDUCTION. (See Judgment, Deductive.) This quality is always shown by a liaison between



*Illustrative of Deduction.*

words, or between the capital and the next letter following it.

a whole. The appearance of balance, adjustment of parts, and, in fact, the artistic appearance of the *tout ensemble*, are the only quite certain guides to this quality. Real culture, of course, presupposes it.

DELIBERATION is indicated by rounded, even writing, short, thick crossing of the *t*, a dash



*Illustrating Deliberation.*

instead of the period, and the even separation of the words. In fact, a perfectly normal hand-

writing is signal of the deliberative mind. In addition, the *a*'s and *o*'s are closed:

DESPOTISM is shown by all the signs indicating pride, ambition, and excessive will-power,

DESPONDENCY, implying a pessimistic mind unaccompanied with any disease, is indicated by writing taking a downward direction towards the right-hand lower corner. If the writing be smooth, and of normal roundness of outline, the

*from; and working, believe,  
live, be free. Fool! The  
ideal is in thyself: thy*

*Illustrating Despondency.*

being combined in one writing. In proportion as the slope of the writing (indicating benevolence and affection) is pronounced or otherwise, so is the cruelty of the despotism in the character.

sadness may be safely set down to disappointment, rather than loss of vitality.

DIGNITY is indicated by a certain stateliness in the appearance of the writing which is inde-

finable; by large, distinct, and upright or vertical writing; by closed *a*'s and *o*'s; and by symmetry and generous size in the capitals. This quality is a compound of self-respect, graciousness, and reticence, happily mingled with real merit.

noble uses. It gives subtlety of comprehension, a disposition for searching into causes, the power to combine constituent currents of motive, the self-restraint of wisdom, and the tact which avoids the frictions of life. Diplomacy is to be inferred, therefore, from the small and

*Characters delineation*

*Specimen of Handwriting*      *But easy writing's worth  
hard reading.*

*Illustrating Diplomacy.*

DIPLOMACY.—This quality is not hard to determine. It pertains, of course, to the superior intelligence. In the inferior intelligence it is nothing but cunning. In the higher organization it is the guile of the serpent bent to

beautifully symmetrical handwriting of many of the greatest statesmen of the day; and it seems to be especially indicated in union with purity of thought and benevolence of purpose in the writings of many of the great Roman Catholic

prelates, such as Cardinals Rampolla, Gibbons, Satolli, Newman, and many others. Fine writing,

this faculty, in a greater or lesser degree in proportion to the degree of perfection of the signs.

can remember how many hundred,  
 will call on you  
 Please find enclosed  
 specimen of handwriting -  
 with please interpret  
 sincerely

Illustrating Dissimulation.

with closed letters, symmetrical and rather small capitals, and detached letters, as well as words joined, may be said to indicate the presence of

DISSIMULATION is the insidious quality which chiefly animates the *chicaneur* in all the walks of life. It is indicated most radically by writ-

ing of waving indistinctness, vertical or back-handed, and is present when the signature and other words terminate in a line of indecipherable significance, where the letters have to be supplied by the imagination. The dissembling nature always is secretive, and the letters are

tions are as I have given them; but the student will come to recognize an indefinable atmosphere around the writing of the deceitful, which is quite beyond words, but unmistakable. Observation of the actually deceitful or dissembling person, and comparison between him and



*Illustrating Eccentricity.*

all made with instinctive regard to concealment; the *a*'s and *o*'s are closed, and the general appearance is indefinite and not final, mysterious, and leaves a great deal to the inference of the reader. This is one of the most important qualities to diagnose, and the general indica-

the writing in repeated cases, is the only road to an unerring diagnosis. There is no royal road.

DISTRUST.—This quality is indicated in my experience by reversed writing, indistinct and

serpentine vertical writing, and by the signature being complicated, or supplemented by an intricate flourish.

an eccentric idiosyncrasy in the writer, and this in turn may be traced to some mental lesion; at any rate, "that way madness lies."

And I have heard of thee, that  
 thou canst make interpretations, and  
 dissolve doubts: now if thou canst

And all the sweetness  
 in the world who wrote the enclosed  
 note -

*Illustrating Economy.*

**ECCENTRICITY.**—This quality is easily recognized by the original and bizarre formation of some at least of the writing. Any (apparently) causeless style of writing may be assigned to

**ECONOMY.**—This characteristic is recognized by the following signs: No useless expenditure of energy in writing, and consequently a neat and concise style; no flowing up-strokes

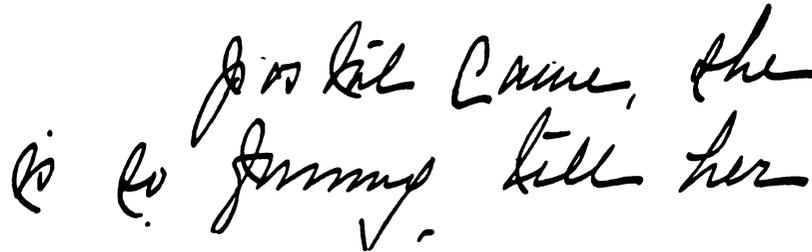
and terminals; little flourishing, if any; rather angular writing and little slope; many words on the line, and an appearance of crowding

that this is by no means the attribute of bad natures; quite the reverse, in fact, in a great many cases. Moderate economy is an esti-

Mary E. Walker, M.D.



is to Jimmy till her



*Illustrating Egotism.*

amongst the letters and words; closed *a*'s and *o*'s, and a general appearance of conservatism and self-control. It must be borne in mind

mable virtue; excessive economy, if not the result of necessity, is akin to the detestable vice of avarice.

**EFFUSIVENESS.**— This characteristic is indicated by the open *a* and *o*, and by a loose, unconcentrated writing generally, with sprawling capitals and flowing up-strokes and flourishes. The writing is usually sloping (but not always), showing that good nature and affection are at the bottom.

generated capitals; or large and loosely formed and unsymmetrical writing; or inordinate flourishes beneath the signature; or by the incurve in the commencement of the letter *M*, both capital and small, and in all others where it is possible.

*I'm sure of getting -  
the will power is  
not strong & in world*

*Illustrating Enthusiasm.*

Sometimes effusiveness is the result of a bragging disposition and vanity—hence “bluff;” and in that case the slope may be absent, and the vertical writing be found, indicating interior constraint but outward show.

**EGOTISM.**— This quality is shown by exag-

**EMOTION** is evanescent, and is not indicated unless the writing is done during its continuance; and a period of emotion is usually not the time selected for writing. On extraordinary emergencies, however, a word or a few lines may be scribbled, and if the period be one of grief a downward tendency of the words is to be looked for; if of

In love  
do not give your  
own love away - <sup>title</sup>

Yours  
Press,  
J. J. J.

I understand

Illustrating Energy.

Illustrating Exaltation.

I hear you are <sup>very</sup>  
wonderful

Illustrating Exaltation.

The only dignity is humility; the only  
true humility is true dignity

Illustrating Fancy.

joy, a rising tendency; and if of rapturous affection, the slope of the writing will be excessive. I have so far only been able to observe so much in regard to writing under strong emotion; but if the emotions are persistently recurring, they become a part of the character, and are then found, as in the case of other attributes, embodied in the writing, and revealable by the graphic signs.

ENTHUSIASM. — This attribute is due to warmth and ardor of temperament, and is indicated by all the signs of affection and energy in excess. The upward tendency observable in the very ambitious writing is also present in a typical sample of enthusiastic chirography. The degree of enthusiasm is to be inferred from the emphasis of the signs.

ENERGY. — This quality is evidenced by an appearance of lively movement in the writing; or an upward tendency of the lines towards the right-

hand upper corner; or strong upward strokes to the *t*; erratically placed dottings of the *i* and *j*; flying up-strokes; angular letters; and the energy is accentuated by the force with which the pen is used, and the consequent thickness of the down-strokes.

EXAGGERATION. — This quality is due to a lively fancy, small conscientiousness, and lack of self-control. Therefore the writing of the exaggerator is likely to be full of the signs indicating fancy (see FANCY), lacking in conscientiousness (which see), and lacking in self-control. There is generally also an absence of candor, though not always, for candor implies essential truth; and the exaggerating narrator is apt to falsify, though exaggeration does not always involve falsehood essentially. The writing of the *raconteur* is generally of florid appearance, with many flying tails and loops, and a general aspect of diffusiveness.

EXALTATION. — This quality is found generally associated with a sensitive and asthenic condition of the nervous system. The possessor is generally visionary, has a wild imagination, and is able to recall scenes far away, and to make others

FANCY is indicated by an irregular crossing of the *t*, — sometimes short, at others long, and at others only a mere dot. A general irregularity of the writing indicating sensibility is also observable where the fanciful nature is predominant.

win the way me  
 a line by hand of this writing me  
 what one think of Louise — me

*Illustrating Fancy.*

out of “the stuff that dreams are made of.” Such persons live with their heads in the clouds, and in relation to the material issues of life are lamentably inefficient. The specimens given are the writing of two seers of visions, more or less nebulous.

FEEBLENESS of character is shown by a lax and lapsing appearance of the writing, and particularly by few crossings of the *t*, or none. The capitals are also weak-looking, particularly the *M*, which has the two central strokes very near

together when the letter admits of it. Other capitals are also lacking in symmetry and shapeliness. The dotting of the *i* and the punctuation are also

FIRMNESS. — This quality is shown by a strong crossing of the *t*, even writing, and strong down-strokes. The *y*'s and *g*'s also terminate in a

*never such satisfaction as  
the curious time requires.*

*filaments and  
illuminated spaces, they*

*Illustrating Firmness.*

either omitted, erroneous, or irregular. The down-loops of such letters as *y* are trailing and indefinite, having a dragged appearance, and the entire character of the writing shows indefiniteness.

square stroke in the typically firm man; and there is a general appearance, to the educated eye, of security in the writing that is unmistakable.

