

GRAPHOLOGY

HOW TO READ CHARACTER FROM HANDWRITING

Studies in Character Reading

A TEXT-BOOK OF GRAPHOLOGY FOR
EXPERTS, STUDENTS AND LAYMEN

BY

HUGO J. VON HAGEN, PH.D., M.TH.D.

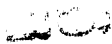
President "American Graphological Society" and member of
"Societe Graphologique"

With illustrations including reproductions of
writing from the earliest ages to the modern
penmanship, showing the growth and progress
made in the art of handwriting.

NEW YORK

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1919



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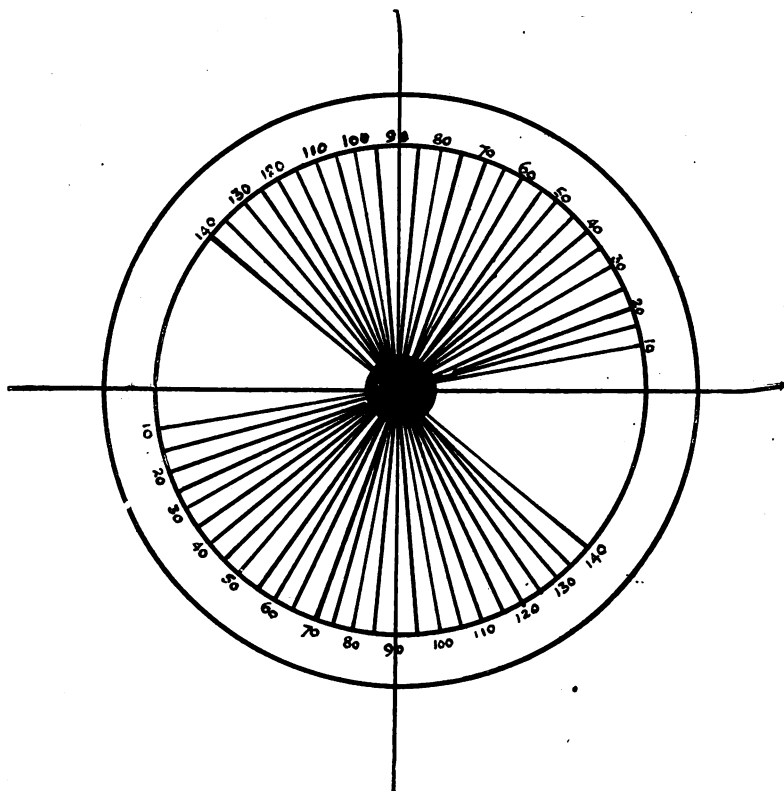
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1919

DEDICATED TO MY FRIEND
GEORGE W. BREFFIT

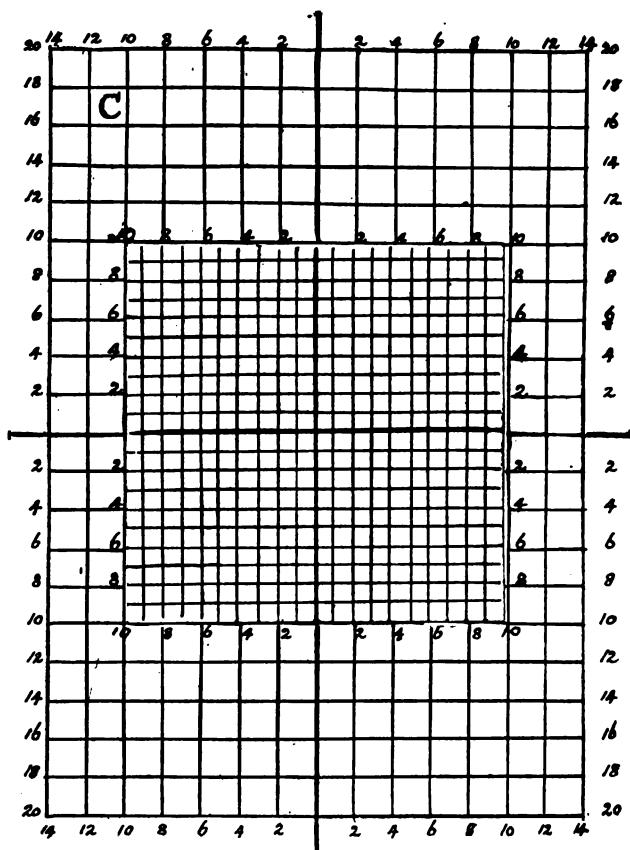
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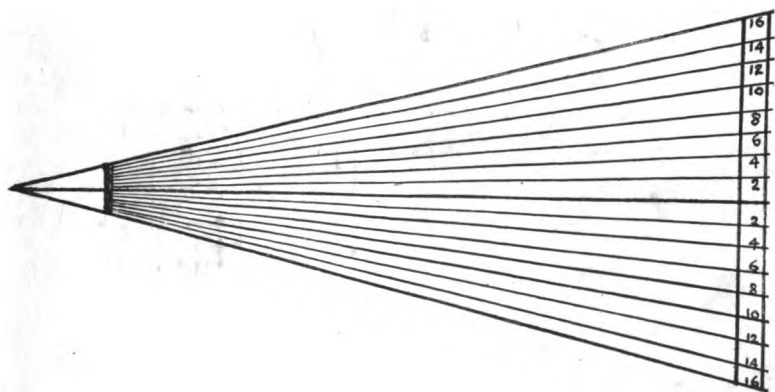


GRAPHOMETER

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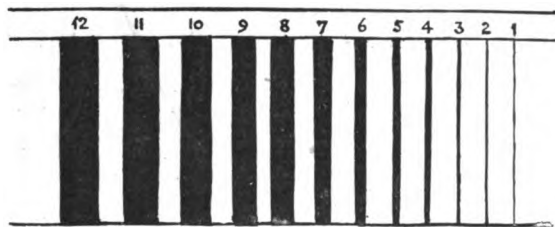
TELEMETER



KLINOMETER

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PACHOMETER

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ACKNOWLEDGEMENT

MY DEAR DOCTOR,

You have been kind enough to dedicate to me your new book on Graphology, and, in thanking you for this token of friendship, I wish to add that the subject is especially interesting to me, as through all my life I have been fascinated with the study of handwriting, and I have never ceased to be astonished at the immense variety met with.

Every day there appear fresh proofs of the truth of your deductions, but what strikes me most forcibly is that the formation of written letters is so frequently symbolical of the physical and psychic characteristics of a writer. This leads me to advise the student of Graphology to seek for peculiarities of this nature and thereby enlarge his own field of observation and deduction, to the ultimate benefit of this branch of science.

Having had the privilege of reading this book in manuscript, I have been greatly impressed with the simplicity of its arrangement, and I feel sure it will be found by all readers to be of practical value in business, social and other walks of life.

In past years you have often pointed out tendencies toward certain characteristics in individuals which, though not apparent at the time, sooner or later became evident. In particular, I remember the case of that young clergyman charged with murder, a delineation of whose character from his handwriting you gave me, indicating that he would do

ACKNOWLEDGEMENT

and say certain things—all of which actually occurred during his trial.

The excellent examples you have reproduced of the earlier stages of the Art of Writing cannot fail to be of interest to all lovers of literature.

With my earnest hope that your book will meet with the popularity it deserves,

I am,

Sincerely yours,

GEORGE W. BREFFIT.

New York City,

4 January, 1919.

PREFACE

"Surely people must know themselves, so few ever think about anything else. Yes, they think what they have, what they shall get, how they shall appear, what they shall do, perchance now and then what they shall be, but never, or hardly ever, what they are."—*Guesses at Truth*.

IN 1902 I wrote a volume on GRAPHOLOGY, THE SCIENCE OF READING CHARACTER FROM HANDWRITING, which was so well received that a second edition was published in 1903, which also was soon exhausted.

The many requests by my friends for another volume on so interesting a subject finally induced me to launch the present book to fill the demand of a constantly growing number of students of graphology.

Entirely new illustrations are now used and the arrangement has been improved, making this book more helpful to the student and more interesting to the general reader.

I have moreover added about fifty rare reproductions illustrating the history of the Art of Writing which will interest graphologists as well as others.

To the many friends who have so kindly, directly or indirectly, contributed specimens of their handwriting, I express my hearty thanks and the hope that in this external analysis of self they will learn to detect unerringly the internal reality.

HUGO J. VON HAGEN, PH.D.

Atlantic City, N. J.
January, 1919.

PUBLISHER'S ANNOUNCEMENT

WHEN you have read and studied this book, you are qualified to go further in the study of the Science of Graphology.

For your particular benefit, a correspondence course, consisting of twenty lessons, is being prepared. This course will consist of written lectures and include practical work under the supervision of expert graphologists in making character delineations from specimens of handwriting. Students will also have the privilege of submitting their individual graphological problems. This book is used as the text.

The period of instruction will cover about four months. On completion of this course, an examination will be held and students securing satisfactory grade will be awarded a certificate of proficiency by the American Graphological Society.

The Publisher maintains a staff of expert Graphologists and would be pleased to receive requests from readers for Character-Delineations to be made from specimens of handwriting.

Character-Delineations
Vocational Guidance
Credit-Character Analysis
Disputed Signatures
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GRAPHOLOGY: THE SCIENCE OF READING CHARACTER FROM HANDWRITING

A PERSON'S HANDWRITING IS A PHOTOGRAPH OF HIS CHARACTER

As long as we are studying penmanship in school or at home it is a merely mechanical operation; we simply follow the copy-book or the blackboard letters written by the instructor, but after we have mastered the art of penmanship, we become independent and write and form letters of the alphabet to suit our personal taste and ability.

Our hand then becomes the unconscious instrument of our brain and merely transcribes into letters, words and sentences, the active thoughts as they are formed.

Having become used to writing the various letters of the alphabet, our hand ceases to record our thoughts, which is really done by the ever-active, thinking brain.

Our individual personality will therefore unconsciously form letters greatly at variance with the school copy-book, by changing some letters either through the addition or the omission of strokes which, in the school-room, we were taught to make.

We find just as many different kinds of handwriting as there are people. Just as no two human beings in the world are exactly alike, so no two handwritings are similar in every detail.

Through brain-activity we express unconsciously in our

handwriting, our feelings, our desires and our will. If we even tried, when writing, to conceal them, we could not do so, for we cannot change our character overnight and a master of this science can easily detect, by a single analysis, the real thought, feeling or will-effort dictating its obvious counterfeit.

Graphology, if not absolutely infallible, is at least most reliable as a means of self-knowledge and self-development in business and in private life, revealing, as it were, from moment to moment, in one's self and in others in all his various relations with them, controlling influences that, by its application, lead to salutary development or discipline, corresponding to their nature and intensity.

Parents may thus discover in the handwritings of their young and growing children, characteristics, the culture or elimination of which may be of vital importance in their future lives. To cultivate the good, generous and noble qualities of children and to help them to guard against evil inclinations is a religious duty, and the early revelation of such tendencies is indispensable to parents, for upon it principally depend health or disease, success or failure, happiness or misery for the home and its inmates.

Employers can, by studying the handwriting of their employees, guard against laziness, deception, gambling and dishonest tendencies, for an analysis of their handwriting will surely reveal these, if present.

Physicians and other healers also may be frequently assisted in their diagnoses by a study of their patients' handwriting. Obviously, if a physician can detect in his patient's handwriting indications of a threatened nervous relapse, or an athletic heart, he can, with greater accuracy and confidence, treat and possibly prevent an actual attack

involving the nervous system, the heart, or even producing insanity.

Lastly, the study of Graphology will, by its engrossing nature and its wide applicability to the details of daily life, public and private and without regard to age, sex, profession or occupation, amply repay the moments of habitual observation and analysis devoted to its pursuit whether for pleasure or from a scientific point of view.

My more than thirty years' experimental and scientific analysis and study of over ten thousand specimens of the handwriting of men, women and children of all nationalities, classes and conditions, ranging from emperors, kings and other rulers of men, through millionaires and protagonists in all fields of human industry and achievement down to hod-carriers and criminals, have unerringly and convincingly indicated the certain rules and methods of interpreting and reading character which have subsequently withstood successfully further exhaustive tests, and are now therefore recorded and presented in this book for public use and approval.

HISTORY OF GRAPHOLOGY

It may not be generally known that investigations for drawing conclusions as to character from handwriting, reach back into the first century. The Roman historian Suetonius is supposed to be the first writer on record to have pointed out a handwriting peculiarity. Suetonius writes in A.D. 76 that the Roman Emperor (Octavius) Augustus, always connected closely the letters of the last word on a line, in order to get the complete word on the line. This trait, or graphological sign, indicates economy, and a practical mind, which historians all agree were two characteristics of the Emperor Augustus.

As the art of writing gradually ceased to be a monopoly of the professional writers of the Middle Ages, and entered into general use, we find that a corresponding interest was taken in handwriting peculiarities. In the year 1622, Doctor Camillo Baldo of Bologna published a small book entitled "Trattato come da una lettera missiva si cognoscano la natura e qualità des-crittore." (How to judge the nature and character of a person from his letter). A translation of his book into Latin was published in 1664 in Bologna.

France came next in taking up this interesting subject and during the reign of Louis XIV a graphologist in Versailles gave readings of character from handwriting. Among these was a remarkable presentment of the gallant *Grand Monarque*, as indicated by a specimen of his hand-

writing furnished by a lady of his Court who was quite ignorant of its royal source, and in which the King's foibles and vices were so faithfully pointed out and identified that the graphologist was imprisoned for a time and even came near losing his head.

The Poet Goethe, in 1820, wrote a small pamphlet on graphology, which was much used in later years. Lavater, Goethe's intimate friend, also wrote a booklet on graphological readings, in which he discussed the more logical deductions of characteristics from handwriting. So did the Abbé Flandrin while Georges Sand also took much interest in the subject.

The German, Adolf Henze, was one of the best known graphologists and handwriting experts of his time—1860 to 1866—but his delineations were more the result of intuition than of logical deduction.

A practical system, however, based upon psychical and psychological foundations, was for the first time worked out by Abbé Michon and Crepieux-Jamin, both French, in the year 1881. About the same time the French Jesuit Martin, wrote a pamphlet on a system of graphology. All these, however, fell short of laying down any fixed and definite system, or method, consisting of rules for deductions from habitual peculiarities of handwriting. Nevertheless, Abbé Michon's system did evolve a set of logical deductions in writing and as this was the first undertaking of the kind, he might, notwithstanding his many inaccuracies, be regarded as the father of graphology. His enthusiasm on the subject started others, and in France to-day there are perhaps more graphologists than in any other country. On September 26, 1885, the Paris paper, "Figaro," in its literary columns, published graphological

6 CHARACTER FROM HANDWRITING

character-readings of the principal candidates for high office and these delineations greatly assisted its readers in making their selections.

Hans Busse of Bavaria, and J. J. Dilloo and L. Meyer of Germany, also have contributed largely to the success of graphology in Europe.

In Paris the "Société de Graphologie" and in Berlin the "Bureau der Graphologie," which teach only graphology, keep up the general interest in this practical and useful science and train its members and students as handwriting experts and graphologists for the law courts.

In the United States the "American Graphological Society" with headquarters in the "World Tower Building" in New York City, has but recently been organized, and it is hoped that the society will soon have its own club house and graphological journal for the use of its members.