FLESHINESS may always be predicated if there are many dots made and interspersed amongst the words. These are also a sign of shortness of breath; and one is reminded of the passage in which Hamlet is described by his mother as being "fat and scant of breath." I really do not know why only fleshy, short-winded persons make many dots in writing, and I know many such persons who do not; but the fact remains, and is one of those things "no fellah can understand."

FORTITUDE is shown by all the signs of FIRMNESS, to which are added a firm closure of the *a* and *o*, and a short stroke of the *t*, indicating patience and self-repression. The capitals are generally of medium size only, and at times may be smaller than ordinary. They are never large or exaggerated.

FRIENDSHIP is indicated by a rounded style of formation of the letters. Faithful friendship

is shown by strong, even crossing of the *t*, and firm, regular dotting of the *i*. Or rather it should be said that the nature that is truly friendly is so indicated. The writer as suggested is a man or woman of friendship.

FUN, LOVE OF. — This quality is indicated by the signs indicating fancy (see FANCY), and exuberance of spirits. I have never been able to isolate a specific graphic sign for a love of fun beyond those standing for buoyancy of temperament and fancy. A tender, affectionate, vivacious disposition invariably is keenly appreciative of fun.

GAYETY. — This quality of disposition is indicated by movement and irregularity not too pronounced, and by extra long terminals and beginning strokes in the capitals. The scroll flourish under the signature, and the scroll crossing of the *t*, are also graphic signs of a spon-

taneous and gay temperament. In a man this

strict principle and sense of interior responsibility.

*Illustrating Gayety.*

is very, very assured. In a lady, a light and frivolous tendency may be suspected in the

GENTLENESS is shown by writing with softly rounded outlines, moderately long up-strokes, small, or at least not large, capitals, moderate slope in the writing, short but not thick crossings to the *t*, with the letter coming up midway through them, and, finally, letters throughout of a finished and symmetrical appearance.

*Illustrating Gentleness.*

presence of these signs of gay-heartedness, especially if the other signs fail to bespeak a

Gentleness is the negation of violence; and the writing of the typical gentle character

shows no abrupt changes or unconventionality whatever.

GENEROSITY is indicated generally by flowing, rounded, and sloping writing, and particularly by writing spaced out and only a few words occupying the page. A generous nature generally loves room in which to expand—"elbow-room,"—as it were. If the spacing be carried to excess, a lavish and extravagant nature is indicated.

GRACIOUSNESS is a compound quality, and is deduced from the signs indicating refinement, largeness of heart (as distinct from pettiness), a kind nature, poise and steadiness of will-power, and a certain pride or "I-AM-ITY."

HARMONY.—A harmonious nature is a conglomerate one. The signs in the writing of such an one are: Grace and symmetry in the

capitals; clear and lucid formation of the small letters, no matter how small they may be; and equality between the signs indicating the Deductive and the Intuitive faculties; and a strong indication of self-control. These are the primary requisites in a harmonious character. The general air of balance-power, and kindness of nature, is unmistakable when once recognized.

HEEDLESSNESS.—This quality is indicated by a disordered formation of the letters. It may be due to ignorance in a large degree, but the signs are the same.

HESITATION.—A hesitating and possibly thoughtful nature is indicated by microscopical tracery in the writing. If the writing is very fine, and the up-strokes and down-strokes are of approximately the same thickness, and there is an indication of nervous tremor in the writing, hesitation from timidity may be

Character is the  
Grapho.  
Dear Sir

*Illustrating Generosity.*

will go on with her  
character instead of  
reading some other  
person's.

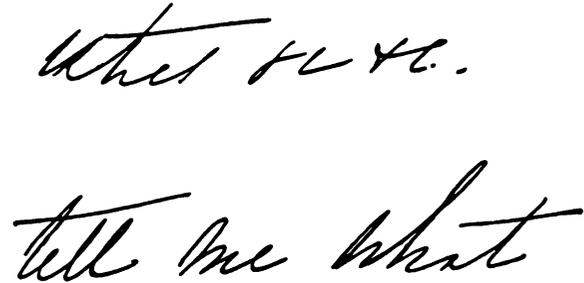
*Illustrating Honesty.*

predicated; but if the small writing is symmetrical, a tentative and experimental condition of mind is indicated. This hesitates to affirm positively.

**HONESTY.** — The absolutely honest man is certainly “the noblest work of God.” Honesty argues the guilelessness of the child and its singleness of intent. I give a sample of typically honest writing. The writer of this, a lady, is the most transparently honest individual I have ever known.

**HONOR, THE SENSE OF.** — This is a compound characteristic. The student must look for signs of candor and conscientiousness, sensibility, intuitive perception, pride, and self-respect, and a somewhat impatient will-power. The fabled “honor among thieves” does not exist; honor is an attribute only of the gentleman and gentlewoman.

**HOPE.** — This quality is indicated by an upward tendency of the crossing of the letter *t*, and a slight upward tendency of the writing



*Illustrating Hope.*

generally. In a hopeful person the writing as a whole is open, and free, and spontaneous, not studied in appearance.

**HUMILITY.** — This sublime virtue is rare. The age discourages it; it is not a part of the cosmic process. Nevertheless, there are those who manifest it in their characters; and these use

small, symmetrical capitals, modest flourishes, and neat and elegantly formed small letters. The small, beautifully formed capital is the initial of this quality, however; and the grade of humility

*The Grafton*  
*Connecticut Ave.*  
*Washington D.C.*  
*Mar 19. 1895*

*Illustrating Humility.*

is indicated by the high-bred appearance of the rest of the writing. Of course the humility of a Uriah Heep is foul hypocrisy, not humility.

**HYPOCRISY.**—Look for hypocrisy when the writer breaks the lower part of the oval of the *o*, *a*, *d*, and the lower outline of the letters generally. He is a pretence and a snare, going at times quite a long way on the path of sincerity,

but interrupting the travel suddenly, and leaving those who trust in the dark. A small, uneven writing accentuates the graphic sign aforesaid.

**I-AM-ITY.**—The term explains itself, and is used to designate an attitude in a writer who desires to be *en evidence* all the time. The graphic signs are as follows: Large writing, and an excess of flourish in the capitals or terminals; a strong stroke or elaborate flourish under the signature; strong crossing of the *t*, and too frequent use of the personal pronoun. All these may at times be found in the writing of one person; but if only one is found, it gives sufficient warrant for the characterizing term, with the proper qualification of course. The signature of “Ouida” exhibits a great amount of what I have termed “Iamity.” (See plate.)

**IDEALITY** is a compound quality, having for its component parts a lively imagination and a love

of beauty. As Combe has said, "Ideality is a lively imagination, united to a love of the beautiful, forming in its highest exercises one of the chief constituents of creative genius in poetry and the fine arts." We are, therefore, right in looking for the signs of love of beauty and imagi-

George Kennan are rich in this quality; and it is to be discerned in the signature of nearly every eminent personage in art and literature.

IMAGINATION. — This master faculty of the mind is expressed in many ways, and attends

*And we all write?  
Poetry, too; by the yards — of the  
kind that brings more private  
fun than public fame.*

*Illustrating Ideality.*

nation, and at the same time that intuition which implies the appreciative faculty. When these are present, and the writing presents them signally, one may confidently predicate the possession of superior powers of mind. The signatures of Oscar Wilde, "Ouida," Edgar Saltus, and

the whole chirography of some fine intellects as an atmosphere. Its distinctive and graphic signs are a general liveliness of the writing, an appearance of movement and vitality; the up-strokes are free and exuberant; the loops of the looped letters are large and generous; the formation of

the capitals is symmetrical, but frequently irregular and original in appearance; the writing itself is generally concentrated in appearance, as in the highest order of intellects (Shakespeare); and the whole *tout ensemble* is, if examined carefully, fraught with life and vigor. There is usually considerable slope; but in any case the curves are ample, though the writing in the main may be gladiolated. (See the signatures of George Moore, Whitelaw Reid, Hopkinson Smith, J. P. Boccock, and others.)

IMITATION is shown, as far as I am aware, by only one sign; namely, a small, jerky, up-tending crossing of the *t*. I am not very sure of this, it being a graphic sign given by the French graphologists. It is to be found in the writings of most of the great stage mimics, and is significant at least of the state of mind from which mimicry and imitation spring.

IMPATIENCE. — This quality of disposition is indicated by abrupt angles in the formation of the letters, or by flying crosses to the *t*, or by irregular and erratic punctuation, or by all three of these indications. In the event of all three being present, a furiously hasty and impatient nature may be expected; and especially is this so if the writing be thick and blurred. (See signature of Gertrude Atherton.)

IMPENETRABILITY. — This is characterized in the writing by filiform letters, shaped vertically, closed *a* and *o*, and a wavy, mysterious line in place of letters in the termination of words. I am not sure the writing would not better be described as vermiform, of the impenetrable man or woman. Secrecy and reticence seem to invest it as an atmosphere.

IMPULSIVENESS is indicated by writing inclined to the right in slope, having an excess of angles

in the letters, and a comparative absence of the up-strokes. The letters are also unjoined, indicating the intuitive faculty. The effect of these two signs in the writing is as follows: The first shows an ardent and inflammable tempera-

INACTIVITY. — This is not actually a fault in character as is indolence, being at times simply a cessation of energy. The really inactive mind is characterized by being nearly vertical, or quite; rounded in form, with dashes instead of punctua-

*Character  
writing.*

*Such words and things  
with swiftness the gift  
of the infant passion.*

*Illustrating Impulsiveness.*

ment, and the second indicates lightning-like perception. These, acting together in the absence of the deductive reasoning faculty, render the person quick and precipitate, sometimes to the extent of error, and generally to inconvenience.

tion; having closed letters, no flourishes, small or insignificant capitals, and a generally large-size writing.