GENERAL POINTS ON GRAPHOLOGICAL CHARACTER DELINEATION

THE writing to be analyzed should be preferably written in ink on plain paper. It is better to have a specimen of handwriting which was not written expressly to be analyzed. Intimate and personal letters are better than those of a formal and official character. Business letters, aside from their signatures, are not so good for the purpose.

It is desirable when analyzing, to consider separately, each one by itself with its respective indication, all the habitual peculiarities of the specimen; after which to take a general view and consider them together as a single unit, and draw a general deduction covering all characteristics.

This book is written in a plain and simple manner so that a layman and beginner may at once take up the study and in a short time be able to draw accurate deductions and make a complete analysis of a writer's character.

The diagrams in the frontispiece illustrate some of the appliances used by graphologists. A, is a graphometer for measuring the slopes of letters, the numbers being the degrees above or below the line as the case may be. B, a klinometer, is used for measuring the slope of the lines. C, is a telemeter for measuring the height of the letters above or below the line. D, is a pachometer to measure the thickness of the strokes.

To assist the beginner I give five readings which show

the manner of making analysis. The first is a handwriting specimen of Emile Zola, the French author, critic and poet. The second is the writing of Lord Rosebery, one of the prime ministers of England. The third is the writing of Carmen Sylva, Queen of Roumania, famous as poetess and author. The fourth is that of the late General Booth, of the Salvation Army.

In addition to these, I give a character delineation of our martyred President, Abraham Lincoln.

ABRAHAM LINCOLN

The graphological reading of Lincoln was made from the letter reproduced, and is of interest to the student of graphology, who can compare the historical sketch with the graphological reading and see how closely one resembles the other in the familiar characteristics of the great martyr President, Abraham Lincoln.

The principal characteristics, which stand out prominently in Lincoln's handwriting, are:

Activity	Idealism
Æstheticism	Individuality
Aggressiveness	Levelheadedness
Ambition	Love of Family Life
Carefulness	Love of Justice
Cautiousness	Love of Outdoor Life
Clearness	Memory, good
Common sense	Mental depression
Combativeness, not openly	Modesty
Concentration	Nobility of purpose
Courage of his convictions	Perseverance
Deduction	Persistence
Diligence	Plainness
Eccentricity	Prudence
Economy	Reserve
Energy	Resisting power, strong
Enterprise	Sadness
Exactness	Sensitiveness
Faithfulness	Simplicity

Executive Mansion
May 31. 1862

Hon. Senator Simmons

My dear Sir.

This distressed
girl says she belongs to your
State; that she was here with
her father and brother, in
our Army, till they went
with it to the peninsula; that
her father has been killed there, &
her father made provision
and that she is here,
wanting employment to sup-
port herself. If you can be
satisfied that her story is
correct, please see if you
can not get Mr Sec. Shaw
or friend Newton to find her
a place. Yours truly A. Lincoln.

Forethought
Geniality
Harmoniousness
Humor
Humility

Spirituality
Suavity
Suffering
Versatility
Will-power, strong

From these we deduce, that his versatility and ability to adapt himself to whatever conditions arose, added power to his acts, for long before his opponent had finished presenting a matter, Lincoln had definitely decided what he should do regarding it. He rarely changed his opinion and almost never expressed it until he had had time to think it over, for his long forceful *t* dashes extending far ahead of the *t*, indicate not only energy, enterprise and protectiveness, but deep thinking and precision.

There was little conceit in Lincoln; there are no fancy flourishes or unnecessary strokes. There was no pretension and almost no expression of enthusiasm, for the downward signature is an indication that he was inclined to depreciate his own achievements, to be pessimistic, persevering, however, with a determination not easily lessened.

While Lincoln possessed and used a fair amount of logic, it was largely his "looking ahead" and not the question of the immediate future that decided his actions, for in each word is shown by the various slants, pressure of the pen, the immense amount of energy he applied.

Economy was a pronounced trait; this seems to have been interlinked with his lack of independence in regard to unnecessary expenditure. While independent in affairs of the nation, of public interest, his writing shows sensitiveness and a tendency to shrink from any resemblance to an argument in personal matters. Secretive to some extent and yet an able, influential talker, especially when prompted by what he thought was duty.

Lincoln was keenly appreciative of music, his biographers say, but in his handwriting more than love of music, was musical inclination, and undoubtedly, had there been any development along this line, Lincoln would have produced pleasing results.

GRAPHOLOGICAL CHARACTER READING OF EMILE ZOLA

Author. Born in 1840 in Paris; son of an Italian engineer.

*Il n'est peut-être qu'une
fra-térité, celle du malheur
charité et la langue universelle*

Many-sided brilliancy. Gifted, harmonious, philosophical mind. Highly idealistic: Enthusiastic toward all noble, beautiful and great thoughts in his own life, in others and in nature. Clear observer; allowed little to escape him. Oratorical gifts; eccentric and steadfast in his own way, proud and above others. A nature which is either one way or the other. Decisive. A proud heart. Either desires to be immensely happy, or desperately miserable, and the latter he has been frequently by the choice of his nature.

Dependent upon others. Denies his own originally great, beautiful nature. Quarrels with God and Fate. Merciless critic, especially of all religious ideas. Pities all people. Angry with himself. Curses the day on which he was born. Refuses arbitration; remains angry; pledges to re-

venge his fate; fights in sharp attacks; bitter, fanatical, diabolical; stabs with doubly sharpened tongue; full of hatred, and all this from mere self-pity, perhaps on account of unreturned love, just because things did not occur according to his way of thinking. Obstinate nervous, sometimes losing control of his temper.

LORD ROSEBERY

Born in 1847 in London. Son of Lord Dalmeny, British Prime Minister.

High above others; unapproachable; a God upon earth. Takes for granted that he will find in others absolute obedience and subservience. Looks after interests of his friends

*that your new book may
be dedicated to me.
With very sincere
2*

and servitors. Spendthriftily generous. Likes himself as patron and philanthropist. Coldly polite and courteous; polished in manners.

Strategical; always at the front. Woe to evildoers. Is a collector of curios; farsighted, makes sacrifices; aggressive and cannot be scared when attacked. Good investigator; makes others follow him. Practical; denies the means

more than the end or aim. Determined equanimity and coolness. Will and nerve-power; influence over others.

Poetical taste; sense of the beautiful in Art and Nature.

Clean, critical, logical reasoner. Seeks and uses light and truth in order to obey.

Converses with his God. Willing to listen to others but impatient. Lives with a clear conscience. Knows what he wants and must do. Works sincerely and with pleasure. Thinks and acts without caring for opinion of the world. Needs room for his own expansion. Rules a great world of thought and ideas.

CARMEN SYLVA

Queen of Roumania, born in 1843 as Ottilie Luise Elizabeth. Princess of Wied; married 1869 to King Charles of Roumania. Poetess, under name of Carmen Sylva.

*Die bunte Hand, Gold, Pfand
in dein Kissen
Nur vor der Hand, die dir nicht glückt
Hörst du die Stimme.*

Elizabeth

Hothouse plant; very sensitive, nervous nature. Runs with head against wall and pities the wound thus made. Cannot adapt herself to circumstances but wants circumstances to adapt themselves to her. Eternally desiring; never satisfied. Artistic soul. Never understood by others, as she does not care to understand them. Influenced by impressions and sentiments. Must be handled carefully—with gloves. Loves to be worshipped. Wants to be admired and sought, but seems outwardly indifferent and cold, although most anxious to be found. Admires herself. Pities herself in a rough, coarse world. Sighs dreamingly. Undertakes large and wonderful things in thought, but comes down considerably when executing them. Puts blame upon others, demands perfection in others but cannot see faults in herself. Desires to direct others and make them subservient to her. Hysterically inclined. Enforces her way in all seeming humility. Never gives up a wish or desire once made. Loves warmly and sincerely as long as she can be the only queen of the heart she loves at the time.

GENERAL WILLIAM BOOTH

Salvation Army Head.

A handwritten signature in dark ink, reading "William Booth". The signature is written in a cursive style with a prominent, thick horizontal stroke at the end of the word "Booth".

4

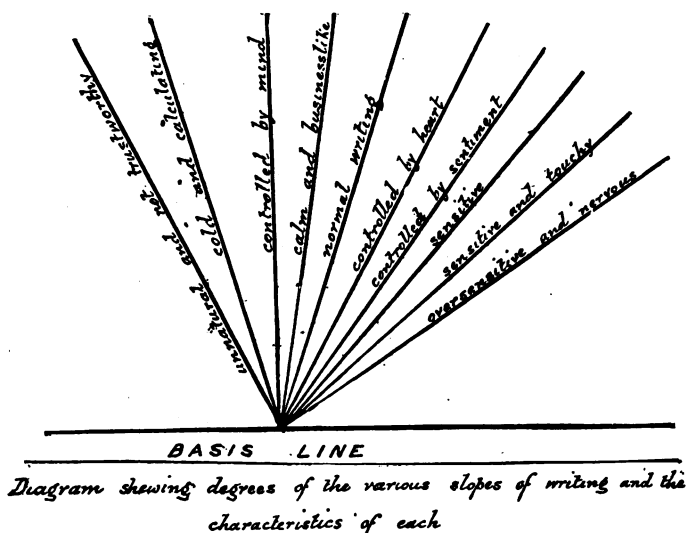
Severe, hard, despotic, autocratic over earth. Pleased with himself, self-loving, self-justified, feels his power, desires to climb still higher.

Naked, practical character. Likes himself in his position; lost himself in it. Rather narrow, one-sided, pedantic; constructive and executive power. Inventive mind, loves intrigues, possessed with ideas. Sensational; without taste and no harmony. Hard upon himself and others. Never has enough. Holds fast what he has. Enlarges his successes. Does not let his right hand know what his left hand does. Plays two numbers at same time, that is, he always has two strings to pull on same matter. Always sees two yolks in his egg. Shrewd and careful, reserved, never loses his place in argument. Untiring nerve and working power. Soul built up at cost of body and mind. Afraid of his own real character.

“And if I talked with tongues of men and angels, but had not charity, I would be as sounding brass or a tinkling cymbal.”

THE GRAPHOMETER

To make a thorough analysis of a specimen of handwriting it is well to use the simplified graphometer as illustrated



5

here, which shows the various degrees by which the slant or leaning of letters or words can be judged; helping, in conjunction with the other signs, to form a complete index of the writer's characteristics.

Hypnotized persons, when writing, will generally assume the character of the individual they picture themselves to be and will change their handwriting accordingly. For example, a dry goods clerk, of a weak physical nature and

writing a thin, weak hand, as in illustration Fig. 6, will, on being hypnotized, and told to assume the character of Napoleon I, write a strong, energetic hand, as in illustration Fig. 7.

it she says she
seen drunk
times and she looks

6

Normal writing of subject.

Napoleon

7

After being hypnotized.

Graphology is, of course, very useful in court proceedings, in libel cases, forgery of wills and other documents and many other matters, as it is easy for a graphologist to discover from a sample of his usual handwriting whether a person has written a particular script. No matter how careful a forger is, he will always unconsciously put into the forged instrument some of his own habitual strokes or marks by which he can be detected and convicted.

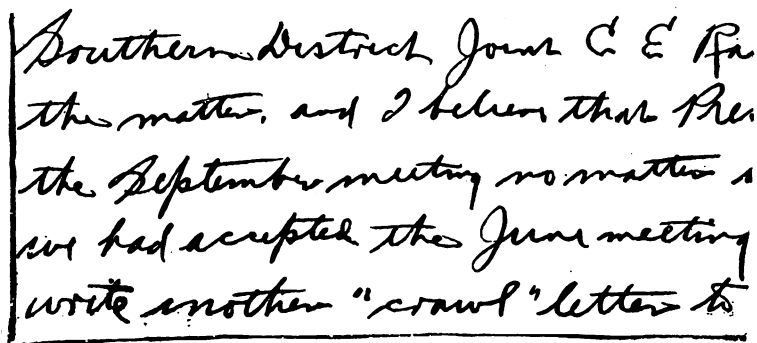
GENERAL CHARACTERISTICS

MARGIN ON PAGE

WHEN observing a specimen of writing, one of the first peculiarities to be noticed is the margin the writer has left on each page. This is really of more value to the handwriting expert than to the graphologist as not many psychological characteristics are found in the margin.

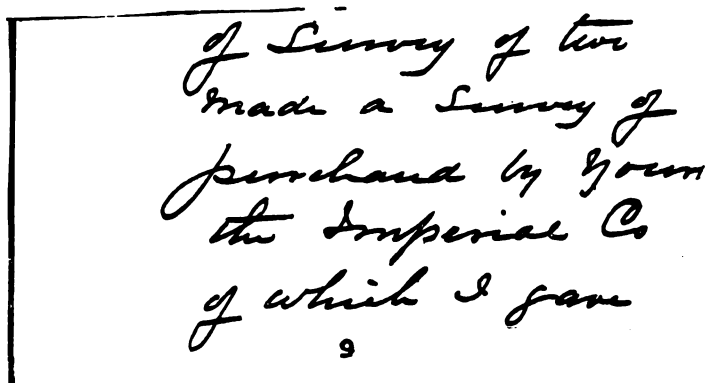
There are margins, of course, on top, below, to the left and to the right of the page.

No margin at all, as shown in specimen Fig. 8, in order to utilize all the paper, indicates great economy in the writer. No matter how cheap the paper used, a close-fisted miser or stingy person always tries to save and economize space and further emphasizes this characteristic by writing his words and lines very close together.

A photograph of a handwritten note written in a very narrow margin, demonstrating the 'no margin at all' characteristic. The text is written in cursive and is enclosed within a hand-drawn rectangular border. The text reads: "Southern District Jones C E Pa the matter, and I believe that Pres the September meeting no matter as we had accepted the June meeting write another 'crawl' letter to".

Southern District Jones C E Pa
the matter, and I believe that Pres
the September meeting no matter as
we had accepted the June meeting
write another "crawl" letter to

Very wide margins, like Fig. 9, therefore, indicate the opposite to the very narrow, namely: liberality and gen-



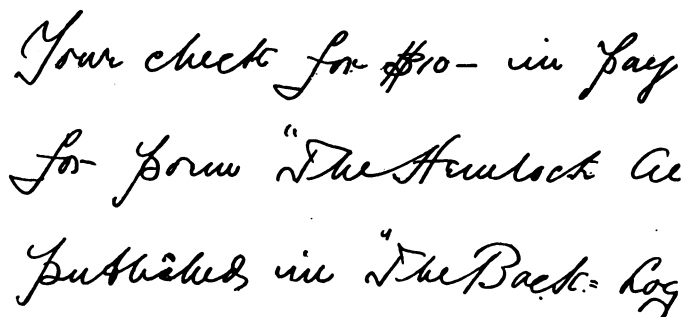
*I Survey of two
made a Survey of
purchased by Govt
the Imperial Co
of which I gave*

9

erosity, also observance of social usage, with tendency to waste and extravagance.

The graphologist will naturally differentiate, when analyzing a specimen, between a formal business letter and a friendly and intimate note.