INDECISION is shown by the same graphic signs as hesitation; and the nebulous state of

the character is further accentuated if the slope of the writing be varied, — now almost vertical, and now very sloping. It must never be forgotten that the crossing of the *t*, or its absence, is the unmistakable sign of decision or indecision. The undecided person is never sure just how the *t* should be crossed, and frequently omits the duty altogether.

INDIVIDUALITY. — This attribute is the sign manual of a well-developed and self-analyzing character. It is the unflinching mark of strong, symmetrical personality. It frequently borders on the original and even eccentric, but is never unmeaning. It can be distinguished in writing by an utterly indescribable air of nobility, but its graphic signs are unknown to me if they exist. I regard the quality as a synthetical rather than an analytical one. It is the antithesis of the commonplace. (See the signatures of Lawrence Hutton, Sarah Orne Jewett, and Thoreau.)

INDOLENCE is instantly to be recognized in all large, rounded, and languid-looking writing. There is the appearance of nervelessness, of be-draggled and demoralized indecision, in the writing of the indolent; and generally the writing is very sloping, though this is not a *sine qua non*. The indolent are generally very good natured, and therefore the writing may contain all the elements of affection and benevolence. The *t* is rarely crossed in a decided manner.

INTELLIGENCE. — The intelligent mind is always to be recognized by movement in the appearance of the writing, by concentration in its general formation, by the symmetry or originality of the letters individually, by the separation of letters or the liaison between words, by gladiated angles in the writing, and other signs to be recognized rather than described. The absence of the signs indicating positive stupidity is also to be noted. (See most of the signatures given in this volume.)

INTERESTEDNESS cannot be strictly termed a quality, being the result of several sympathetic tendencies. It is to be infallibly inferred, however, from small writing, sloping, and distinct in formation of letters.

applies to the writing found in this country. (See *Flourishes*.)

INTUITION. — This quality is the true sixth sense. I have found it indicated by one sign,

The image shows a handwritten signature in cursive script. The text reads "Dear Sir - A year ago character". The letters are somewhat disconnected, with noticeable gaps between them, which is the "intuition" quality mentioned in the text. The signature is written in dark ink on a light background.

*Illustrating intuition.*

(See signatures of Gertrude Atherton, De Lancy Nicoll, W. D. Howells, Blakeley Hall, etc.)

INTRIGUE. — The French graphologists assign a special form of flourish to the signature of the intriguing writer. I cannot say that this

namely, the lack of liaison between letters in a word. The degree is arrived at by the value of other signs of intelligence; but this is the certain graphic indication of the quality. If the writing be angular in addition, the keenness of the intuitive power is enhanced.

(See signatures of George Kennan, W. D. Howells, General Spinner, Oscar Wilde, Gertrude Atherton, DeLancy Nicoll, "Ouida," Edgar Saltus, and Edison.)

JEALOUSY is a combination of love (slope in writing) and egotism (the incurve), and both

nection between the capitals and the succeeding letters. In connection with that judgment which is intuitive, the learner is referred to what has been said of Intuition.

(For deductive judgment, see the signatures of George Moore, F. Hopkinson Smith, W. D.

Illustrating Jealousy.

these signs are prominent in the jealous nature. There is no difficulty in recognizing the "green-eyed monster."

JUDGMENT. — The judgment may be said to fall into one or two categories, namely, the deductive and the intuitive. The signs of the former are the liaison between words, and the con-

Howells, J. R. Lowell, Colonel Judson ("Ned Buntline"), J. P. Boccock, S. O. Jewett, *et seq.* For instinctive or intuitive judgment, see Edgar Saltus, Edison, "Ouida," Frank Leslie, *et seq.*)

KINDLINESS. — A kindly character can always be recognized by the rounded letters and gener-

ally graceful outlines of the writing. So long as the letters are curved instead of angular, a genial, acquiescent nature may safely be asserted. If it is angular and sloping, there is always a fund of tenderness in the writer's nature; and this will often make the possessor act kindly when the nature is not distinctly kindly. Only

by the liaison between words, and signs indicative of imagination.

(See signatures of famous writers, especially George Moore, Jewett, Boccock, Reid, and Hutton.)

LAVISHNESS. — The indications are very few

*her writing which  
was quite interesting*

*Illustrating Love.*

the writer of rounded letters is the kindly, genial disposition *per se*.

(See also signatures; especially Kennan, Wilcox, Boccock, and Edison.)

LANGUAGE. — The lingual faculty is indicated

words in the line, being widely separated. (See *Generosity*.)

LOVE. — I hesitate to define this "master passion;" but it may be said to include ardor, tenderness, geniality of temper, constancy, and a

Dear Sir:

After I mailed the  
note to you I discovered

an analysis

the enclosed

Yours "Joseph"

*Illustrating Kindness.*

strong sensuous element. It is difficult to find the ideal writing of this attribute, but the nearest I have secured is shown in the illustration.

LOYALTY.—The signs of *Constancy*, to which

tisan loyalty. They announce the Arthurian kind of character, — “loyal to the uttermost,”

LUCIDITY.—Lucidity, or clearness of mental sight, is a valuable attribute, but is not so frequent in the man of the world as it would appear

The image shows a handwritten signature in cursive. The first line reads "Faithfully Yours" with a horizontal line drawn through the word "Faithfully". The second line reads "Carra Lanza" with a horizontal line drawn under the name.

*Illustrating Loyalty.*

is added a uniform and symmetrical style of writing, are the sure signs of loyalty. The indications of self-assertion added to those of loyalty are sure signs of an aggressive and par-

likely. In fact, the unsophisticated, wide-gazing novice frequently perceives the naked truth with greater scope and precision than the suspicious worldling. The quality is indicated by simpli-

city of formation in the letters, and separation of the letters indicating the intuitive mind.

**MALICE.**— I have always been able to distinguish the malicious person by the crossing of the *t*, being at the extreme end or tip of the letter, with an upward tendency, very much

dency of the writing toward the right-hand lower corner. This is an infallible sign.

(See signature of Henry D. Thoreau.)

**MEMORY.**— I hold memory to be rather a property of the whole mind than a special quality. If the brain be healthy and many con-

Please express judgment of character

*Illustrating Lucidity.*

more so than in the sign or hope. I am not prepared to trace the analogy between the malicious mind and this graphic indication, and must leave it as an unexplained result of observation.

**MELANCHOLY.**— The saddened and pessimistic character is indicated by a downward ten-

voluted, with therefore acute consciousness, the memory in normal conditions will be good. It is indicated generally, rather than specifically, in the signs showing intelligence and depth of character, and consequently tenacity and retaining power. A good verbal memory is incompatible with a great fertility of ideas and extreme originality. It is safe to say that the liaison

of words is a sign of encyclopædic knowledge, *ergo*, or good memory, for facts at least.

MIRTHFULNESS is shown by a mounting tendency in the writing towards the right upper corner, more or less pronounced. This is the

ally long, and sometimes end in odd little curlicues. In the latter case I always suspect the mirthfulness of the convivialist.

NÄIVETÉ. — This quality, in the sense of native simplicity, unaffected plainness, and ingenuous-

*handwritings. I send have  
enclosed please*

*Illustrating Naivete.*

specific sign of ambition; and all mirthful people are ambitious in the largest sense, though all ambitious people are not mirthful. Sometimes, and perhaps more commonly, mirthfulness is shown by vivacity of fancy (see the signs for *Vivacity* and *Fancy*); and the terminals are usu-

ness, is indicated by the terminal letters of words being larger than the preceding letters. It is, I need scarcely say, a rare characteristic.

OBSERVATION. — This quality is indicated by the crossing of the *t* being little more than a

dot; by a certain appearance of movement in the writing, showing vivacity and alertness; and by the separation of the letters in a word, showing instinctive movement of mind — intuition. The attribute is rather a compound than a simple quality.

OBSTINACY is characteristic of narrow, rather than wide, minds, — though even wide minds are sometimes obstinate, — and is indicated by the downward, bludgeon-shaped crossing of the *t*.



*Illustrating Obstnacy.*

more than by any other sign. When the letters do not finish with an up-stroke at all, but simply with a thickened down-stroke, we have another symptom of obstinacy. The very obstinate —

mulish — disposition has also a tendency in the writing to droop toward the right-hand lower corner of the sheet.

ORIGINALITY. — This very important attribute of intellect is easily distinguished by the uncommon outlines of the capitals, and the absence of commonplaceness in the writing as a whole. This applies to the writing of intelligent persons. The same signs in the chirography of inferior writers are indicative of eccentricity, or at least nonconformity; and the quality in the irresponsible is a dangerous one, and is frequently of insane tendency.

(See signatures of “Ned Buntline” (Colonel Judson) and General Spinner.)

ORDER, LOVE OF. — This eminent quality of great minds is indicated by the liaison of word with word, firm crossing of the *t*, steady writing, showing calmness, and a restrained outline even

in the most extravagant capitals. The writing is generally of rather large, clear kind, unhesitating, and with the capitals and their next letter joined.

(See signature of T. A. Edison.)

PARENTAL LOVE is implied by the signs indicating conjugality and protectiveness.

PATIENCE is indicated by rounded and calm writing, short up-strokes, and short, steady, and thick crossings to the *t*. The terminals are

sketches  
at

*Illustrating Patience.*

also short, and never flowing. There is a lack of all the signs of restlessness and vivacity;

but the will sign must be full and potent, inasmuch as that patience is force reserved. "They also serve who only stand and wait."

PENETRATION. — This quality is shown by a pointed, lanciform style of writing. If there be a considerable lack of liaison between the letters of words, an exceptional insight may be predicated. Penetration in connection with benevolence may exist; but the very nature of penetration is merciless, and as a rule a clear vision of the inner meanings of others is not affiliated with great tenderness. A person writing as described is hard to deceive.

(See also signature of Queen Victoria, Gertrude Atherton, and Edgar Saltus.)

POETIC TASTES. — See *Ideality*.

PERSEVERANCE has one very expressive graphic sign; and wherever it is seen, there is a persis-

tent mind and the necessary energy. It consists of the crossing of the *t* being low down on the letter, and extending far on each side ; the farther

it goes the greater the perseverance. This is one of the few instances where one sign is sufficient to indicate a very strong characteristic.

*Illustrating Perseverance.*

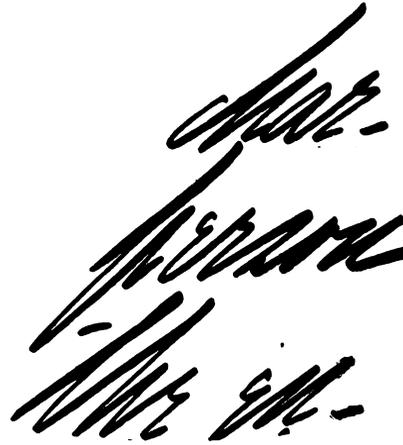
PERSISTENCE. — See *Perseverance*.

PRECISION. — This quality is indicated by clear-cut writing, showing energy and strength of will. The terminals are short; the crossings of the *t* are not extravagant in any direction; and the dots of the *i* are carefully made, and under the lens show clearly and without blurred edges.

PRETENSION is a vulgar form of pride (which see). Extravagant flourishes, especially if badly made, large, pretentious capitals, and large assertive writing — all are indicative of the pretentious mind. Such writing gives the appearance of the writer being puffed up by his own importance, which is undoubtedly and simply the case.

PRIDE. — This attribute is shown in many ways. Inordinately large capitals; large, upright small

letters; incurves at the commencement of the *m* and other letters susceptible of it; bold, assertive flourishes underneath the signature, of what-



*Illustrating Pride.*

ever shape; and, indeed, all eccentricities of the writing formed on a large scale, are indicative of this quality. Especially is it shown by the

capital *P* made with a thick, single, straight stroke down, and a flourishing, unclosed circle round the upper part of the stroke.

(See also signature of J. Paul Boccock and Mrs. Langtry.)

PRODIGALITY. — In the writing of the “Prodigal Son,” there is a diffuseness at once suggestive of the unconcentrated character and its carelessness and foolish generosity. The words on the sheet are few, in the typical example,

long, & wish to show  
Character to the person here

the number

Illustrating Procrastination.

PROCRASTINATION. — This quality is indicated in its pure state by the crossing of the *t* falling behind the letter. This sign also always shows a tardy resolution.

for writing is too tedious a way of communicating thought; the words also are widely spaced, and the slope of the writing is pronounced. The crossing of the *t* and the punctuation are illy

done, in a slovenly and extravagant manner, and the whole appearance is analogous to the ill-disciplined character in its lavish demonstrativeness. Of course the condition of mind producing prodigality is not necessarily a vicious one,—indeed, it may spring from simple generosity run wild, and is not always possible to be put in practice; but the disposition of the spendthrift is always indicated, as I have said, whether the means be present or not.

PROTECTIVENESS.—This quality is found in those who are especially apt in teaching and caring for the young and helpless. The par-



*Illustrating Protectiveness.*

ent of many children generally exhibits the fact in the rounded return stroke of the *t*; and if the

signature has the same return stroke, protectiveness is surely indicated. A love of children—the full development of the maternal instinct—is generally co-existent with this unique graphic sign.

PRUDENCE.—This quality is shown by closed letters and a vertical handwriting. At least, the typically prudent person writes this way. The writing is usually small, though not microscopic. The marks of caution are often present, and the words Prudence and Caution may in this connection be generally considered convertible terms.

QUARRELSOMENESS.—The distinctly quarrelsome person writes in an irregularly angular and broken way, with all kinds of short angles and thornlike projections; and this is especially so in the writing of an inferior person of quarrelsome temper. The quarrelsomeness of Car-

lyle is an instance of an acquired weakness, and in reading his early biography it is easy to imagine how it was acquired. However, the signs of quarrelsome temper, as distinct from mere irritability of nerves, is abundantly shown in his writing.

REASONING POWER.—This is indicated by a liaison between the words, and between the

*I enclose.*  
*I understand*  
*I have*

*Illustrating Reasoning Power.*

capitals and the succeeding letter. The capitals are also harmonious as a rule, and the separation of letters in a word is quite noticeable.

The liaison is, however, significant of sequence of thought; and such personal habit of mind supposes a logical faculty, *ergo*, a reasoning power. The person who acts entirely on impulse seldom, if ever, connects the words. (See also signatures of Hutton, Kipling, Bocoek, and others.)

REFINEMENT is rather a synthetical characteristic than a quality of separate significance. The general signs of a refined mind are hard to define; they are to be felt rather than enumerated. However, it may be said that a neat, well-formed hand is always an expression of refinement; and a slovenly, coarse, and ill-formed specimen of writing as surely indicates the reverse. It is possible for high genius to be unrefined. I give specimens to indicate refinement and its opposite. (See signatures.)

RESERVE.—This quality is indicated by closed *a*'s and *o*'s, and by a vertical or back-hand style

in the writing. The writing is commonly closed and crowded in; but there are instances where the reserve results from pride, in which the writing is rather the reverse. In these cases the capitals are large, and show self-assertion in their

ble people and things, temptations, moods, intrusions, etc. I find it indicated by a defiant curl in the terminals.

RESTLESSNESS. — The signs of this characteris-

*cuphering character  
from handwriting  
I am anxious to*

*Enclosed  
mine*

*Illustrating Resistiveness.*

outline. I give two examples of these kinds of reserve. (See signature of "Ouida.")

RESISTIVENESS. — This is a quality found in some of the most charming people, as well as in the ugliest in disposition. It really is the faculty of defence, the power to repel undesira-

tic are as follows: A broken and irregular appearance of the writing, with flying, disordered strokes not necessarily long; the crossing of the *t* flying; the punctuation irregular. There is an air of movement without definite object — a lack of calm in the writing, unmistakable to the observing eye. (See signature of Gertrude Atherton.)

RETICENCE is very nearly convertible with Reserve, and the signs indicating one are indicative of the other with this distinction. The reticent man may be one who is so from the necessity of the case, and in him you may see a desire to communicate, but a volitional reserve. In this event the writing is rounded and sloping, showing companionability; and the letters are crowded and closed, showing secrecy and reticence.

SECRETIVENESS. — This quality is indicated by small, obscure writing, and very perfectly formed letters. It is also accentuated in the direction of slyness, when the letters are only indicated and not formed. The terminals are also never flowing or gracious in outline.

SELF-ASSERTION is a step beyond self-esteem, and is indicated when the strokes of the *t* are long and strong, and the signature is underlined

with any of the thick, curling flourishes. The very thick stroke is always in man or woman



*Illustrating Self-Assertion.*

indicative of the nature that asserts itself wherever it is, and which never permits its candle to be hid under a bushel.

(See also signature of "Ouida.")

SELFISHNESS is indicated by pronounced incurves in the commencing stroke of the capitals in which this stroke is possible, such as the *M* and *N*. Where this incurve is found beginning almost each letter, the character is found to be self-centred and intensely selfish.

SELF-RESPECT. — This is a synthetical char-

acteristic, and is to be recognized in writing of (See signature of Marquise Lanza, Reid, and  
medium size and large capitals, and perfectly others.)

Just Monday Jan As I wish not  
you some writing of the full

*Illustrating Selfishness.*

And Ladies of Honor  
The Grand, "Royal"

*Illustrating Sensibility.*

clear, distinct outlines. The addition of a firm, straight stroke under the signature is indicative of a pronounced amount of self-esteem.

SENSIBILITY is indicated by varying sizes in the letters, rather fine symmetrical writing as a whole, much slope in the writing, and a grace-

ful, flowing formation generally. For a high degree of sensibility, the absence of liaison between letters is to be noticed. In the latter case the poetic mind is to be predicated.

(See signatures of famous persons.)

**SENSUALITY.** — This vice is shown by thick, muddy-looking strokes in the handwriting. A sudden enlargement in the down-stroke is an indication of sensuality of the spasmodic kind. If the writing be very sloping and still thick and muddy, and blurred in its down-strokes, sensuality as regards the other sex may be inferred, and there is generally a great love or lust of form. Form becomes a fetish.

**SENSUOUSNESS.** — This characteristic is pretty generally found in the writing of the great form artists. It is to be recognized by a full but not inordinate thickness in the letters and flourish under the signature, if there be one, and a high-

bred, distinctive style of writing, having its own individuality. This quality may degenerate into sensuality; but it is obviously a product of health of mind and soul, whilst sensuality is a diseased condition.

**SEQUENCE OF THOUGHT.** — See *Reasoning Power*.

**SIMPLICITY.** — This is not a very common quality, and is chiefly, of course, seen in the writings of very young persons. It is shown by the signs indicating naïveté; and also it may be said that the writings of all persons of single purpose and absolute frankness are clear in outline, and rounded. The *a* and *o* are sometimes open at the apex.

**SPIRITUALITY.** — This quality is to be determined by the tenuity of the writing, and an upward tendency of the writing in extreme cases.

you ask for. Yours Truly  
 Yours very truly Stepauder ~~osway~~

it is a very clever  
 piece of reading.