Very evenly kept margins are quite rare; they indicate persons who love careful order and precision and who pos-

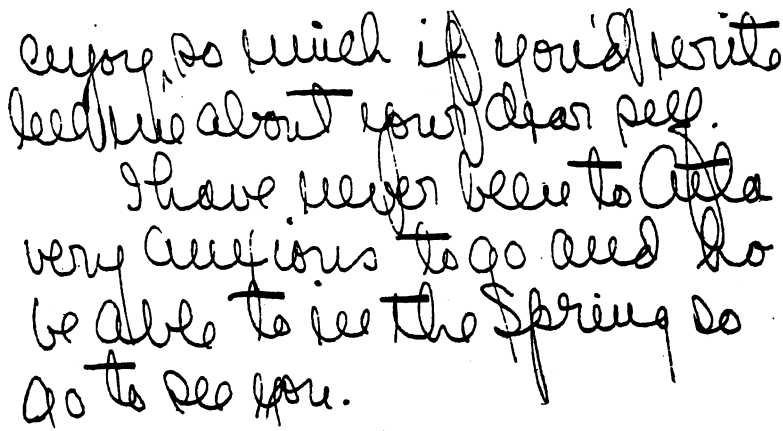


*Your check for \$10- in pay
for poem "The Humlock" as
published in "The Back Log"*

10

sess great evenness of mind and temper. See the next illustration, Fig. 10, which is the usual handwriting of a charming gentleman, one of America's best living writers and poets.

Very uneven margins, as in illustration Fig. 11, especially on the left of the page, indicate irregularity, unevenness in thought and action, carelessness, a changeable character and fickleness. Sometimes, if extremely uneven and irregular, we have great nervous unrest; and if such exceedingly uneven margins are made suddenly by persons who previously never used them, we have signs of a coming nervous breakdown and prostration.

A handwritten letter sample with uneven margins. The left margin is very narrow at the top and widens significantly towards the bottom. The text is written in a cursive script.

Enjoy so much if you'd write
tell me about your dear self.
I have never been to Atlanta
very anxious to go and to
be able to see the Spring so
go to see you.

11

If the left margin begins narrow and grows wider toward the bottom of the page, as in Fig. 12, especially with the lines growing smaller and narrower, we can be sure that the writer wishes to control his natural tendency toward

generosity and spending, but that this tendency will break out sooner or later.

Ring pleased. I was
so far as quality as
of stone it would.
As regards Mrs
not heard from her. I
will call in next

12

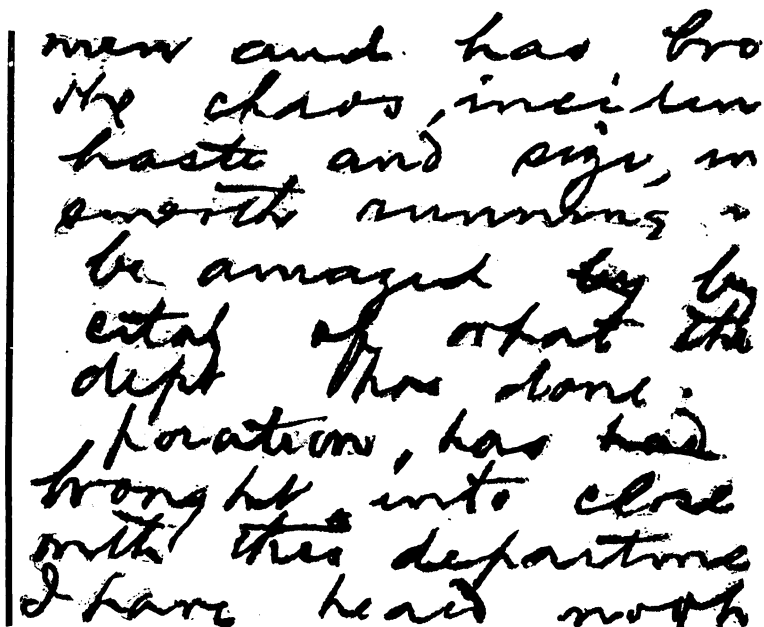
The opposite to this last is found in the space being very wide at the top of the page and then narrowing down to a very small or almost no margin at the bottom of the page, as in Fig. 13. Such writers are likely to play "big" among outsiders, but they are very "small" at home; they will spend thousands as "a good fellow" or in liberal charity

offer was based on a misunderstanding
made out by E. Grey never took
consideration. He never answered it.
had to defend Belgian neutrality which

13

donations, but they actually suffer pain and are grouchy if forced to give a few pennies for their regular household expenses. Wives have hard work getting household allowances to pay grocery and butcher bills from husbands who write thus.

Frequently we find the margin small at the top of the page, widening toward the center, and then growing smaller again toward the bottom, as in Fig. 14. Such writers are by nature careful and economical; finding themselves in some way spending more than they ought, they stop to consider, they think matters over and form new resolutions; they reform and thus begin to save again and become thrifty.



men and has bro
 the chas, incisen
 haste and size, in
 smooth running
 be amazed by the
 extent of what the
 dept has done.
 Foration, has had
 brought into close
 with the departure
 I have heard nothing

The opposite to the foregoing is seldom found; Fig. 15 however is an illustration of this style. Such writers act outwardly quite liberally, they start however to save, cut down and economize, become rather over-careful, on account of their natural tendency to do so; then they remember perhaps their social or business standing, and again display liberality.

me enthusiastic
of it. Perhaps were
to help the school
years, and I hope
you at a Houghton
Do forgive this,

15

If the margin on the right hand side of the page is used up carefully, as in Fig. 16, intermittent economy is indi-

The Equiv. Core may
convenient but certainly
enough soon of time
time to settle down

16

cated, just as if the writer was afraid his money would not hold out. The Roman Emperor Augustus wrote thus.

It is very interesting to notice how a poor struggling person, who, through some change of fortune, suddenly becomes wealthy, at once, unconsciously, as it were, enlarges the margin on the page of his letter in "sympathy" with his suddenly acquired riches, while a spendthrift who is by circumstances forced to economize, will simultaneously narrow down the margin of his letter.

LINES

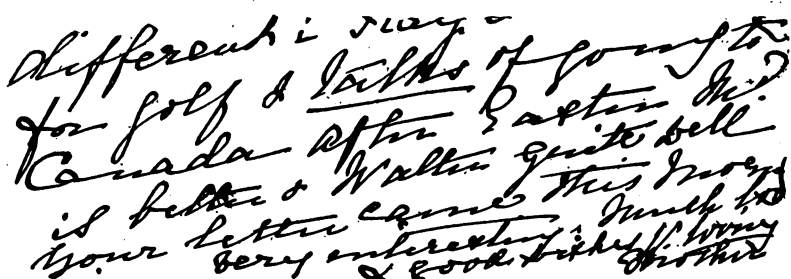
WHEN analyzing handwriting, specimens are always preferred which are written on paper without lines, as important characteristics of the writer are found in the alignment of a page. Of course, there are persons who seem to be unable to write at all, except on lined paper, or with a heavily ruled paper underneath; nearly all such writers may at once be set down as being rather weak, helpless and dependent natures, who like to lean upon others for support and advice.

Others again, even if forced by circumstances to use lined or ruled paper, do not follow the printed lines but write above, between or below them. Such writers possess an independent character which enables them to cut out their own way in life or to use an Americanism: "they paddle their own canoe."

about it, and I thought Lon
far away it was, and now
over. But it was wonderful
far as I was concerned.

Writers who always write a straight and steady horizontal line, even without lined or ruled paper, as in illustration Fig. 17, are as a rule steadfast characters who proceed on their daily way with an equanimity that is not disturbed by commonplace events; they are generally trustworthy and sincere.

We execute centrifugal movements in writing whenever we make upward or rising lines, pen-strokes or word-endings. Such upward or rising tendencies, as in illustration Fig. 18, especially when noticed throughout a whole page, indicate great diligence, confidence, activity, hopefulness, enthusiasm, and ambition, and when combined with strong, well marked pen-strokes, show courage and daring also.



Different I say -
for golf & looks of going to
Canada after Easter. Hi?
is better & Walter quite well
your letter came this morn
very interesting. I wish to
& good-bye. Wm. W. W.

18

Downward movements, in pen-strokes, word-endings and lines, similar to the next illustration, Fig. 19, are executed by the writer through centripetal movements. They express the opposite psychic characteristic to the upward or rising lines and strokes. Psychic and physical depression, anguish and weariness, discouragement, lack of enterprise, laziness and cowardice, are some of the characteristics of such writers, especially when in addition to downward

lines they write a very thin round hand. Many such writers carry themselves, even when walking on the street, in an unsteady, weak way, with body bent forward.

That I have no to
you may get me
Anderson Banges
as I am sure he

19

Others write upward and downward on the same line, causing a "wavy" line, similar to Fig. 20. Careful study

these illegible lines were
which she would like to ask

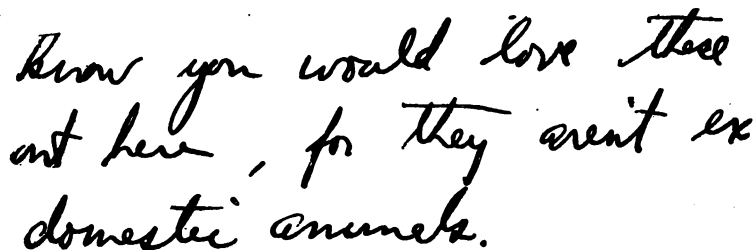
20

Emily L. Day -

20a

and weighing of other signs are necessary when analyzing such wavy-line writers. Wavy lines when accompanied by round, fine, thin or weak pen-strokes, indicate weakness, uncertainty and lack of independence.

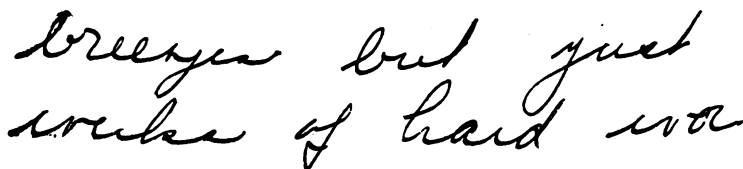
When such wavy lines are written with regular, even pen-strokes, as in Fig. 21, we can be quite sure that chief among the writer's characteristics, are not only cunning, hypocrisy, diplomatic ability, power of deception, but also adaptability, smoothness and suavity of speech and manner.



Know you would love these
out here, for they aren't ex
domestic animals.

21

If lines are made in upward curves, as in Fig. 22, we have a character who may have to use great effort to start new undertakings or perform duties, but who will surely carry out and fulfill them, no matter at what cost.



Breezy but just
makes of hard war

22

If the lines form a downward half-circle—that is, open below—as in Fig. 23, which was written by one of America's foremost statesmen, we find characteristics opposite

to those of the previous writer. There is always much passing interest and enthusiasm shown in matters of labor, enterprise, love and duty by such writers, but little real will-power and energy. They always begin with great ambition many more enterprises than they are able to complete, see also Fig. 24. So-called "hustlers" who seem

liberal. Scale than ever

23

wife & I reached here

24

always very busy, but in reality accomplish very little, are in this class.

Many writers are so easily impressed that they write their lines and word-endings upward when they have heard

as if I had no one in
whole world that cared
one, those that I thought
my friends were not
they cared was to feather

25

good news, and downward when bad news has been received. See illustration Fig. 25. Others, again, have a tendency to change suddenly their usually even or upwardly slanted lines to a strong downward line when becoming ill or when facing a sudden sorrow or trouble.

I have among my own friends a score of writers who have thus given premonitions of impending illness, especially of liver and kidney troubles, several days or even weeks before actual medical treatment, by a progressing tendency to write their lines and word-endings with a downward tendency. They unconsciously return to their former and usual style of writing after convalescence.

family when they come
us hear from you soon
love to you

Lester Dill

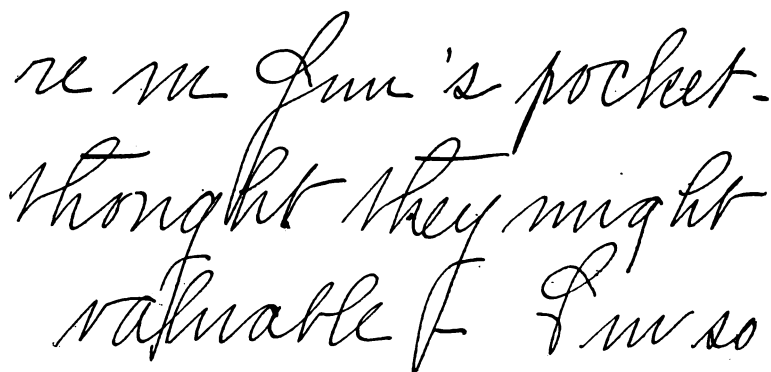
25a

News of the sudden death of a dear one usually causes a temporary tendency to downward strokes and lines. The specimen of 25-a was the abnormal result of such a cause, the normal handwriting of the writer being quite different.

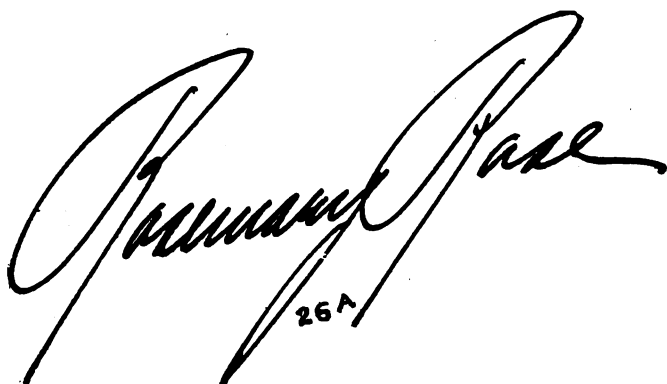
HEIGHT OR SIZE OF THE WRITING

WE call a writing, or *penmanship specimen*, “large” when both the capitals as well as the small letters are broad and long. It is called “small” or “fine” when both capitals and small letters are narrow and short. If the small letters are longer than usual, the specimen may be considered “large”; when not so, it may be considered “small.”

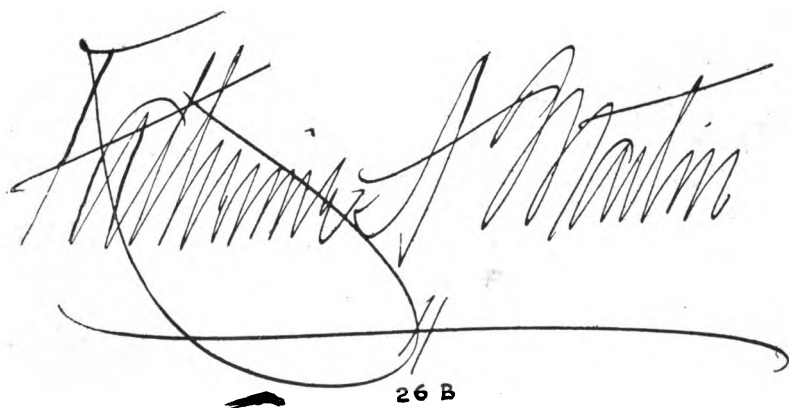
A large hand, similar to Fig. 26, Fig. 26-a and Fig. 26-b, is characteristic of royal and other personages, the aristocracy, and noble-minded men and women. Accordingly a large, elegant handwriting is frequently called “aristocratic.”



re in Jim's pocket.
thought they might
valuable if I were so



26 A



26 B

The suddenly rich also develop a tendency to large handwriting soon after the turn of the wheel of fortune. They seem all at once to be obsessed with a desire to employ and exercise authority and power, which they manifest by a corresponding physical enlargement and elegance of handwriting. Specimens of writing of such newly rich persons taken "before and after" are most interesting to the graphologist. Fig. 27 was written by a mining man

when he was a "Captain" of a Prairie Schooner in the West, while Fig. 28 was written by him in a letter to the author after he had amassed a fortune of many millions of dollars. The contrast between his old and his new life is most faithfully reflected by the respective specimens.

Please send
letter to Hillman

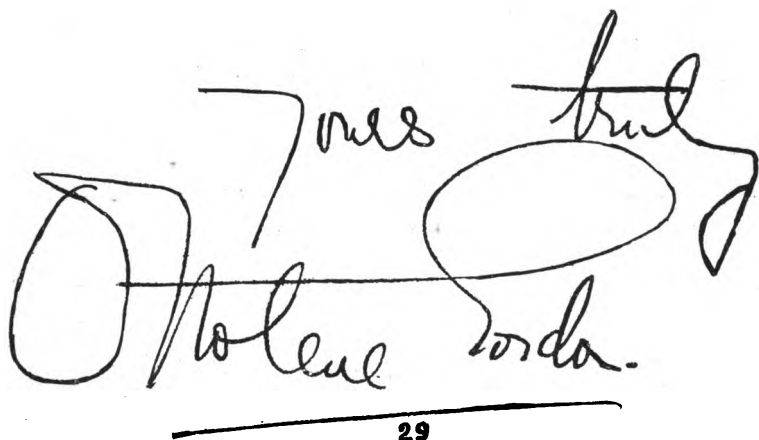
27

J. H. De Pina.

28

Extremely large letters, similar to illustration Fig. 29, are used frequently by fantastic persons, by many poetically inclined natures and by the affected and conceited writer whose estimate of himself far exceeds that of his acquaintances, and who depends for success in life, rather upon "luck" or bluff than upon real ability. This style of handwriting is also affected by so-called "over-educated" persons, and extreme egotism bordering on and eventually developing into real insanity, is often preceded

and indicated by an enlarged and extremely sloped handwriting, years previous to an actual outbreak.

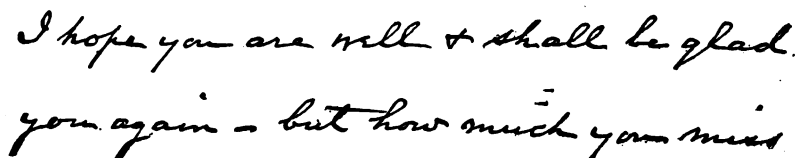


The image shows a handwritten signature in a large, sloped, and elegant style. The name 'Jones' is written above 'Molene Jordan'. The letters are large and the lines are sloped, indicating a desire for consequence or importance.

29

A large and at the same time an elegant hand, indicates a desire to be someone of consequence or importance, and it is a mark of pride, self-consciousness, love of power and glory. Writers who use this style in a natural way generally have a wide and broad horizon, and look at life as a whole unit, never caring much for details.

Small writing, as in Fig. 30, naturally indicates the opposite to the large. Those who are much preoccupied with



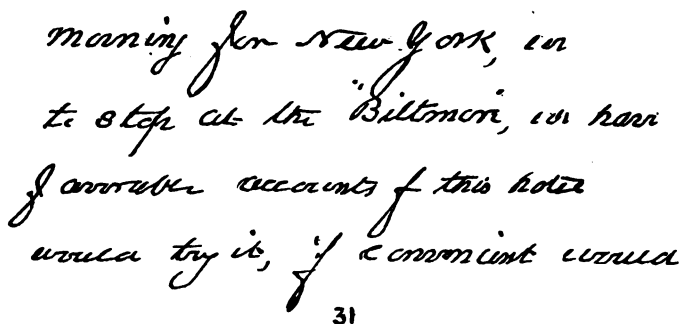
The image shows a handwritten note in a small, cursive style. The text is written in a more compact and less sloped manner compared to the previous example, indicating a more preoccupied or detail-oriented personality.

30

details, for example jurists, professors, literary and art critics, teachers and others who are habitually segregated from their fellowmen, often write a small hand; as do economical and parsimonious persons. A sudden change from a large to a small hand may frequently indicate a tendency to affection of the brain.

Nearsighted persons often write a small hand, but as a complete analysis includes the consideration of all indicated characteristics it is easy to distinguish this condition.

Small writing, when plain and without any loops and other fanciful unnecessary decorations, similar to specimen Fig. 31, stands for simplicity, modesty, preference for family life, economy, little desire for power; a well developed faculty of observation, but limited horizon. Ladies whose handwriting is of this kind, delight in home work, like lacemaking and embroidery.



morning for New York, in
to stop at the Biltmore, in hope
I am sure accounts of this hotel
would try it, if convenient would

31

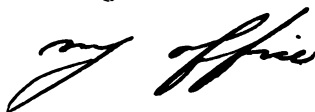
If only the capital or first letters of a word are very large but the other letters very small, as in Fig. 32, so that the contrast is made prominent and obvious, vanity, egotism, selfishness and affectation will be surely found.

Hence, snobs and creatures whose only title to superiority is limited to their own belief, are easily detected by this "earmark."

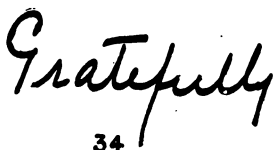
Might withhold
While they think
they can not.
Might also
in our Contra

THE SLOPE OR SLANT OF THE WRITING

THE observation of the slope of handwriting is essential. The graphometer (Fig. 5) is taken from my book: "Graphology," published in 1902. The correctness and value of the instrument have been repeatedly tested and finally established so that it is now used universally by graphologists as the acid test of the real inner, or soul-life of the writer. This feature is indispensable to experts in cases of forgery where abnormal variation of slope or slant in the forged instrument has convincingly proved the offense. Illustration Fig. 33 shows a "strong slanting hand"; Fig. 34 an upright, almost vertical writing, and Fig. 35 illustrates a backhand writing.



33



34



35

Graphologists have proved that the greater the slope or slant, the more sensitive, nervous and irritable the

writer. Women and girls as a general rule, write more slantingly than males. Suffragettes are no exception and even students of vertical handwriting incline toward slanting their letters.

dear Sir. Thanks for news.
asked me if Quanta was
sent then all over to let you
feel him out. You a

36

The psychological explanation of this sex difference in regard to handwriting consists in the fact that the female generally has the stronger and more sensitive feeling and temperament. The above specimen, Fig. 36, indicates that the writer has a fair amount of sensitiveness, but little passion.

The next specimen, Fig. 37, with a slant of about 30° , indicates great sensitiveness, in fact, a nervous irritability;

I am a receipt
or asking me if
a Europe letter

37

intolerance of contradiction, which, followed by argument, finally ends in tears. If such slanting writing consists also of strong, regular and heavy pen-strokes, as in the next

Your faithfully
Abolition

38

specimen (illustration Fig. 38), not only sensitiveness, but a strongly passionate nature are indicated. The writer will not tolerate contradiction: his will must prevail, otherwise tears, hard words, or even blows will ensue..

When the slope or the slant of the writing becomes less than 25° —as in Fig. 39—then we look for sickly-soul conditions and a pathological irritability, especially if the

like yourself
I won't be
you by — an
— worst — ye
got to stick to

39

writing is very thin, sharp and angular. Such writers have no control over their feelings and change quickly with surroundings hysterically inclined persons are similarly characterized and indicated. Writers who are able to keep cool and control their feelings, both in business and in private affairs, make a rather straight slant—say from 70° to 80° , as in specimen Fig. 40, similar to that found in the next specimen. They make good business men and

*The most substantial aid
which citizens of the Uni-
ted States can render to*

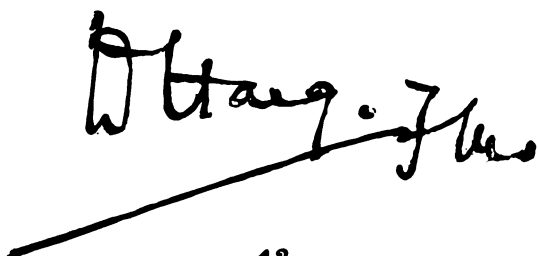
40

business women. They reason deliberately and fully before allowing their hearts to run away with or even qualify their judgment. They are cool natures who completely repress sentiment.

An even, almost vertical hand—like Fig. 41 and Fig. 42—rather neat and round, without many angular, left and backhand strokes, indicates politeness and courtesy to strangers and natural good heartedness. Such writing is

*Percy Lake.
J. C. Gm.*

41



42

frequently adopted by ladies in middle life with "histories" behind them. See Fig. 43.

polite furtive, this
Afternoon; but will come

43

These naturally become more distant and reserved, as is indicated not only in their writing but also by their facial expression.

fell through today
dull picking that
much to my regret

43 a

When the slant is backward—as in Fig. 43-a—we may be sure of the writer's deceitfulness and hypocrisy. I have never in my 30 years' graphological experience, found a single case of backhand writing where the writer did not, sooner or later, conform to my graphometer. Such writers are untrustworthy and unreliable, with a streak of deceit, hypocritical cunning and willingness to stab their best friend in the back, in business or in love.

remembrance from all.

44

W. H. Bell.

45

The above specimens, Fig. 44 and Fig. 45, are those of two co-partners in a law firm; both pleasant, sociable fellows under certain circumstances; both smooth and overpolite when occasion demands; yet both succeeded for several years, in deceiving their best friends with hypocrisy inspired by criminal selfishness.

When analyzing backhand specimens, the graphologist must always make due allowance for *naturally left-handed writers* and librarians who have perhaps honestly contracted a vertical style. See illustration Fig. 46, written by a librarian of 30 years' experience.

Kind enclosed receipt
cheque after deducting
With thanks for

46

If, in a writing, letters of a line or of a word vary from backhand and straight to slanting—as illustrated in the next specimen, Fig. 47—a constant conflict between the heart and the brain is indicated. Many persons write thus who do not live under congenial conditions.

Otherwise I should have written
how how affectionate I was of
d with you. I enjoyed seeing
47

If the vertical letters of a script are more frequent than the slanting letters, as shown in specimens Fig. 48, Fig. 49 and Fig. 50, it may be taken for granted that reason and self-control are in the saddle; but if the slanting letters are more numerous, then passion, anger and touchy irri-

tability predominate. Exclamation-points and question-marks must be similarly read. Quick-tempered and passionate persons generally slant these very much, as is shown in the third illustrated specimen.

where I am quite
another me & a fellow in

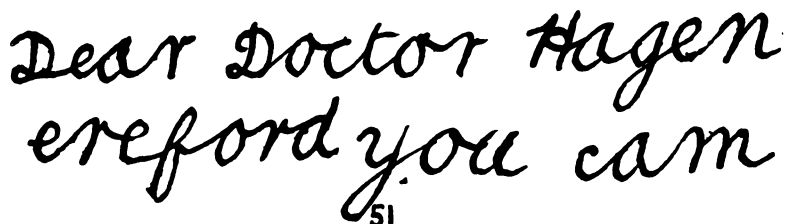
46

me Say why isn't Macabre
in Boston ?? That is the
story I thank you ever

49 - 50

WORDS WITH LARGER AND SMALLER ENDINGS

Children will generally write the letters of a word, especially one of two or more syllables, longer and larger toward the end of the word than at the beginning, somewhat like the next specimen, Fig. 51.

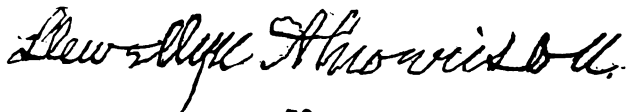


Dear Doctor Hagen
ereford you cam
51

In spite of the frequency or severity of correction, children will always resume this habit until it is outgrown.

If we find such writing in cases of adults, we may safely put them down as persons with small and backward minds who nevertheless are likely to have positive, but narrow, childish views and ideas. Simple-minded people write in this manner, also elderly men and women with incipient dotage. This simply means that the persons are in their second childhood, able to reproduce with wonderful accuracy what they did in their early years, while their memory fails to serve them in regard to how they did things later in life. The last illustration, Fig. 51, is that of a seven year old child, the next two are those of men over

seventy-five years of age who, when ten years younger, wrote an even and correct hand. See Fig. 52 and Fig. 52-a. Forgetfulness has now become a characteristic.

A handwritten signature in cursive script, reading "Lewis Allen Howells". The letters are somewhat loose and disconnected, with a slightly shaky appearance.

52

A handwritten signature in cursive script, reading "Phineas Bees". The letters are more fluid and connected than in the previous signature, but still show some looseness.

52 a

Such writers are garrulous and tedious in company, while it may be added, a person of middle age or younger who thus writes, and who may seem bright, active and cultured, will probably be a victim of paresis or paranoia at no distant day.

The next illustration, Fig. 53, is taken from a letter written by Oscar Wilde, when he was in his 28th year. It shows strong individuality, loquaciousness and imagination, self-consciousness and unconventionality, bordering on abandon, and a desire to overstep liberty and convention; also a very active nervous system, or what the French call: "*Une nature toujours vibrante.*" The script also reveals æsthetic sensuousness and a lack of resistance-power; a dreamer, to whom work is repugnant. View the next specimen, Fig. 54, written by him ten years later and observe how the weak sides of his character have become

more pronounced than the few strong characteristics he evinced when he wrote the first letter. Excitement pervades the whole writing. His sensuousness has developed

who is your young
who likes what
and of the promises

53

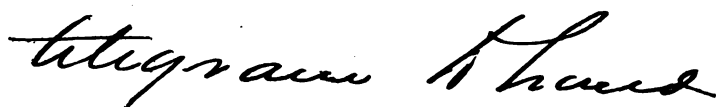
friends life - you
give children
friends life is
m. l. more than

54

considerably with a strong propensity to abandon himself to his proclivities, most unconventional and unnatural.

The opposite to the increasing is the diminishing endings of words and lines. Shrewd, cunning, "smart" people and

many diplomats write thus. The next three specimens illustrate this point fully, see Fig. 55-a, Fig. 55-b and Fig. 55-c. This writing creates the impression that the writer is actuated by the desire to retain possession, as it were, of the last syllable of his words or the endings of his sentences. This brings to mind the case of diplomats, who exemplify this constant effort to retain, or conceal, thoughts when ostensibly parting with, that is, expressing them. This means that they expressly conceal by their language, and retain buried deep in their souls that which they profess to openly express.



55 a



55 b



55 c

If words or syllables end with a horizontal dash or line uniformly and not here or there throughout the script, as in Fig. 56, we may safely include among the charac-

at you see I wont be
 ell. hce'e beee oee.

56

teristics of the writer, secretiveness and ability to disguise real feelings with the mask of an outward smile. Such people employ great cunning in their dealings.

If word-endings diminish only slightly and do not anywhere run out into a horizontal line, as in Fig. 57, prudence

written at Richmond, the second at
 the third at Richmond again. The
 the 22nd October 1857, I finished

57

and reserve are indicated, as in the case of worldly-wise characters who never tell all they know at one time, and who learn quickly through experience.

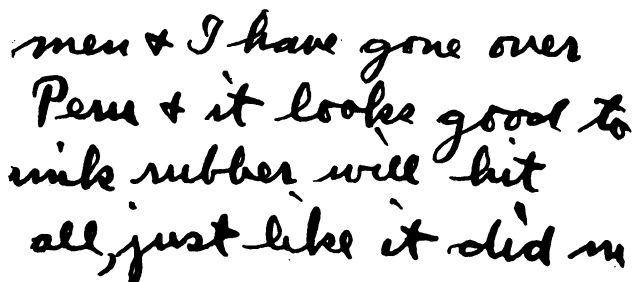
When we find in the same specimen both increasing and diminishing word-endings, as shown in illustration Fig. 58,

meantime express my
 appreciate kindest

58

the writer is reserved and secretive as well as open and conscientious.