*Illustrating Sensuousness.*

of life, and  
 which re-

*Illustrating Simplicity.*

It is the reverse of sensuality, and may be predicated in writing showing no signs of that vice. I do not know that it can be asserted of any one that he or she is religious in the ordinary sense of the word; but it can be said that the condition

line, large or clumsy formation of letters, and a generally unmeaning tracery, with at times feeble but pretentious efforts at flourish and decoration. Stupid people have no characters properly so called, and are not worth consider-

*If a long penman and glibbed  
on the sides of the teapot and  
well brighten teapot, as Senator*

*Illustrating Spirituality.*

of spirituality exists in the individual — that is, a receptiveness in regard to spiritual truth.

(See also signatures of Satolli and Rampolla.)

STUPIDITY is the distinguishing characteristic of the unintelligent; and these unfortunates have no character save that of the most elementary. It is easy to recognize in its obtuseness of out-

ing, except as regards their usefulness in physical labor.

SUSCEPTIBILITY. — This quality is closely akin to sensibility, but is slightly different in that it is a condition of responsiveness to personal influence, rather than to abstract and concrete beauty. The susceptible person writes with a

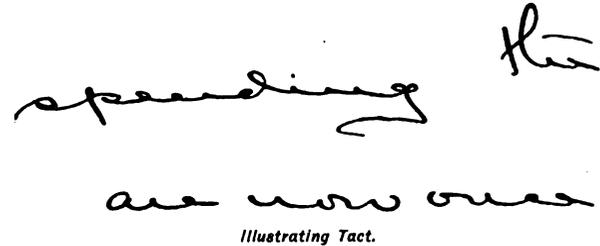
very extreme slope, and the writing is generally very tenuous. There is also as a rule the absence of the signs indicating will-power.

(See signatures of Louise Chandler Moulton and Mrs. Hodgson Burnett.)

**SYMPATHY.** — This delightful quality is compound. It is indicated by the signs showing an affectionate and appreciative nature; and in proportion as constancy is indicated, so is the value of the sympathy. The sympathetic character never writes a vertical hand — that is, the truly sympathetic man or woman. There are many who profess sympathy of the fictitious kind, but it is intellectual only. The sympathy coming from the affections is always known by the signs indicating the sincerely affectionate disposition, and the vertical writer who professes sympathy is generally a fraud.

(See signatures of Mrs. Burnett and Louise Chandler Moulton.)

**TACT.** — Tact is the quality which aids in avoiding the frictions of life, and depends on sensibility and insight, self-restraint or reticence, and diplomacy. It is therefore a very complex characteristic, but may be diagnosed in writing



possessing the signs of the qualities named. Tact always implies good feeling, and the tactician is always conciliatory. Hence the writing of such a one abounds in curves rather than in angles.

**TASTE.** — Good taste is indicated by signs showing a sense of proportion, and these are

found in symmetrical letters, and capitals especially of elegant and not extravagant form. There is no specific indication of taste besides

*One John enclosed.*

*Illustrating Taste.*

this. It is a compound quality, and result from culture and a bright perception of fitness. I know it when I see it in writing, but it is indescribable.

**TENDERNESS.** — This characteristic is allied very closely with all the softer emotions, — love, gentleness, kindness, benevolence, sympathy. Indeed, the writer possessing either of these qualities must certainly be tender-hearted. Hence the signs for either of these manifestations of a sweet nature indicate a form of tenderness; and it may, therefore, be thus distinguished.

**TENACITY.** — This quality is indicated by the

crossing of the *t* being rather long and inclining downward. A firm, even writing in addition accentuates this sign.

**TIMIDITY** is the reverse of self-reliance, and is manifested by signs exactly the reverse of those

*The Love*

*Tenderness*

*Refine*

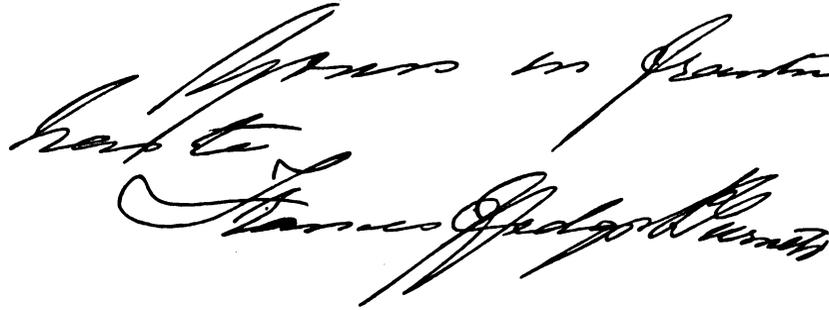
*Illustrating Tenderness.*

showing pride, boldness, and courage. The specific sign of timidity is a small, nervously formed capital letter.

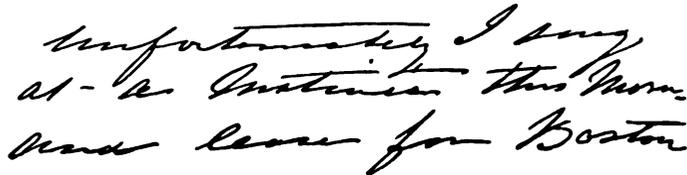
**VANITY.** — This is shown by extravagant cap-

itals; fugitive and flying crossings to the *t*, and the scroll-like crossing at times; by the scroll

VENERATION. — This quality is indicated by fine, sloping writing; small, very symmetrical



A handwritten signature in cursive script, reading "James Jackson". The letters are small and very symmetrical, with a fine, sloping quality. The signature is written in black ink on a white background.



A handwritten note in cursive script, reading "Unfortunately I am at a distance this morn- and leave for Boston". The writing is generally disordered and fine but diffuse, with a flourish beneath the signature.

*Illustrating Tenderness.*



A handwritten note in cursive script, reading "Inclosed please". The writing is very hard to distinguish separately from spirals, with a flourish beneath the signature.

*Illustrating Vanity.*

flourish beneath the signature (the signs of will-power being absent); and by a generally disordered and fine but diffuse style of writing.

capitals, at times showing originality; and all the signs of a poetic and truth-loving mind. It is very hard to distinguish separately from spir-

ituality, and is seldom found apart from this characteristic. Humility is the basis of veneration.

**VERSATILITY.** — This is shown by an extreme number of liaisons between words, and a lanciform shape of the letters. The size of very versatile writing is usually far below the average, and in some cases microscopical.

(See signatures of William Dean Howells, George Moore, Gertrude Atherton, Edgar Saltus, etc.)

**VIRILITY.** — Some men display a force of masculinity which is distinctively their own and to an extent attractive. There is a rude strength and robustness about them generally that command respect and admiration if not provocative of sympathy. Such manly men are usually very ardent in passion, and yet restrained and controlled by their innate power of will. They are

demonstrative only when the proper opportunity presents itself. Their characters suggest Hercules rather than Apollo. They are *rara aves in terris*, but nevertheless exist. They possess depth of feeling, strong passion, and profound impressionability to beauty, tenderness and determination, refinement, yet pulverant force if necessary, and may be said to resemble the Nasmyth hammer, which is capable of pounding a ton of steel about like putty, or of cracking a nut without injuring the kernel.

**VITATIVENESS** (love of living) is assumed when to a sensualist's writing are added the sign of persistence or perseverance. I have found in my practice that persons showing these indications are lovers of the objective pleasures, and can scarcely be found doing anything that does not at least prospectively contribute to a continuance of them. The fear of death is indicated by small, insignificant capi-

tals, and the absence of signs of will-power, uncrossed, or crossed in a loose, indeterminate  
whilst the indications of sensuality still persist. manner; the punctuation is microscopic or ab-

Dear Sir,  
I sent you, a  
week ago,  
in addition

*Illustrating Virility.*

WEAKNESS. — Weakness of character is indicated by a lack of the positive characteristics enumerated in speaking of will-power. The *t* is sent; the capitals are sprawling or characterless; the writing itself is without style or individuality; and the *a* and *o* are open and ill-formed.

A weak writing is instantly recognized, and an error cannot be made in its detection if the specific characters given as indicating strength and weakness be borne in mind.

whole of the down-strokes; in the medium size of the letters; in the closure of the *a* and *o*; in the steady line beneath the signature; in the heavy down-stroke of the *y* and *q*, ending

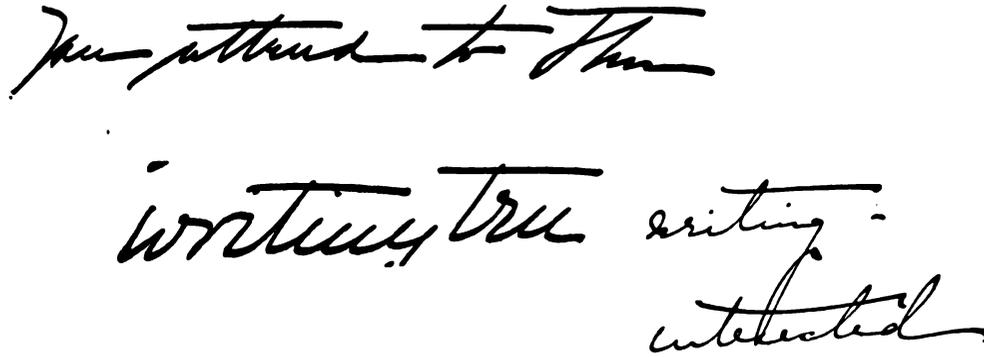
*under whose auspices  
promises an entertain-  
excellence*

*Illustrating Weakness.*

WILL-POWER. — This is a most important quality in a character, and should be sought first when diagnosing a case. It is indicated by the crossing of the *t*, which should be firm, thick, and long; in the moderate thickness of the

in a bludgeon-shaped form or square; and in the large, full, and strongly formed capitals. A specimen fulfilling all these requisites may be asserted to indicate a character strong and firm willed. Deviation in either direction — in ex-

cess or privation—from what has been laid down has the significance in proportion to the are moderately thick down-strokes; sloping writing; a mounting tendency, or at least not a



*Illustrating Will-Power.*

deviation. A strong will gives fulness and tone to all other qualities, be they good or evil.