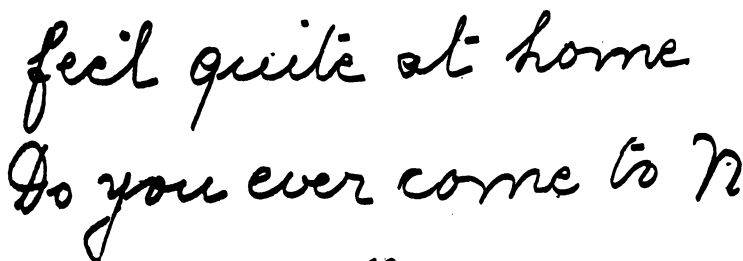
Larger growing word-endings finishing with a heavy, thick, downward pen-stroke, which sometimes crosses the other letters of a word, as in Fig. 59, indicate energy and



men & I have gone over
Pens & it looks good to
ink rubber will hit
all, just like it did in

59

ambition; also violence and passion. Such writers never stop to contemplate the consequences of their acts upon others, whom they hardly ever consider.



feel quite at home
Do you ever come to N

60

Whenever we find words with letters of an even length or height, as in Fig. 60, growing neither larger nor smaller, we may always feel safe in giving the writer a clean bill of health as to morals and conscience.

They are as a rule trustworthy and upright.

ROUND AND ANGULAR WRITING

All handwritings are either round or angular. It is easy for even a layman to understand that a jovial person of easy going habits, with smooth conversational ability and a peace-loving nature, will write a round, smoothly flowing hand, somewhat like the next specimen, Fig. 61. Con-

d by us or destroyed.
matter over when
the Brick Co. amount
The Peoples Bank

61

versely, the energetic, serene, stern, cold and hard-hearted person would naturally make rather angular letters with many sharp corners and points, like the following illustration, Fig. 62.

rather unheeded. Please do
which was unintentional.
in this vicinity. As come on
I would give you further to me

62

50

If handwriting of rounded and curved letters consists of thin, weak pen-strokes with the lines having downward tendency, similar to the specimen Fig. 63, we may safely

chuck to come out
fame when in no

63

analyze it as that of a very easy going and lazy person who possesses little or no physical or moral courage.

A distinct graphological sign of love of justice and fairness is found in sharp or angular writings that end at each word with the last pen-stroke forming a right angle, similar to Fig. 64. Such handwriting indicates persons who are

Believe since the
like fame

64

generally most sincere, honest and good-hearted; they are the soul of justice and fairness, and they generally express themselves with a frankness which is bordering on rudeness.

Cruelty, brutality and animal instincts are expressed in *angular handwritings*, where all edges and corners of the various letters look like sharp, prickling thorns, as in Fig. 65. All cruel natures write thus. I have examined per-

New Orleans, Miss
 We are having afternoon
 coffee and are wishing
 that you would be with us. -
 It is a real summer day here -
 With the kindest regards. -

65

haps five hundred specimens of the handwriting of prisoners who were confined for murder, manslaughter, homicide, rape, and assault. Very seldom did I find this characteristic missing in these cases, perhaps in not more than 1%. When the final strokes of such writing are exceptionally sharp, thick and large, as in illustration Fig. 65-a,

108 So. Princeton St.
 Atlantic City

65 a.

we have also great inconsiderateness, tyranny and use of power for cruel and selfish ends.

Members of the female sex who habitually use *very angular letters* and no round or curved strokes at all are

best let alone. (See specimen Fig. 66.) They invariably develop into undesirable spinsters or old maids and never into good wives or mothers. They never tire of complaining that they have "such hard work to get along" with their neighbors and their family.

They seldom make or keep friends. They must always have the last word, whether right or wrong. It is therefore advisable for both men and women to select as friends or life partners persons whose handwriting is composed of an equal number of round and angular letters or pen-strokes, for this proportion will insure the combination of the good, severe qualities with amiability, sociability, adaptability and courtesy.

Library here with
your letter & this
touching extract
from his last letter
I have ordered
as you know a suitable
rest of your dear
brother to be placed

PLAIN AND FANCY WRITING

Plain writing consists of letters made without any unnecessary strokes or fanciful additions. See illustration Fig. 67.

The Athies will gain new heart
& spirit in your company.
I wish that I could shake
the hand of each one of you
& bid you God speed on your
mission.

George R. I.

April 1918.

67

Persons of a strong and powerful intellectuality generally write a very plain and simple hand. They have no time to think of *how* they write but only of *what* they are writing. They produce, as a rule, clear, easily read chirography.

Plain writing indicates clearness and level-headedness, while *intermixed and interwoven letters and pen-strokes*,

like Fig. 68, signify either a muddlehead or a cunning, tricky mind.

Why would they not be
to get their pay on the bank
Miles

68

Persons who write very plain, pointed capital letters, as in Fig. 69, or the first letters of whose words throughout their writing are plain and pointed, always have much love for art and the beautiful in nature; they see at once only the beauty and goodness of their environment before even noticing the unpleasant side.

I need not say that. I for my people
shall always hold in grateful remem-
brance the proven friendship of America
in this hour of need.

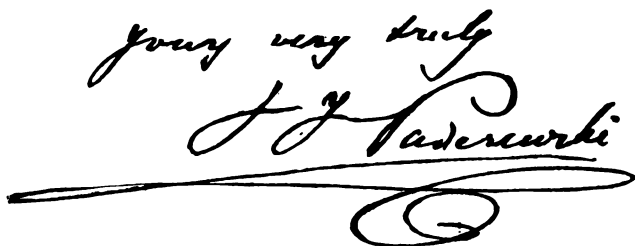
Elisabeth

69

They have good taste in general and a desire to be correct and exact as well as plain in their daily life; they rarely care much for outward show. There are not many women of this class; when you find one, cultivate her.

One's occupation is frequently very plainly indicated in his handwriting. The writing of persons with large coarse hands, who are obliged to do manual labor, is generally heavy and clumsy, while others with delicate, thin tapering fingers, generally write in daintier style. The latter can, if required, make heavier strokes, but the heavy, clumsy or vulgar person cannot very well write an elegant hand.

Yours very truly
J. J. Paderewski

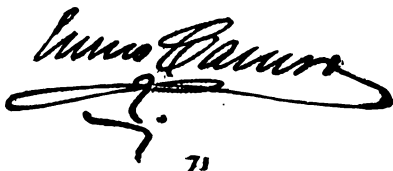


70

Musicians frequently indicate their profession in their handwriting by unconsciously making letters similar to musical notes and cleffs. Fig. 70 is the signature of Paderewsky, the well-known pianist.

Many musicians make marks like violin bows or note-

Wm. Paderewski



71

Fritz Kreisler

72

keys as part of their signatures. Illustration Fig. 71 is the signature of the famous tenor, Caruso, and Fig. 72 that of the violinist, Fritz Kreisler. Fig. 73 is the signa-

Geraldine Farrar

73

ture of the opera singer, Geraldine Farrar. All plainly show their musical proclivities in their handwriting.

Professors and students of Latin, Greek and other dead or oriental languages frequently make in their writings

*From very ancient
Greeks*

74

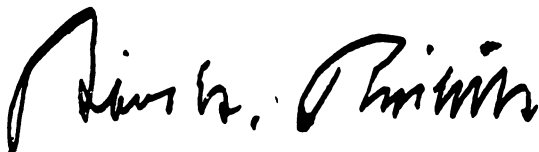
letters that originated in the ancient alphabets and which are similar to Greek letters. Fig. 74 is the signature of a professor of Latin and Greek.

Physicians and druggists often fashion certain of their letters to resemble chemical signs, just as employed when they are writing prescriptions. Figs. 75, 76 and 76-a are

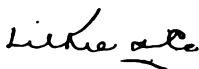
specimens of chemists and assayers; Fig. 77 that of a prominent and successful physician and Fig. 77-a of a student of biology.



75



76



76a

See one full Each night
at bedtime.

77





77a

The same characteristic holds good with regard to teachers of mathematics and to accountants. They very often make letters single or combined with others that much re-

semble figures. The signatures Fig. 78 and Fig. 79 are those of a railroad accountant and a comptroller.

Summary 24,



78



79

When one's writing, especially that of a female, shows sudden thickening of various down strokes, similar to Fig. 80, we may safely interpret this peculiarity as a yearning for someone to love. Many spinsters write thus, and the

at they cannot find
 mine, so I wish to know
 how he can be changed
 all in satisfactory,
 by in my power &
 the work.

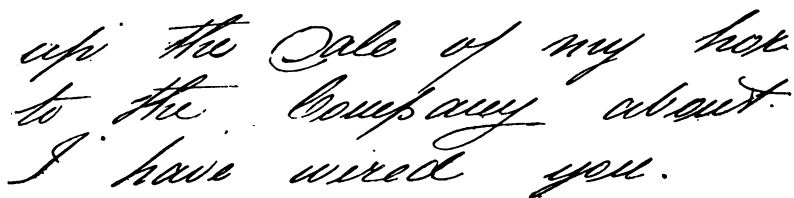
80

further they piod through life, the more do they emphasize this sudden thickening of the downward strokes of one or more letters of a word. Such writers attach much importance to outward show and to etiquette. They love to fondle and caress little children and members of the opposite sex. Tendency to vanity and a desire to please are among their characteristics. Of course there are also many men, especially in professional and student life, and widowers, who write in this style; friends often call them "fussy." (See Fig. 81.)



81

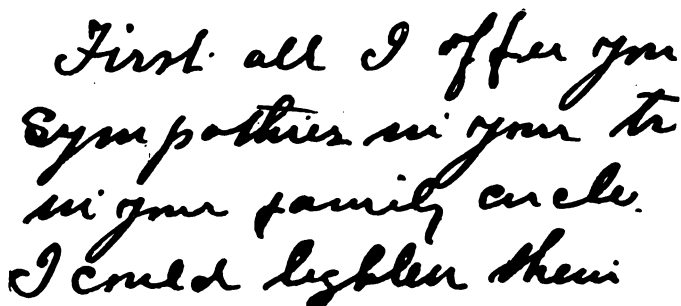
A *very plain* copy-book hand, like Fig. 82 such as many clerks, bookkeepers and professionals write is of little value for analyzing character. It is better to get an intimate letter from such a person. If however, he always uses such a regular school-hand, even in his friendly and love letters,



82

we may deduce that he has little or no originality, ingenuity or intuition, nor should it puzzle him to explain why he never attains a higher position in life than that of a clerk or bookkeeper.

There are "*dirty*" *handwritings*, like the specimen Fig. 83; that is to say, we receive such an impression with our first look at the specimen. For instance there are exceedingly heavy penstrokes combined with ink-spots and finger-marks scattered here and there, just as if greasy fingertips impressed the paper; little or no care is taken to preserve margin or space; all of which imparts to the whole letter a soiled appearance. Such writing we would of



First all I offer you
sympathy in your trouble
in your family circle.
I could lighten them

83

course at once ascribe to persons of careless, even uncleanly habits, in their daily life; they frequently allow their clothing to be without buttons; their finger-nails and other parts of their person manifest an innocence of soap and water, and they display indifference to comeliness, cleanliness, and order.

REGULAR AND IRREGULAR WRITING

SPECIMENS of handwriting which are regular throughout, similar to Fig. 84, indicate a steady, constant character. Persons who love to pursue "the even tenor of their way" in life; whose views and thoughts and ideals are not changed quickly by any chance misadventure of the mo-

Friday evening
that Mr. Lawrence
I could not arrive

84

ment, write thus; their letters maintain from beginning to end a uniform width and length.

Of course, if we happen to find writings where the regularity of the letters, the margins on the left of the page, the distance between the lines, and especially the placing of

same habitation with the
And that for a long time
her cold and unkind the

85

commas, periods and question marks and exclamation-points, seem rather systematic and deliberate—similar to Fig. 85—we conclude that one of the principal characteristics of the writer is pedantry, with scarcely any power of adaptability. Such a person must generally have his own

could get at it
as it will be
have made out

86

way in everything or be unhappy. There are others, again, who write a very regular hand, but now and then vary and make slight departures from their usually stiff and formal letters, as in Fig. 86. These people are at least open to conviction and are more considerate of other people.

Whenever handwriting is irregular and varies as to the letters as shown in specimen Fig. 87, it indicates an eccen-

Allow me to thank
you and your
best deal, for

87

tric or fickle character. Such irregularity however may be very limited, in which case it may simply denote activity and love of change and diversion.

Fickleness in love affairs is frequently found in such writers—like that of Fig. 88—yet I have known several

*over much. - I
 spell I-lee of this
 thoughts of you. -
 act; thoughts true
 over the shoe ~*

88

persons of both sexes, who were—each of them—according to their viewpoint, absolutely in love with two persons of the opposite sex at the same time, and who were actually true and faithful to both. Their nature simply seemed to demand a change from the one to the other idol, but nevertheless enough character remained to preserve the worship of the old and first love.

is a very sick man, and
has been for the past
two weeks! Do not see
him until you hear

89

Nervous, whimsical people who have little or no sense of order or time, often make strong, irregular changes in their handwriting. Observe specimen Fig. 89.

If such changeable handwriting is composed of very thin and fine pen-strokes, as in Fig. 90, casually made and with-

we will close my
eyes. Saying .5
from if an am

90

out any fixed plan, the writer is very easily influenced by others.

When we find such a very irregular hand, especially if very thin and fine, and at the same time rather broad and wide, similar to Fig. 91 and Fig. 92, with frequent omis-

on to Joplin and Ok
and stay until
something starts the

91

sions of strokes, we have indications of superficiality. These are writers who are very indulgent in extenuating their own pleasant vices and those of their immediate families, especially in regard to laws of morality, but they

last night from
my vacation
and found you

92

are unmerciful in their denunciation of strangers who violate the moral law.

Now and then we come upon handwriting where a certain forced irregularity of letters is very obvious and plain.

(See Fig. 93 and Fig. 94.) Such specimens are written

a piece today put up a big
down in good shape.
This may be of use to you
your way soon. Of course
Confidential I have all Conf

93

while the person was exerting all his will power in order to suppress bodily pain or nervous weakness so that he could do his duty or some task he had undertaken to do. I have accordingly seen many notes written by wounded or dying soldiers and therefore under terrible nervous strain

Arrested 5 Aug. 1915
Prison life falls 7th Aug 1915
Was martialled 7th Oct. 1915
Condemned to death 8th Oct.
In the Salle des députés at 10.30 a.m.
with 7 others. (The accused numbered
in all 70. of whom 31 were present
on these 2 dates).
Died at 7 a.m. on Oct. 12th 1915

Clavell

94

and yet their writing was far more regular and even than if penned under normal conditions.

WIDE AND NARROW WRITING

All writing at first glance, seems to be either wide or narrow. It is easy to analyze the *broad, wide writing* as that of a person, *free, and more liberal and generous* than of a person whose writing is smaller and tapers toward the

A sample of wide, liberal cursive handwriting. The letters are large and well-spaced, with a consistent width across the lines. The text is written in two lines: "sent you yesterday" and "Saffronite & cake".

sent you yesterday
Saffronite & cake

95

end of each line and page. Just as the liberal, generous person, who needs more room for himself in his daily life, is also freer with the use of a sheet of paper when writing—like Fig. 95—in the same manner and to the same extent

A sample of wide, liberal cursive handwriting. The letters are large and well-spaced, with a consistent width across the lines. The text is written in three lines: "strength decays, and his understanding", "Sheffield proposes to enclose his letter", and "mine, I shall say nothing of him or".

strength decays, and his understanding
Sheffield proposes to enclose his letter
mine, I shall say nothing of him or

96

68

in the opposite direction does the close-fisted, very economical person skimp in paper, similar to Fig. 96. He crowds all letters closely together and he leaves hardly any space between the lines and seldom any margin. The careful, saving person, although compelled to conform to society's laws and leave a fair margin on the left side of the pages of his letters, will always make up for this by completely filling the right margin of the page.