**ZEAL.**— This characteristic implies enthusiasm and sincerity. Its indications in a typical case

downward slope; strong strokes to the *t*; long terminals; and the zeal is enhanced if the style of the writing be somewhat more angular than rounded, as indicating more energy than if the letters were rounded.

## CHAPTER VII

## CHARACTERISTIC FLOURISHES.

THE signatures of many great men and women are made characteristic chiefly by some terminal flourish of the pen; and observation has proved that these flourishes are not idle fancies, but actual graphic signs of certain significance. Wherever they are found they mean the same, and thus are valuable signs of certain qualities, and at all times to be taken into consideration.

One of the most interesting of these is shown at *a*, in Fig. 13. It is the "lightning" flourish, so called because it resembles the pathway of a lightning-bolt through the heavens. The brilliant French novelist and realist, Zola, always ends his name in this way. It indicates superb activity of brain in all its multiform processes.

I think no one would deny that this is a great characteristic of the author of "L'Assommoir."

Sometimes this writer signs his name with a stroke passing obliquely downwards to the left, somewhat as in *b*, but without the graceful curve characteristic of the signature of Victoria. In both cases the meaning is defensiveness. In Zola's case, that of a brave fighter of mental battles; and in the case of her Britannic Majesty, a flexible, but determined conservatism. In *c* we have another form of that self-assurance that is akin to the defensive attitude. The two central strokes of the pen are indicative of a thoughtful ratification of the self-assertion and defensive attitude. At *d* we have a flourish

which is termed the lasso. Many writers of prominence use it; and I have at random instanced "Ouida" and Eugene Field, who both make almost the identical movement of the pen, but differ greatly in the size of the flourish. In both it shows imagination of the spontaneous and poetic kind. In both there is aggressiveness and defensiveness of nature; but the exquisite fineness of the writing of Field, and the small size of the lasso, show a genius void of pretension and of extreme *finesse*. "Ouida" writes large, and the flourish is extravagant and of thick strokes . . . indicating a large degree of sensuousness. At times this brilliant writer flourishes as shown at *l*, Fig. 14; and this latter character is indicative of imagination, defensiveness, and self-assertion, together with some business ability.

The flourish which terminates the aesthetic signature of Oscar Wilde is shown at *e*, Fig. 13. It indicates a strong determination to follow the

resolves of the mind, no matter where they lead. There is hardly any experiment that Mr. Wilde would not try in search of a new sensation. This flourish is one of the redeeming features of an otherwise rather weak and knocked-kneed signature. In the signature of Lord Byron we have the extravagant terminal referred to when speaking of the single-letter terminals. This extravagant flourish is strongly indicative of the profuse and prodigal nature of the poet. No man who writes thus can lack generosity and ardor of disposition.

The graceful downward stroke of the flourish in *g* is indicative of both defensiveness and incessant activity. Both of these qualities Doré possessed in a marvellous degree, especially the latter. In *h*, Fig. 13, I am inclined to see a bright, quick wit, with a desire for finish of workmanship. Humor is the neat presentation of incongruous elements together and in opposition, and the reader can readily see the analogic

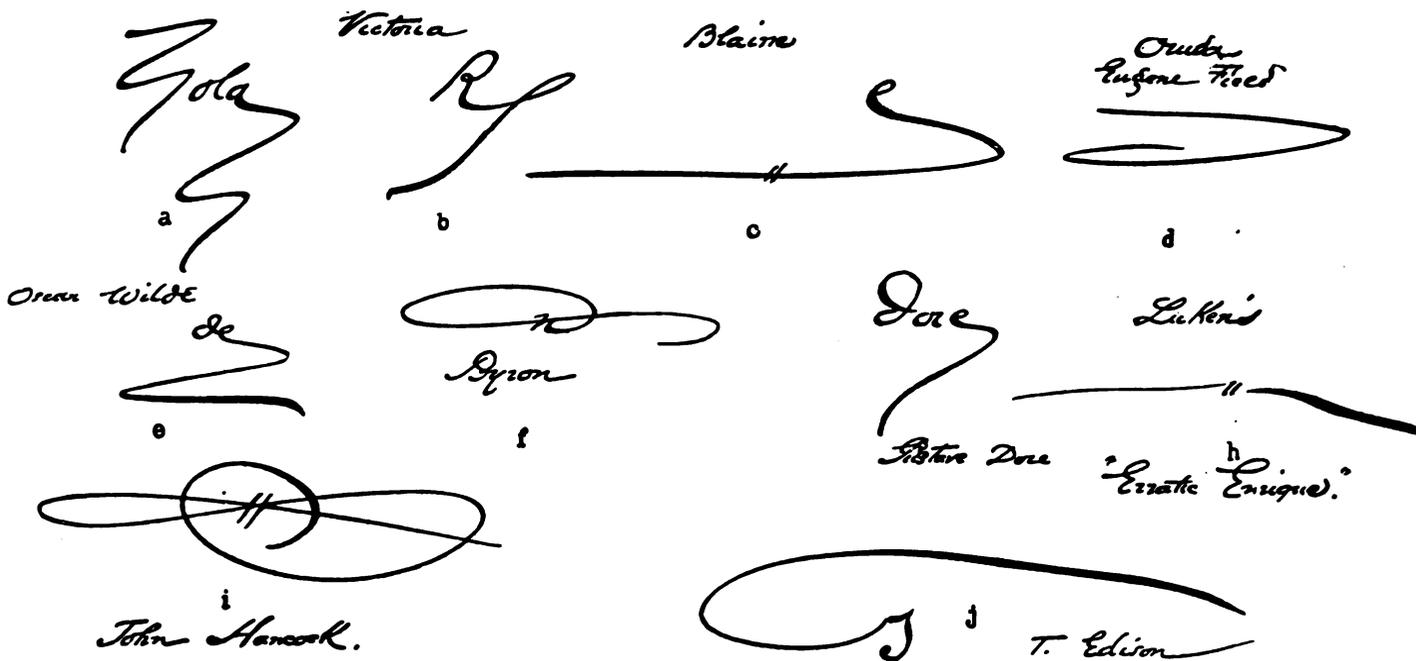


Fig. 13.

indication of this state in the flourish before us. The famous signature of John Hancock has a terminating flourish, as shown at *i* (Fig. 13). It is indicative of self-assertion and exuberant self-possession, together with a glowing anticipation. This, taken in connection with the rest of the significant signature on the Declaration of Independence, is eloquent of the strong personality of the writer. The President of the Continental Congress has been described as being "A man of strong common sense and decision of character; dignified, impartial, he always commanded respect." Let it be added that he would not have been backward in enforcing respect, if it were not shown him. That is certainly shown by this flourish.

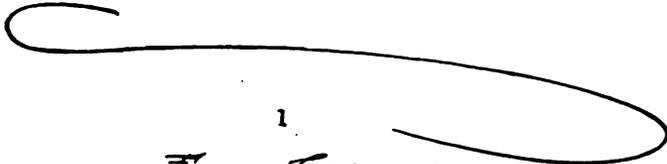
The flourish with which Mr. Edison ends his signature (for it is made after the name is written) is a very extraordinary one; and I do not recollect seeing one like it by any other writer. This is what we should expect, to be

sure. There is, and can be, only one Edison. Judging by analogy, it would seem to indicate a marvellous power of mental picturing, and hence the creative faculty in extraordinary proportions. Julian Hawthorne signs his name with a straight bar beneath it; and here it is opportune to say once and for all what this straight bar which is so often seen beneath a signature means. It is significant *per se* of pride in self. It gives force and assertiveness, — "I-AM-ITY," as George Henry Lewes has termed it. No matter how weak the character is in the rest of the chirography, this sign redeems it from actually being without vertebra — from nonentity.

In the flourish of François Coppée, we have the complacent, gay-hearted and refined, pleasure-loving and flirtatious, temperament in the male sex. Such a writer has an eye for female beauty at all times, and is susceptible to an extreme degree. If there are distinct signs of loyalty in the rest of the writing, he may be

*Julian Hawthorne*

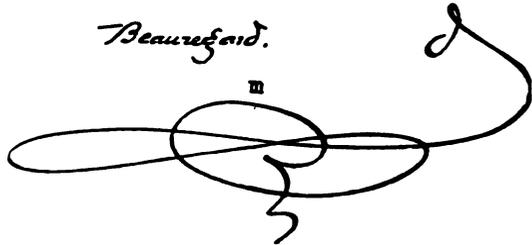
k



l

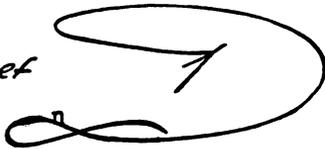
*Francois Coppee. a*

*Beaufort.*



m

*Boucicault*



n

*Henry J. Byron*



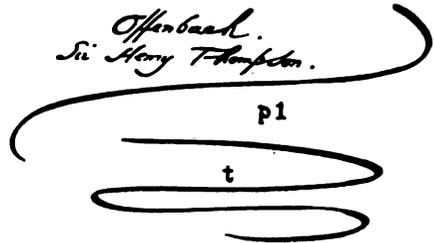
o

*Sara Verdi*



p2

*Offenbach.  
Si Henry Thompson.*



p1

t

*"Ouida"*

*Mrs Lynn Linton*



r

*Friedrich Loebke*



s

*Theodore Martin.*



q

*John Tyndall*



u



w.

Fig. 14.  
188

constant; but if these are not prominent, it is safe to say he belongs to that multitudinous order of "gay young knights," who "love and ride away." The flourish terminating the signature of General Beauregard is lacking in the simplicity of Hancock's (Fig. 13 *i*), but is on the same principle. There is more self-assertion and boastfulness, and a vanity that is almost vulgar shown in the additional curlicues that terminate the flourish.