Mean, stingy, avaricious and miserly people write still more skimpily, somewhat like Fig. 97 and Fig. 98. They leave no margin as a rule, make hardly any end strokes

*Full of Malice Ains and By God. to - Rich
quality. I have come of the Core as my office
at present time. - My people who were
with me at the time were pleased, but*

97

to their words and use sharp and rather vertical letters. Incidentally, these characteristics are an additional graphological symptom of egotism and selfishness.

all mankind may hear and know

What rapture cometh with the Day!

/

- Eugene Field.

98

Sometimes we find a *rather narrow handwriting* like Fig. 98, with rounded and curved pen-strokes. The writer while

thrifty, economical and saving, is also generous, and is entitled to be called generous in spite of thrift and economy.

A large, round and wide hand, which is never backhand—like Fig. 99—indicates liberality; often long end strokes are

my mind to leave
Thursday morning
Should you care to see

99

found, but the writing as a whole looks rather orderly and regular.

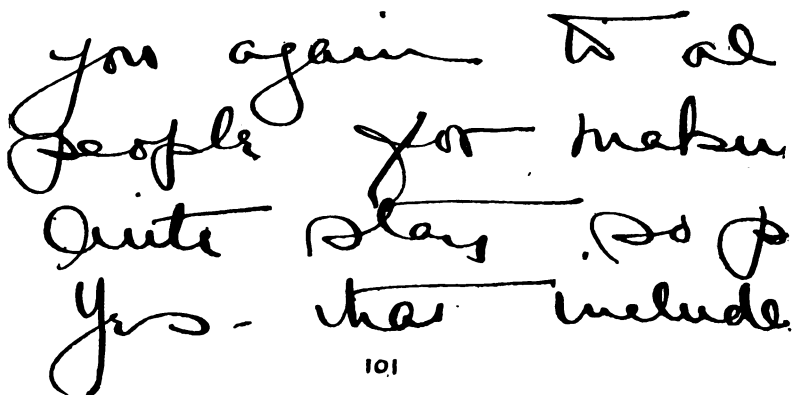
If however, the foregoing characteristic is combined with very irregular margins and extremely long end-strokes, or words with letters very wide and large and round, written

about the judge
I expect to be a

100

quickly and often at an angle, of 40 degrees or less, as Fig. 100, we may be safe in interpreting it as the writing of an over-liberal person.

All spendthrifts write in this style and if bank-tellers and cashiers have a tendency to write thus, it is always a safer and wiser course to discharge them, for sooner or later, when the right opportunity presents itself, with the temptation at hand, such natural spendthrifts are very likely to yield. They often repent, 'tis true, but only when too late

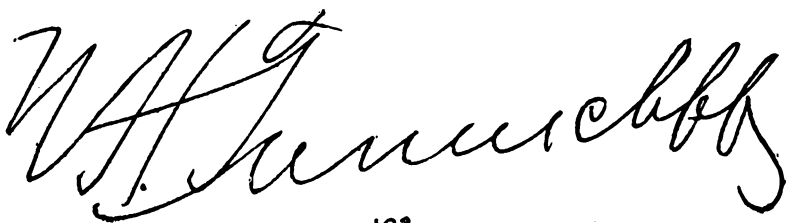


you again to all
people for make
quite stay. So p
Yes - that include

101

to retrace their steps, to make amends or to undo the past, to wipe out the stain and loss of character.

A strong, broad hand, such as is illustrated in specimen Fig. 101, indicates liberality as well as adaptability. A wide and broad hand, somewhat like Fig. 102 means that the writers live outside their own little world; they have



W. H. Churchill

102

many-sided interests, are versatile, polite and courteous to strangers.

Mrs. Effie B. Morse of San Diego, Cal. was the
of this city represents her. Being a son-in-law
addressed to him will receive due attention

102 a

A very narrow hand would naturally indicate none of the preceding characteristics but rather the opposite ones. Such writers feel more at home when revolving in their own narrow circle than when thrown into general intercourse with their fellow-men; they are more apt to be stiff and formal than free and easy, while at the same time courteous and respectful. They have not what the French term "*savoir faire*." (See Fig. 102A.)

THIN AND THICK WRITING

Heavy down strokes of the pen in letters is considered *thick writing*, while thin and fine down strokes, made without much pressure of the pen, is called *thin writing*. Of course, graphologists, when analyzing a specimen of writing, always ascertain and consider what kind of a pen—whether fountain or stub, hard, soft or sharp—was used, also what kind of ink, thick or thin. Fig. 103 illustrates thick writing and Fig. 104 is a fair specimen of thin writing.



103

As a general rule, materialists who have strong passions, write a thick hand, while the fine hand is used more by the idealistic, spiritual-minded and passionless natures. Specimens written with pencil are of little value for estimating

Si le Talent qui m'
 m'accorde... appartient
 en grande partie,
 une grande partie
 de mes sympathies
 est acquiesce à la pensée
 d'un tel Pater Noster

1892

104

Instructions given by the Queen
 most obediently followed in God's
 and King's name Thomas d

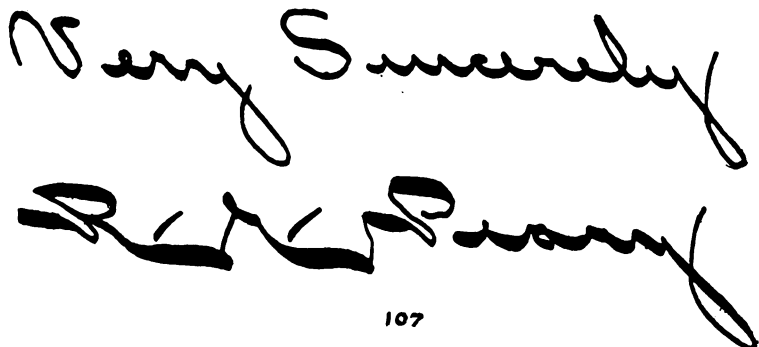
105

Sincerely yours

Wm. J. F. Japh

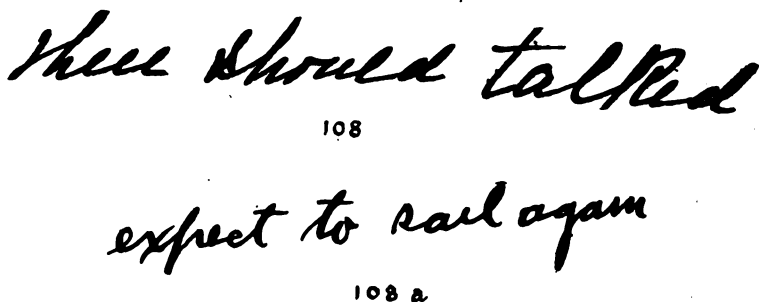
106

the thickness or thinness of writing. Specimens Fig. 105, Fig. 106 and Fig. 107 illustrate these points.




107

A very sloping, thick hand, like Fig. 108 and Fig. 108-A, in which the loops of the letters l, t, g, b, y and f, are generally closed or filled out with ink, and where the i dots are



108

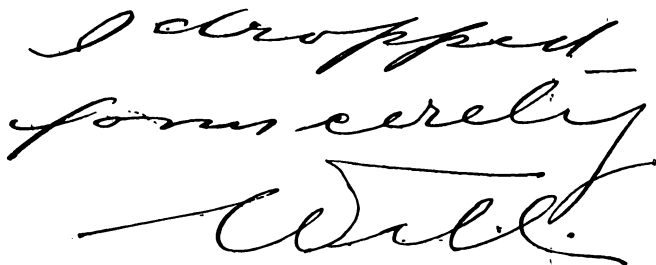


108 a

heavy and set low, this indicates a strong passion for the other sex, sensuousness, and a fondness for the luxuries of life, especially the pleasures of the "table," and little desire or ambition to stick to a job or position where discomforts and hard work are necessary. Such writers will often take

trouble and even suffer great discomfort to please a friend, but this they do hoping that at some future day they will be amply recompensed, even should the reward be only transient.

There are also thin handwritings, well illustrated in Fig. 109, which indicate great sensuousness, affording no indication of energy, steadfastness or perseverance. Such writing always inclines at a very sloping angle on the line, with the lines running downward. Such writers have very little



A handwritten sample of thin, sloping cursive script. The text reads "I dropped formidably well." The letters are thin and the lines are sloping downward from left to right.

109

power of resistance to sexual excitement and temptation. They yield easily on account of this weakness and are apt to lapse into sexual excesses and degeneracy.

If in addition to the preceding features we find very large and wide curving loops of the *lower parts of the letters g, y, f and z*, as shown in the specimen Fig. 110, we detect great sexual desire; a dangerous passionateness which, if not

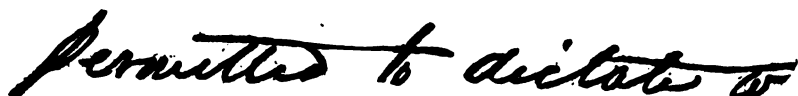


A handwritten sample of cursive script with large, wide curving loops. The text reads "you have found". The letters g, y, f, and z show prominent loops.

110

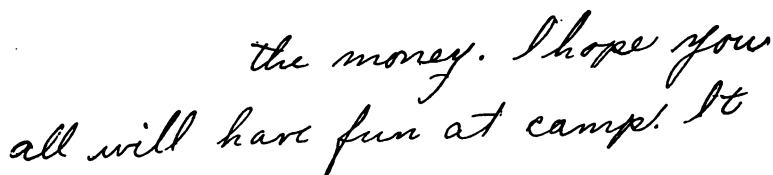
gratified, may frequently lead to pathological and criminal cases in later life.

Very energetic, courageous and initiatively active persons often make both the up and down strokes of letters heavy and with even pressure, as in specimen Fig. 111.



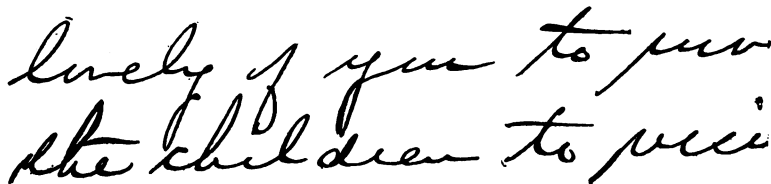
III

On the other hand, the hesitating, diffident and bashful person, generally intuitively, makes hardly any heavy strokes; his pen just glides over the paper, as in Fig. 112.



112

Then again we find specimens of handwriting where here and there a down stroke is made very thick and heavy, in striking contrast to the previous or subsequent strokes of perhaps the same letters, as illustrated in Fig. 113. This



113

peculiarity we can interpret as characteristic of a person who has energetic inclinations at intervals, but no continuity.

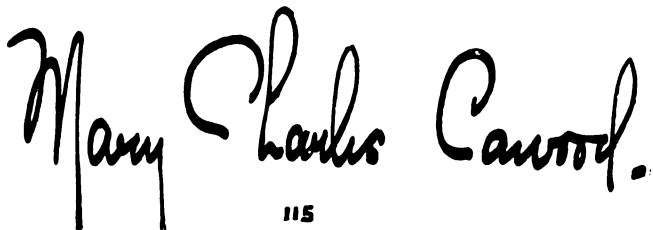
Where the up and down strokes of the various letters are made deliberately plain and distinguishable, and the whole hand is strong, steady and even, and not too sloping—similar to Fig. 114—a very strong passionate nature, which is however always under control, is indicated.



114

Strong-willed men and women of great force and desire write thus. They have acquired control of their feelings and desires, but have not completely suppressed or subdued them.

It is also found that persons who write a strong, thick hand which stands out in bold relief from the paper, somewhat like Fig. 115 and Fig. 116, generally like heavy, bright and deep colors in their surroundings and, on the other



115

and bothered and surpr
sorry I couldn't have re

116

hand, persons who write a fine, thin hand—like Fig. 117, always prefer light and delicate colors.

hope you will have
no other engagement

117

When strong, heavy and thick writing also shows common inharmonious forms, especially in its capital letters, as in Fig 118, we can safely contend that the writer, although a gourmet, yet loves loud, glaring, contrasting colors, and has little good taste in general.

* you I think
 & Hunting House
 I have thought
 Comp a to
 Spoken

SEPARATE AND CONNECTED LETTERS

As a general rule indorsed by all graphologists, *people who connect all their letters and sometimes even their words, as in illustrations Fig. 119 and Fig. 120, are practical, logi-*

*I hope I have not written a
rather in a way to be again
stood. but I supposed
unfortunate in that respect*

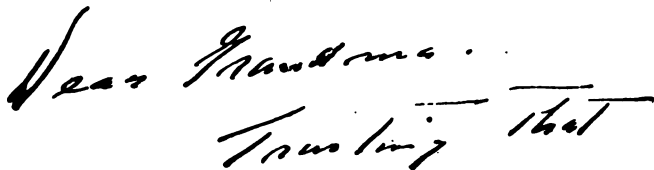
119

*now try to compose
another. I wonder
you will be surpri*

120

cal thinkers and reasoners. Such writers have good memories and easily seize and assimilate the ideas of others, but they are stubborn, more set in their ways and harder to convince than writers who disconnect their letters and keep

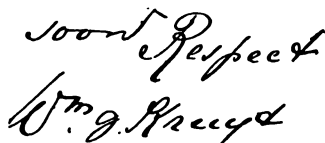
them separate, as in Fig. 121 and Fig. 122, and sometimes even divide the parts of each letter. These writers have



Dear Grandma.
Trusting That

121

little or no logic, but are generally quite intuitive and perceive and apprehend quickly. Persons who are naturally inclined toward occultism, astrology and clairvoyance write their letters with separate strokes. I have often discovered



With Respect
Wm. G. Krueger

122

and denounced palmists and astrologists as fakers and mountebanks because their handwriting gave no indication of intuitive ability; they posed as professors of the occult merely as a money-making business and their professional capital was strictly limited to a general knowledge of the rules of palmistry. In making analyses we, of course, come upon handwriting where letters are partly connected and partly separated. In such cases we must make our own deductions. If, as in the specimen illustrated here, Fig. 123, the connected and separated letters are equally divided, in

number or quantity on a page, we have a character in ideal equilibrium. The writer has the ability to organize his own ideas and thoughts into valuable units as well as to seize what is valuable in other people's ideas and utilize it. We have here idealism and realism, observation and judgment, adaptability as well as psychic independence.

*Enclosed file are
Westchester*

123

When more letters are separated than connected, as in the next specimen shown, Fig. 124, the writer is more intuitive

*Mr. Ira Taylor
veral newspapers and other papers
aring upon the high price of coal*

124

than deductive. He has his own ideas of matters; likes to occupy himself, now with this and now with that plan or undertaking, but lacks the logical or deductive ability to profit by comparing them.