The flourish shown at *u*, Fig. 14, is one of the most original I have encountered. Whatever may be said of Boucicault's powers as an adapter of plays, he must be given the palm for originality in the dramatic treatment of his *rôles*. Very vivid imagination and the creative power are indicated by this flourish. In *o* we have the emphatic terminating strokes of another witty and original playwright. I knew Mr. Byron well, and can testify to the lightning-like, and often crushing, wit of the kindly satirist and *raconteur*.

These strokes testify to a strong, aspiring will, and to instant energy, alert at all times. This feature of his character, doubtless, wore out a not greatly vital constitution. In *p* (*t*) we have a similar stroke to that of Doré; and it is singular that it is made by Offenbach and the great surgeon Sir Henry Thompson in precisely the same manner. Defence and activity are signified in all three.

The signature of Garibaldi is notable because of its wave-like stroke beneath it. This indicates a strong, persistent, and effulgent nature, and at the same time a vibratory sensibility. Garibaldi was one of the tenderest of men, and heroic in chivalry and courage.

In *q*, Fig. 14, we have the flourish of Theodore Martin, the historian of Prince Albert (consort of Victoria). It indicates a self-assertive and almost pretentious nature; and in the writing of a man of inferior accomplishments would infallibly point to vanity and conceit. In the de-

cided upward stroke of *R* and *S* is shown a rapid mind of penetrating insight. The statements of such writers are always positive, and they can brook no opposition without becoming very excited.

In the rather curious terminal of *u*, the writing of Tyndall, scientist and mountaineer, I am inclined to see rather a very powerful organic quality, and consequent buoyancy of temperament, than a mental quality purely. I find that all writers who use this form of flourish are men who enjoy exertion of the arduous kind, who seek it as a form of pleasure.

In *w* we have a form of flourish that indicates a conservative, egotistic, and selfish nature. A snail withdrawn within its shell is typical of this nature. It is commonly selfish to a very great degree. The diagram does not, of course, represent the writing of the great tenor singer, but shows very closely how some of his signatures are constructed.

At *a*, *d*, and *f*, Fig. 15, we have the flourish usually found following the signature of foot-light favorites. Mrs. Langtry, Patti, and Bernhardt have severally drunk to the full of the *vinum daemonum* of applause and admiration; and each one, together with Mrs. Kendall, is thirsty for the acclaiming of the *vox populi*. This flourish is an unerring sign of a love of admiration, and in conjunction with other signs tells a great deal more of the minds of some women than I care to say at this time. In an ingenuous and refined character, it is not significant of more than a love of praise; but it accentuates all the foibles that the rest of the writing of an indifferent character displays.

Compared with the flippancy of the signatures of some even great actresses, the simple, broad and firm stroke of Ellen Terry (*j*) beneath her name is almost sublime in its force and self-poise.

In *b* we have the quiet, self-assertive empha-

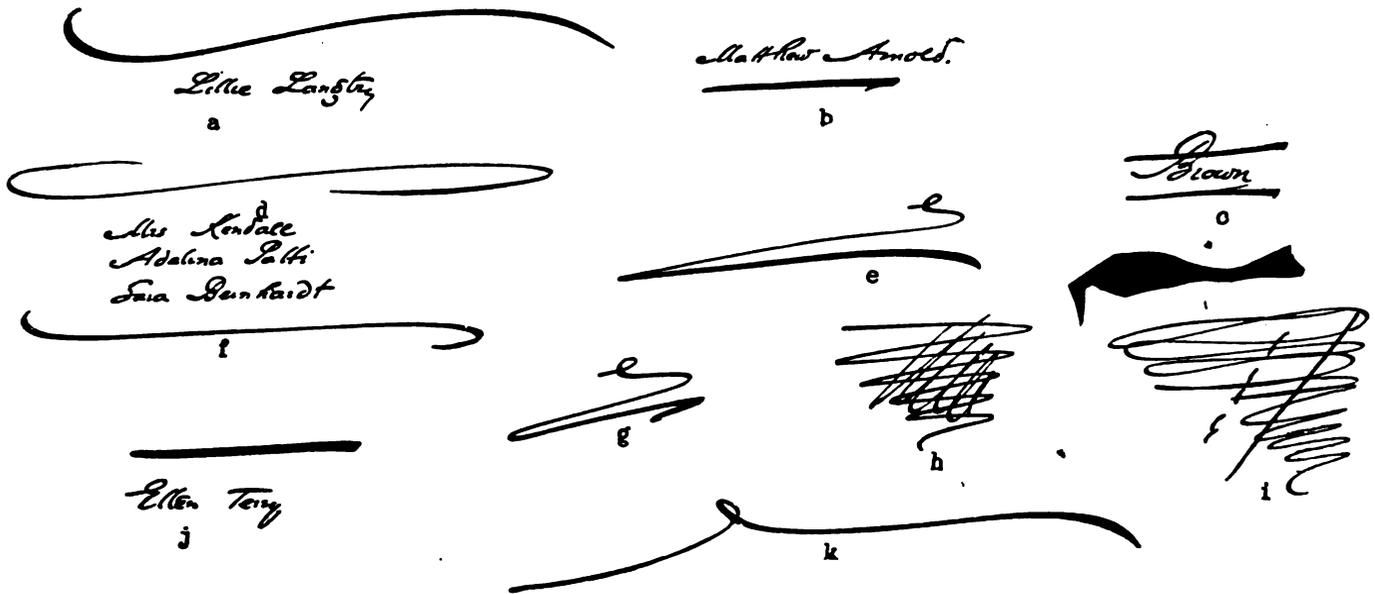


Fig. 15.

sis of the firm stroke terminating in a small hook. This undeniably indicates some obstinacy, but its chief meaning is a self-assertion of the firmest but least obtrusive kind. In *c* we have a form of flourish rare enough, but indicative of selfishness and a morose insularity of disposition. In *e* we have the simple and undisguised lasso movement, and indicative of the defensive man or woman. We have all met these persons; they always seem to be ready to defend themselves, and are not at ease without

much exchange of confidence. In *g* the flourish means a combative nature, sensitive to criticism, and trenchant in repartee. The angular form shows penetration.

At *h* is shown the flourish rarely seen in American chirography, but met with in Europe. It indicates skill in affairs. In *i* the complicated flourish means distrust and a complicated and subtle mind. The meaning of a flourish like that shown at *k* is aggressiveness, easily becoming defiance and rebellion.

## CHAPTER VIII

## SOME GRAPHOLOGICAL DEMONSTRATIONS

A WORK of this kind would be incomplete without some sort of application of the principles laid down in preceding chapters. I will therefore proceed to take at random of the autographs spread through these papers, and make such analyses from them as seem right, believing that by so doing the learner will be materially benefited in the study of this fascinating science.

RUDYARD KIPLING (page 139). The fine, thin, and small-sized writing indicates great concentration and interestedness in others. He has a capacity for minutiae and detail, which is also indicated by its graceful, cultured outlines. The

*resultant* conclusion from this is that he is an author dealing with the details of humanity.

The *liaison* between words and letters shows sequent consecutive thought, and implies a fluency of ideas, when the sign implying ideality (lack of *liaison* between letters) is also present. Ideas are of course indicated by the presence of the ideality sign: The resultant inference from this, therefore, is that he is also a ready writer of fertile ideas.

The formation of the *K* in Kipling indicates originality, and the sign is re-enforced by the generally unique appearance of the whole writing. Mr. Kipling is therefore capable of creating or originating, *ergo*, is original. Imagination i

Laura Weston

John  
Laura Weston

if you know her  
little sheeny

Very sincere yours  
Rudyard Kipling

Yours truly

Frank Leslie

Ellie Langley

W. D. Williams

Dmo servo in Xto

- Geo. ...



shown by the large cowl-like formation of the *R* (see the same formation in the signature of Amelie Rives (page 147), and secondarily by the small dot-like crossing of the *t*. The curled commencement of the *y* in "yours" is also collateral corroboration.

The absence of thickening in the downstrokes indicates moderation of the animal passions, and implies (the intellectual tendencies being considered) a spiritual trend. Mr. Kipling has a devotional mind, therefore, or at least a mind susceptible of the subtle appreciation of spiritual truths. The slope of the writing and its entire roundness of formation indicate a tenderness and responsiveness of nature. The least impulse from others is felt as the tympanum of the ear perceives sound. This quality is a most valuable one. It is additionally indicated by the varying heights of the letters, though these rather refer to the quality of mental susceptibility than to affectionate emotion. The line straight and firm

beneath the signature indicates a self-valuation and self-assertion not in excess of good taste—it being plain, and simply a line—and a self-respect, which, while it does not encroach, equally does not admit less than its due.

The temper of the writer is to be estimated from the roundness of the outline of the letters and the graphic signs showing patience or impatience. In this writing the very curved and rounded writing predicates urbanity; the size of the letters an interest in others, and, therefore, appreciation; and the rather impatient crossing of the *t* in "little," and the total omission of the bar in other *t*'s, an excitable sensitivity, *ergo*, an irritable temper, but not an ugly or unkind one.

Truth is shown by the terminating *g* being larger than the preceding letters; the boldness and clearness distinguishing it show candor, *ergo*, a truthful nature. The minuteness and general facility of execution indicate a high degree of ingenuity and mental suppleness, *ergo*, tact,

*finesse*. It is generally found that this class of character, with its microscopic eyes, is to an extent myopic. It lays too great a stress on the immediate, and too little on the far event. Hence it is apt to let little things worry and discompose it, and to avoid the comprehension of the far and gigantic. Mr. Kipling would never be a Milton; he has no perception of the sublime; but he has an almost Shakspearian power of minutiae. The dominating characteristic, however, of this writing is its rounded, sloping form; and this implies a kindly, genial, and affectionate nature of great impressionability. The chirography being so clear and plain to read shows a character not to be misunderstood. He is perfectly normal, only going much deeper and farther than others in the same directions. His originality is not eccentric.