Practical persons generally connect more letters than

they separate in their writing, as shown in specimen Fig. 125. A strong sense of the practical and useful has con-

What-is Declaration
125

tracted, but not entirely minimized, in such writers their desire for speculation and theory, and they are often fooled by the glib, smooth talk or "slick" plans of designing persons. Many letters and even words are often connected or strung together, that is to say, they are written in one pen-stroke, as appears in the next illustration, Fig. 126. They

I saw Elba
126

who write thus have very little ability or initiative to originate ideas, but they excel in adopting those of others and in even utilizing them more successfully than the originators, and they often do this quite intuitively.

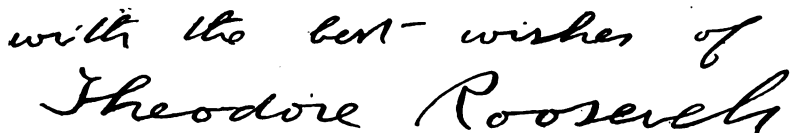
Writers who always keep the first letter of a word separated while the rest of the letters of the word are connected, as in Fig. 127, have a fine sense of direction and locality;

had a satisfactory talk
127

they are careful to pause and determine "whether a bridge is safe or not before they attempt to cross it." They are close observers and able to form correct judgment of persons and conditions.

THE FIRST STROKES OF LETTERS

There are many different ways of making the first stroke in writing or forming a letter of the alphabet. Some writers use a long straight line; others use a curved stroke; still others use no first stroke at all, but start right in with the body itself of the letter. Writers who do not make a first or initial stroke, in which case the formation is started at once with a downstroke, as in Fig. 128, generally have a



128

positive nature; they can, as a rule, concentrate their thoughts quickly and grasp immediately the point in question or at issue; they have therefore little love for preliminary details, which they generally consider unnecessary. It is consequently not surprising to find that such writers are very efficient as fighters—in war or business.

Long horizontal initial strokes, when combined with angular and sharp writing, similar to Fig. 129, indicate considerable spirit in opposition, in argument, in debate or any matter in which the writer takes part. He may be depended upon to take the opposite view on every question and is

what the French term “difficile” or hard to be on good terms with.

*I have not
any information
any of its*

129

If these long initial strokes are found in conjunction with round and curved writing, as in No. 130, a milder form of opposition is indicated—an opposition which is more born

*You cannot repeal
Surrender Charles E*

130

rather of the social enjoyment of a discussion and a genuine desire for enlightenment, than of pugnacity or coarseness.

If we find that the last stroke of letters is very sharp,

A. M. M. M. M.

131

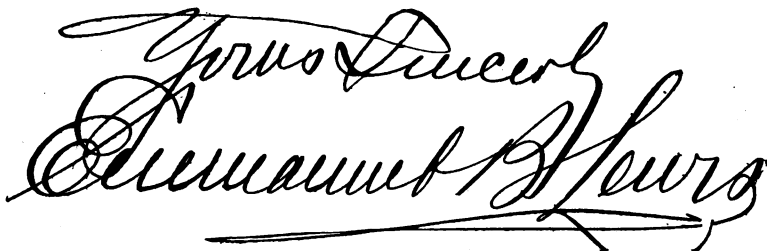
ending in a fine point, as in specimen Fig. 131, especially where the first strokes of letters are long and horizontal, we rest assured of discovering among the writer's characteristics a pronounced inclination to oppose or contradict, at the risk even of affecting sincerity of the writer and of sacrificing his honest convictions, and there is also a strong desire, and often the ability, for effective general criticism.

Round and curved first strokes, somewhat like Fig. 132—indicate jollity, humor, wit and the ability to entertain.



132

In addition to the preceding large pen-strokes, consisting of big curves, many carefree, easy-going, sanguine persons with fertile imaginations, frequently make bows and half-circles, especially when beginning their capital letters and signing their names, as in Fig. 133.

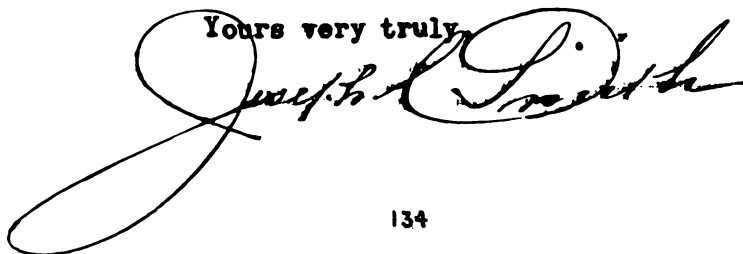


133

If these curves and half-circles are very large throughout a writing, the writer is inclined to be talkative and prefers a certain kind of rather desultory, "small-talk" or social

chat, which does not require much mental endowment or energy.

A well-defined curve of the first stroke of capital letters,

Yours very truly,


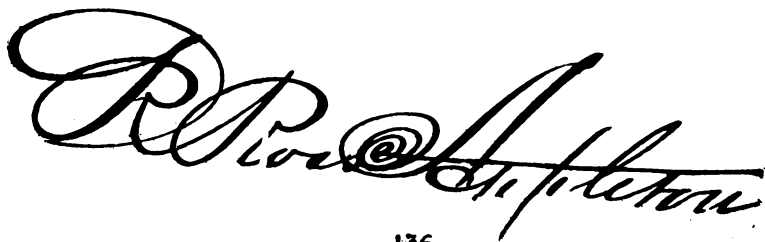
134

if pleasing to the eye and not inharmonious, generally beginning well under the letter itself, like the specimen shown in the next illustration, Fig. 134, indicates oratorical ability.




135

The more elegant the curve, the greater the eloquence. A more "within-itself" curved first stroke, like Fig. 135, is made by many actors, on and off the stage. It denotes a



136

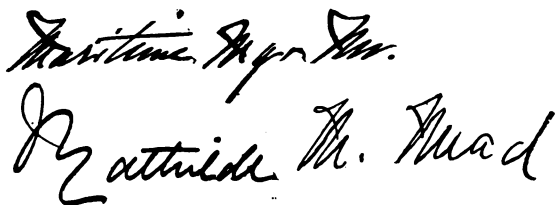
talent for imitating, for mimicry and acting. If this initial line consists of several curves or circles within each other, like that in the two illustrations, Fig. 136 and Fig. 136-a,



136 a

then a disposition for quarreling, avarice and envy is indicated.

Another kind of *initial stroke* which is generally seen combined with sinking lines, illustrated in Fig. 137, is the



137

so-called "line-cut-through-life." It more frequently occurs in capital letters. Persons who are depressed through misfortune or death or sorrow; whose careers, prospects or hopes have been blighted, write in this manner. So do many others of both sexes, who have been disappointed in love or whose "course of true love" has not "run smooth."

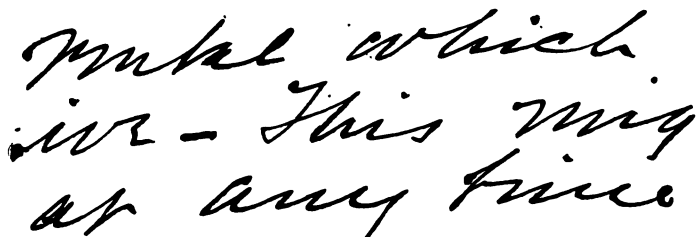
A sharp right-angled heavy hook, similar to the specimen Fig. 138, means a dangerous combination of envy, jealousy and brutality. When the *pen-stroke of the letters starts*

with a round point or period, as illustrated in the next specimen Fig. 139, you may be sure of finding in the writer the ability to earn and to keep what he earns and to remem-



138

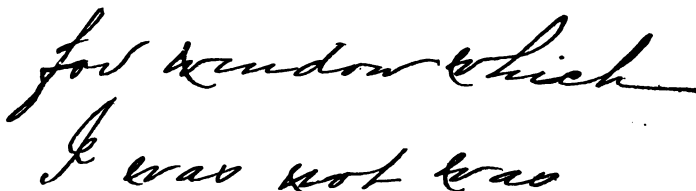
ber and use what he learns. He is generally wise and careful, which is often indicated by his habitual pose, when writing, of pausing, looking downward with an expression



139

of deep thought, and with his pen—still in hand—resting on the paper, thus picturing deep consideration before action.

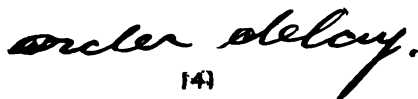
Backward turned first strokes, like Fig. 140, are gener-



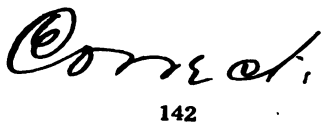
140

ally made by writers who always endeavor to conceal their past history—public or private. They try to have someone else “pull their chestnuts out of the fire.” Double-tongued and double-faced persons use this stroke very often.

First strokes of letters, especially capital letters, curved once within themselves, as shown in Fig. 141 and Fig. 142,



141

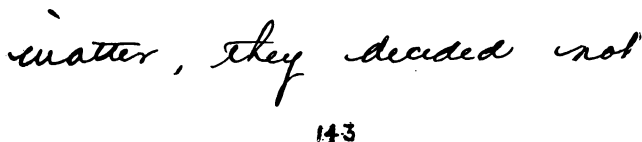


142

generally indicate a love of family and home life; if they are well-rounded they are evidence of amiability and courtesy. Combined with the foregoing round-point pen-stroke, they indicate flattery and the sort of amiability which looks forward to a reward of some kind.

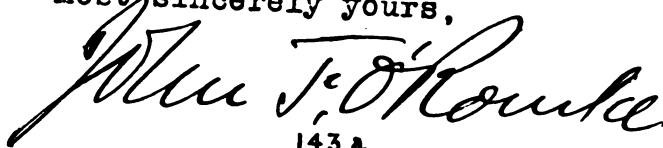
Adaptability to circumstances is found in the softly made curves of the first stroke as shown in the next illustration, Fig. 143. Writers of this style yield very quickly to opposition and are easily influenced by others.

Business ability is always indicated by the curved hooks



143

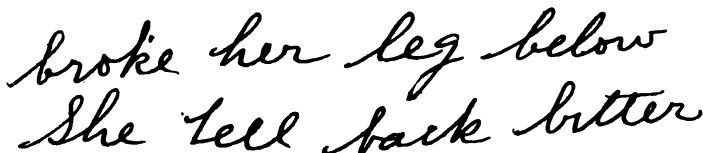
Most sincerely yours,



143 a

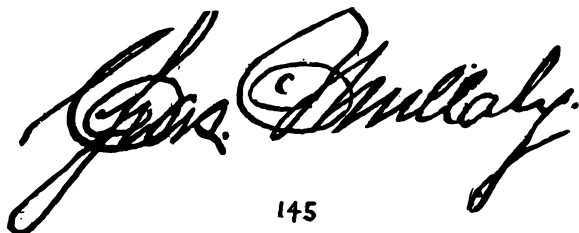
of the first letters, somewhat like Figs. 143-a and 144, and many successful merchants and salesmen will be found to use them.

Secretiveness, cunning and shrewdness are often revealed by a small dot, or circle, or letter enclosed within a capital



144

letter like the two specimens shown here, Fig. 145 and Fig. 145A. Self-praise, conceit, and egotism are also indicated here.



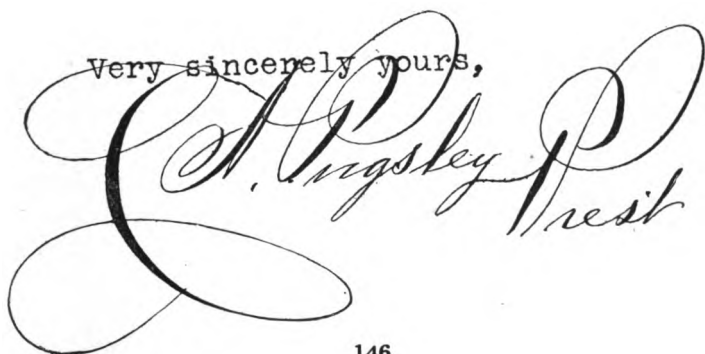
145



145 a

Dreamers, fantastic persons and many poets, authors and artists use a very long and curved capital, like Fig. 146; such writers are inclined to soar into the upper air;—

Very sincerely yours,
C. Kingsley



146

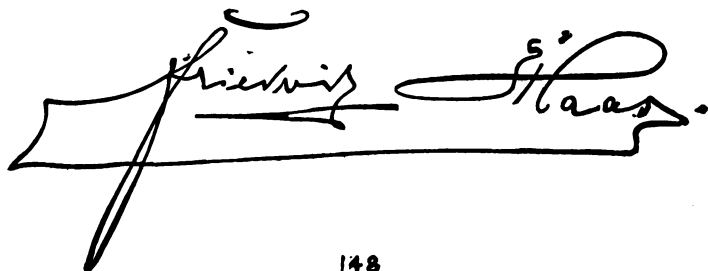
to be builders of air-castles. See the two specimens shown here, Fig. 147 and Fig. 148.

C. Sumner



147

Friess Haas.

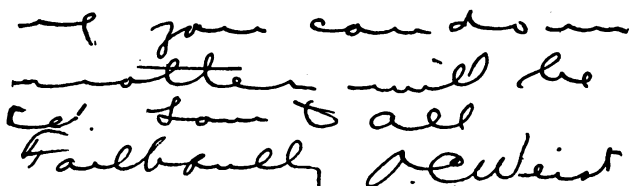


148

THE LAST OR END-STROKES OF LETTERS

These end-strokes of letters, while not absolutely necessary to form a letter, are however, of great importance to graphologists and handwriting experts. Forgers are more quickly discovered by the end or last strokes of a letter or word than by the first or starting stroke of the pen.

Frequently there are no end-strokes at all, like Fig. 149; this indicates thrift, saving and economy.



If you can do in
matter will be
Ed. Low & all
Fairbairn J. C. White

149

If the last strokes are very heavy and clublike, as in Fig. 150 and Fig. 150A, great lack of consideration for the feelings of others is indicated—a nature completely wrapped up in self. This is always more or less accompanied by violence and brutality. Of course, in analyzing, it should be said that we must not fail to consider all



J. Clairin Truly

150

characteristics; we must not jump at conclusions based upon merely one or two of them. See also Fig. 150-b.

on that awful train
from Madrid. We had
a good time, and enjoyed
myself hugely, even

150 a.

Truly & safely

150b

Endings which gently curve upwards like the ones shown in the next illustration Fig. 151, symbolize courtesy, politeness and an amiable nature. On the other hand, if such

excuse you for

151

rounded endings of letters and words curve downward, as illustrated in Fig. 152, they indicate an internal unhappiness and discontent which the writer tries to conceal.

you, just what he wants.
don't forget to write him.

152

Little hooks combined with a small curve of the last stroke of a letter, as shown in the specimen Fig. 153, indicate always more or less egotism and also a love of flattery and praise.

*What about a new key
for your Christmas present?
Get it out of the*

153

Long, straight end-strokes of words, as in Fig. 154, combined with writing that is, in general, large, indicate liberality and generosity, provided all the words have such end-strokes, and the whole of the handwriting is broad and

*try to imagine
lead me to write.*

154

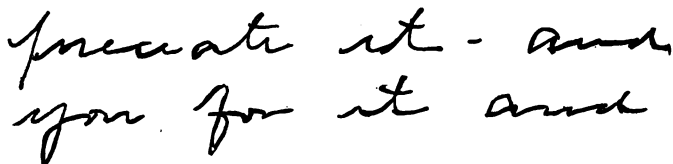
round. careful persons, wiseacres and those who are distrustful of others, generally make a large end-stroke on the last word of each line, as in Fig. 155, as though they feared

*With her tie Monday
when I came home —
I found her very poorly*

155 & 156

someone might write additional words on the line or above their signature. To prevent this, they are careful to fill up all available space.