LILLIE LANGTRY (page 139). The general size of the writing being large, and in the sig-

nature extravagant, shows a presbyopic mental vision, a long-sightedness, and capacity for the adaptation of the end to the present circumstances. It also shows pride, egoism, I-am-ity, and, when the flourish is taken into account, self-assertion. The varying heights of the letters show mental sensibility, and the thickness of the writing sensuousness.

There is an eccentric boldness in the capital *L*'s, which does not amount to originality, but will do yeoman service for it at times. This is backed up and rendered valuable by the *liaison* between the letters and words, indicating a logical, sequent, and consecutive judgment. The intelligence being well in the van of the second-rate would then show a business ability of no mean order. The great general movement shown is indicative of much energy, and this feature adds to the sum of business and other success.

The extremely varying height of the letters shows mental sensibility; and this, with the sen-

never -  
Yours very Sincerely -  
Ezra Chandler Houston

Ohitland kind

am hungry to hear from  
you and believe me  
to be most sincerely yours  
George Moore

little less learning, a  
little more passion  
and a little less  
physiology - but its  
full of promise and  
your style is always  
bright and clever it  
has given me a  
delightful morning  
Oscar Wilde

W. H. Hudson



suousness and bold courage aforesaid, would give appreciation of effect produced by mental effort. Accident might determine this character to become an actress, and she would (all things being equal) be successful. The actual histrionic quality is, however, not specifically indicated, though the flourish indicates the chief incentive to excellence in the art of dramatic representation; namely, the love of applause and of admiration. The upward tendency of the writing as a whole, and the forceful upward strokes of the *t*, are positive signs, especially if appearing together in the same writing, of hope and ambition; and these imply aspiration (for the quality of the mind of the writer justifies this higher attribute). The large curve of the capital *L*'s shows imagination; and the strong crossing of the *t*, apart from its upward tendency, shows a forceful, impetuous will. The affections are impressionable, as is shown by the slope of the writing, and ardent, as implied by the sensuousness shown in

the thickness of the writing generally. There is little spirituality, and the vital force is great. The general coarseness of the writing shows a predominant animality and large vitativeness, or love of life and its pleasures. The tendency of the writing to become smaller shows a tendency to uncandor, not necessarily untruth; and the inference is that she would not tell all she knows.

GEORGE MOORE (page 143), the art critic and brilliant author of "Esther Waters," and other Zola-like works of contemporary London life, is indicated *not* very characteristically in his writing. The *liaisons* between the words indicate a very logical judgment, supremely so, in fact; and it may be asserted that all he does will bear the imprint of the legal mind. He is exceptionally full of sensibility, both intellectual and moral; and this renders him susceptible to all the varying finer shades of meaning, and the subtle discriminations evidenced in his writings.

The quality of the organization is not of the highest order of refinement; and one would expect a robust and sternly truthful realism in his writings, which is precisely what the reader will find. The slope of the writing predicates the tenderness of the affectionate, but the absence of steady bars to the *t*'s shows want of constancy.

LOUISE CHANDLER MOULTON (page 143). In this writing of the gifted poetess one sees a high refinement and grace of feeling, shown generally by the graceful, angular Italian handwriting, and great impressionability and force of feeling in the slope, varying heights of letters, and tenuity of the writing as a whole. She has great concentration (shown by the small size of the writing), is resistive by habit, though naturally inclined to drift. Everything she does she finishes perfectly, and there is a reticence in the closed *a*'s and *o*'s which indicates that she makes little enough of what she does.

AMELIE RIVES (page 147). This is a beautiful signature of the authoress of "The Quick and the Dead," and shows first a fair concentrative power (by the comparatively small size of the writing), and next a high degree of general lucidity and logic from the clearness in the formation of each letter, and the *liaison* between all the letters. In other parts of her writing, the letters are not always joined so carefully, which shows the presence of the ideal faculty; but in the signature, which is the epitome of the writer, the predominant characteristic is sequential thought, and is corollary, — logical reasoning.

The large and gracious forms of the *A* and *R* show a fine, but not visionary, imaginative faculty. The compression of the writing, with its lack of exuberance, contra-indicates great productiveness; and the closed *a*'s and *o*'s add to this spirit of reticence. It is not likely this writer will produce many more books; she is not one to find delight in saying much. The

Most Cordially Yours

W. Lowell

Lillian Russell

Edward C. Hale Amie Rivers

I will try  
to get you some  
others.

Very sincerely  
Gladys Akhator



thought must very forcibly urge expression before she writes. The straight lines beneath the signature, as in the case of Rudyard Kipling, emphasizes the personality. It is not an expression of vanity, but of I-am-ity.

LILLIAN RUSSELL (page 147). This specimen of writing of the famous singer is very characteristic. Self-esteem is indicated in the large capitals, a certain refinement of mind in the outlines of the *L* and *R*, and no lack of ideas in the separated *r* and *d* in the word "cordially," which is the graphic sign of ideality. The great distinguishing feature in this signature is the impressional affections and tenderness, and next the inconstancy, shown by the lack of bars to the *t*'s, and the absence of regularity in the whole writing. Miss Russell is a creature of moods and responsive emotions, and is inferentially capricious and changeable. Her intense sensibility is in danger of rendering her morbid,

because a governing will-power is conspicuous only by absence. She is, however, kind-hearted and generous to a fault; and the wide spacing of the lines, and few words on a page of any of her letters, shows she is fond of comfort, and all the good things of this "best of all possible worlds."

RICHARD WATSON GILDER (page 151). The signature of the poet-editor of the *Century* is a very remarkable one, for its direct and energetic movement and the general originality it affirms. The odd shape of the capitals shows the originality, and the *liaison* between the letters of the words indicates great sequence of thought. It will be observed that the tail of the *y* in the word "Sincerely" forms the first part of the capital *R*, and the second half is formed curiously in the lower line. This is rather an affectation, and shows vanity, indicating a second-rate rather than first-rate order of mind. The capitals show

imagination; and the tenuous lines of the whole of the writing show a certain spirituality, which gives the inference that the work in a poetic way done by this poet would be of the spiritualized, imaginative kind, — dealing in symbolism rather than actual and objective naturalism.

ELLA WHEELER WILCOX (page 151). This writing is, to a comparative extent, lacking in the highest refinement. The material and actual are her subjects. The slope of the writing and its concentrated and thick strokes are indicative of ardent and passionate love, and a sensuousness of nature profoundly moved by beauty of all kinds. The incurves of the *W*'s are indicative of egotism and the conservative spirit. There is a lack of range and breadth of mental horizon. Some indications of acquired selfishness and parsimony are shown in the lack of freedom in the *tout ensemble*, and is accentuated by the incurves of the *w*'s before referred to.

LAWRENCE HUTTON (page 139). This writer has two ways of signing his name; one he employs in familiar correspondence, and the other when exploiting himself to the autograph hunter. The former is the real index to his character, and shows originality in the unique general appearance, and ideality — a copiousness of ideas — in the disjunction between the *n* and *c* of Lawrence, and logical continuity by the *liaison* between the *e* and the *H*. The resultant of this combination is high critical judgment, being intuitive and logical, and many ideas, — the kind of ability one would expect in the literary critic of *Harper's Magazine*. The back handwriting is rather indicative of exaltation than anything else, the writer evidently being of high ideals and great culture. In an inferior nature it would mean mistrust. There seems to have been a revolt against tenderness, which this backhand always indicates when used spontaneously, or at least a negative attitude is assumed. Originally

Vittoriano

James  
W. Field.

George Kennan

Eliza Wheeler Wilson,

Ernest Lincoln  
William A. Hammond

Stage to all the World

J. D. Howells

per officio in S. C.

M. Lord Langley

Roma 1 ottobre 1893



Abner McCoy

Blakely Hall.

Wm Brewster  
Wedburnthine

Quida

Nenny D. Thoreau.

John Paul Dooley

Edgar Saltus

J. O. Jewett,

Thomas A. Edison.



this writer wrote a sloping hand, and in youth was ardent and passionate. The thicker, sloping signature is only partially characteristic at this time, and is a reminiscent graphological indication rather than one of present worth.

GERTRUDE ATHERTON (page 147). This writing of the gifted authoress of many striking stories of social problems and Californian life is very characteristic. The fine and tenuous lines indicate a degree of refinement almost spiritual; and the small size shows concentration, which is enhanced to a remarkable degree by the strong flying bars of the *t*. Energy and a vivid imagination are shown with exceeding precision by the flying bars of the *t*, associated with the gladiolated or lance-shaped angles of the *n*, *y*, and *r*. The originality consists in the general uniqueness of the style of the writing, and not, as in most cases, from the peculiarities of some particular letters. This writing is not of a very

wide mind; but it is thorough and intense, and of powerful will, as evidenced by the long stroke of the *t*.

CARDINAL SATOLLI (page 139). The writing of the papal delegate is most interesting. The extreme spirituality, shown by the filiform tracery of the pen, is enhanced by the minuteness of the letters, showing concentration, and that subtle mental suppleness so characteristic of the greatest minds. The voluminous flourish is a sign of rich, imaginative thought; and the strong, long bar to the *t* shows persistence and inflexible determination. The slightly downward tendency of the bar shows the obstinate side to this otherwise beautiful character.

His affections are absolutely devoid of passion, as may be seen from the extreme tenuity of the writing, but are excessively sensitive, tender, and sympathetic, as shown by the extreme slope of the writing. His mental energy is remarkable.