When all word-endings consist of short, horizontal strokes or dashes, as shown in Fig. 156, with rather pointed endings, they indicate exclusiveness, reserve and power of resistance; combined with straight regular writing and even and horizontal lines, as in Fig. 157, these short horizontal dashes will indicate a love of fairness and justice; and if



157

they are heavy, they indicate concentration upon one idea—single-mindedness.

Whenever the last stroke of a word looks like a circle or curve turned inward, as shown in this illustration, Fig. 158, it indicates that the writer is inclined to be "a regular Tar-



158

tar" and tyrant at home and rather vain in small matters.

Very long and sharp endings, like Fig. 159, indicate a



159

critical mind and an inclination toward positive expression.

Whenever such long, sharp endings rise upward but end with a daggerlike point, as illustrated in specimen Fig. 160, then we may add quarrelsomeness to the writer's characteristics.

As you are

160

All gently rising end-strokes, similar to Fig. 161, indicate the same as upward slanting lines, namely, activity, enthusiasm and also more or less love of a life full of fun and joy. If the strokes end with small hooks, we have in addi-

H. O. Ichley

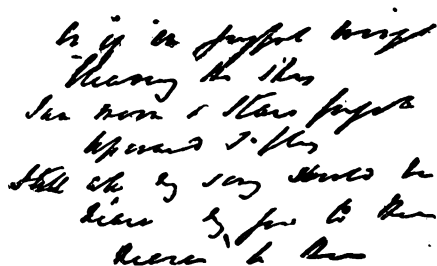
161

tion, perseverance, considerable "sticktoittiveness" and contrariness. When heavy clubs are added to the end-stroke or rather, when the ending of a letter runs into and finishes with a heavy club-like end-stroke, as in Fig. 162, we find energy, with brutality and violence. If these club-

*down to work after a gay old time
if you happen to think of me*

162

like end-strokes are small, as shown in Fig. 163, it merely indicates that the writer has little or no consideration for others but is inclined to always look out for himself exclusively.



163

A weak-looking, downward-curving stroke, something like the end-stroke in the next illustration, Fig. 164, seems to



164

indicate a certain sad, depressed feeling in the writer, if it is a thin, fine stroke. But if, however, it is heavy and strong, as in Fig. 165, it may be safely translated thus: "I am very busy and must not be disturbed." This type of



165

100 CHARACTER FROM HANDWRITING

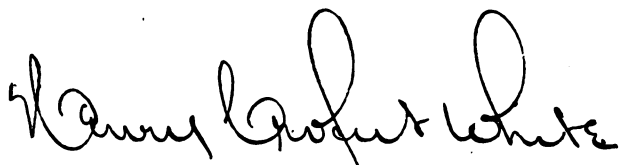
man is very persistent in the prosecution of his plans, and combative and pugnacious in all his undertakings. Gruffness and harshness alike to friend and foe, are also among his characteristics. Observe closely the illustration Fig. 166, one of Napoleon's signatures.



166

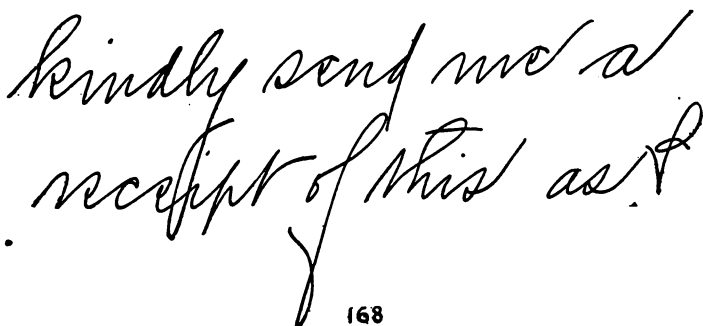
THE UPPER AND LOWER PARTS OF A LETTER

The rule which, after rigid testing, has been generally adopted by graphologists is, that if in a specimen of handwriting the upper parts of the small letters f, p, g, y, are longer than the parts of such letters below the base line, as



167

in Fig. 167, this indicates in a general way that the writer possesses more psychic and spiritual inclinations and more mental ability than those who write the lower parts longer, as shown in the next illustration Fig. 168. The latter are supposed to have greater inclination for practical matters, for athletics and bodily exercise.



168

101

Specimens of writing in which both upper and lower parts of those letters are fairly well and evenly balanced and developed, as in Fig. 169, indicate a well rounded character, in which organizing and executive ability and physi-

if you Friday
from after

169

cal activity are in perfect equilibrium with mental energy and achievement.

When upper or lower parts of letters do not stand out clear, but mix and jumble and run into each other throughout a page, as shown in the specimen Fig. 170, it is evident

dly before
report to me
the receipts
rounding of such
Also. to report -
York office

170

that the writer is unable to think clearly and even finds it difficult to express himself clearly or correctly and cannot differentiate or decide quickly.

We must, of course, at the same time bear in mind that this characteristic becomes emphasized in proportion to the increase in the mixed and jumbled condition mentioned.

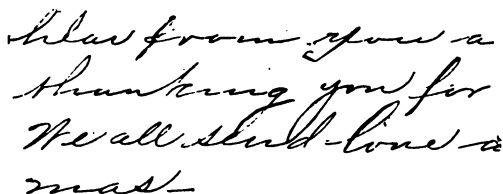
Those who carefully write down each word separately and whose letters do not slope too much or too little, like Fig. 171, are characterized by level-headedness and clear-

I am very hopeful

171

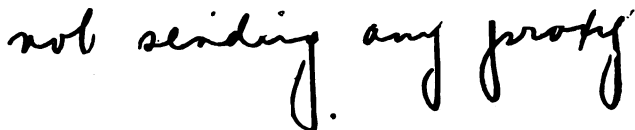
thinking, with ability to distinguish and differentiate, and with aptitude for business.

Persons who are very dependent upon the judgment and advice of others; who have little or no initiative or executive ability, and who hardly ever attain positions of consequence, generally write a school-copy-book hand, like Fig. 172. Their writing may look pretty and correct but it shows no independence, no character.



172

Wherever the lower parts of the letter are made extremely long, something like the next illustration, Fig. 173—we have an infallible indication of vanity and egotism combined with a love of the practical and a liking for athletics and other sports. Self-praise and desire for the praise of others are also indicated.



173

PUNCTUATION

When we find periods and commas frequently omitted, as in Fig. 174, we may deduce forgetfulness, lack of concentrative power and sometimes carelessness. Carefulness in

encls a present of the horse shoe
I enclose his signature as requested

Truly Yrs
J. B. H. H. H.

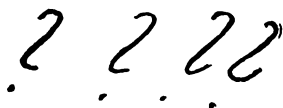
174

making all i dots, commas and periods and other punctuation signs, indicate order, system, promptness and attention to detail.

Characteristics can also be deduced from exclamation points and question marks. A thin and very sloping writing, like Fig. 175 and Fig. 175A, as a whole, denotes sensi-

./ ./ ./ ./ ./

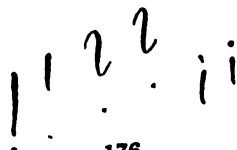
175



175a

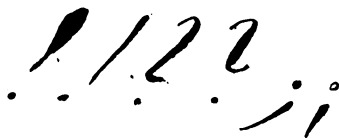
tiveness, which is pictured in bold relief by leaning and sloping exclamation points, provided they are thin and fine. Nearly all mediums, clairvoyants, psychics and occultists are indicated by such handwriting.

Upright, strong, heavy exclamation points, such as are shown in the next illustration, Fig. 176, connote energy and self-control.



176

When such heavy and strongly marked exclamation points are made sloping—similar to those shown next, in Fig. 177—they add to the writer's characteristics, anger, quick temper and explosiveness of speech under excitement.



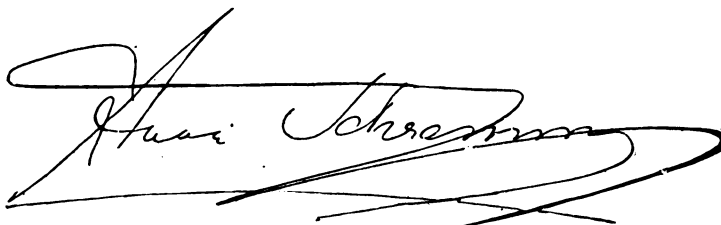
177

SIGNATURES

Many persons add to their signatures every time they write them, unnecessary and superfluous strokes. These additions are sometimes straight, sometimes curved, as seen in the signatures Fig. 178 and Fig. 179. This habit

truly yours,


178



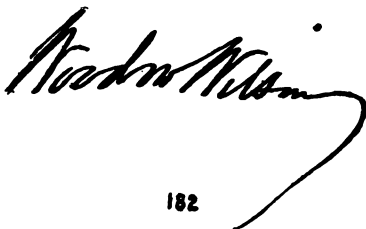
179

is indulged in by kings and emperors and exalted personages in common with persons of humble station, such as laborers, and even by thieves and murderers. No satisfactory explanation has yet been discovered; nevertheless the various forms of these strokes can be safely inter-

preted. On the one hand many men who have played most prominent rôles on the world's stage have not deigned thus to adorn their handwriting, while on the other hand, just as many equally celebrated contributors to the historical

A handwritten signature in cursive script, reading "Munkacsy". The signature is written in dark ink and is underlined with a single horizontal stroke.

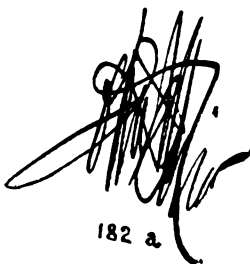
181

A handwritten signature in cursive script, reading "Woodrow Wilson". The signature is written in dark ink and features a long, sweeping flourish that extends to the right.

182

record of achievement have unhesitatingly and liberally adopted it. Among these are the Emperor Napoleon 1st, Fig. 180, Munkacsy the painter, Fig. 181, and President Woodrow Wilson, Fig. 182.

Some persons use one style of signature for business or

A handwritten signature in cursive script, which is highly stylized and appears to be a variation of the signature in Fig. 182. It is written in dark ink and is underlined with a single horizontal stroke.

182 a

official letters and another style for social and intimate letters. It is therefore better to make character readings from the latter.

An illegible signature like Fig. 182A stands sponsor for hypocrisy, deceit and intrigue.

A plain signature without underlining or other pen-strokes, and even without a dot at the end, shows great independence or pride in natural endowments and gift of mind and body.

Charles H. Eliot

183

Caroline Emanuel.

184

A small, plain signature indicates modesty, and simplicity of speech and demeanor, while frequently a very large and heavy signature reflects faithfully pride and vanity.

Quordl Ottendorfer.

185

Sincerely yours

Charles E. Sherman

186

B. C. Wetmore

187

A period and dash placed behind the signature indicates that the writer is fairly freighted with precaution and carefulness, creating the impression of fear that someone may

Mary W. Gilson.

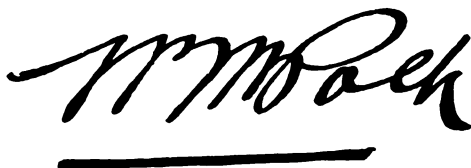
188

John D. Rockefeller Jr.

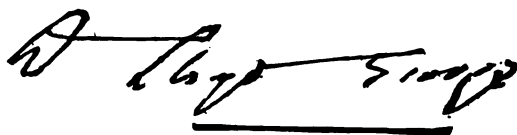
189

Mollie.

190

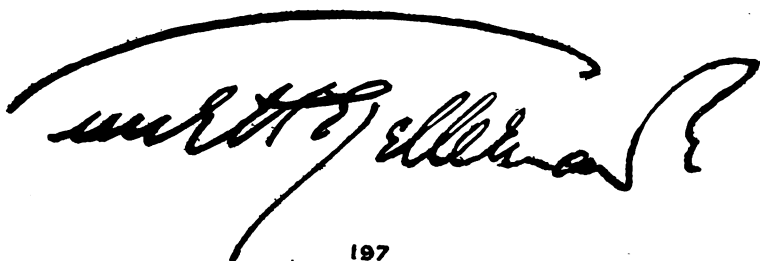
A cursive signature that reads "M. M. Back". The letters are fluid and connected. A solid, straight horizontal line is drawn directly beneath the signature.

195

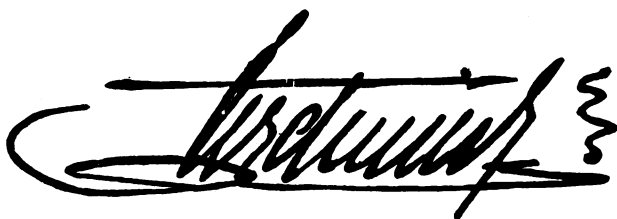
A cursive signature that reads "A. L. Simpson". The signature is written in a more elaborate, flowing style. A solid, straight horizontal line is drawn directly beneath the signature.

196

A straight line underneath the signature indicates family pride, also egotism and a fondness for domineering.



197



198

The same characteristic, only more developed, is indicated by a straight line above the signature.

This may indicate diplomacy also.



199



200

A sharp, downward-ending stroke to the signature indicates combativeness, courage, aggressiveness, especially if the lines have a decidedly upward tendency.

Yours sincerely
D. B. Brewster

201

Yours very truly,
H. H. H.

202

If the lines run downward, however, and especially if the last stroke tends downward, we find depression and discouragement, creating the feeling that the writer fears that he and his work are not sufficiently appreciated.

A wavy and curved signature indicates adaptability, also much doubt of one's ability to succeed.

Lindemüller

203

Agnes Mout

204

Circular or coil-like loops are frequently attached to their signatures by men and women who are conscious of their charms. These loops also indicate, shrewdness, cunning, secretiveness and coquetry.

Friedrich Roedel

205

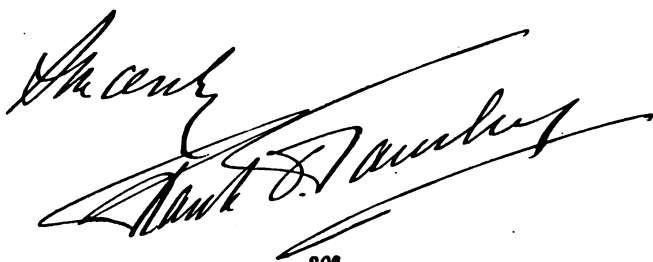
Julius Chambers

206

A signature with a strong upward slope proclaims ambition, aggressiveness and push.

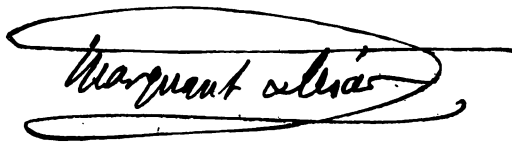


207



208

A curve around a signature, similar to the next illustration, indicates a strong sense of family life, also family



209

pride and family egotism and fondness for protectiveness.

its receipt, I am
Very truly yours,
Lucas Jones

210

A wavy line underneath the signature indicates adaptability, also shrewdness and humor.

Arthur D. Hughes

211

S. A. Wainwright

212

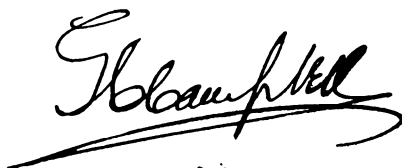
J. H. Hammer

213

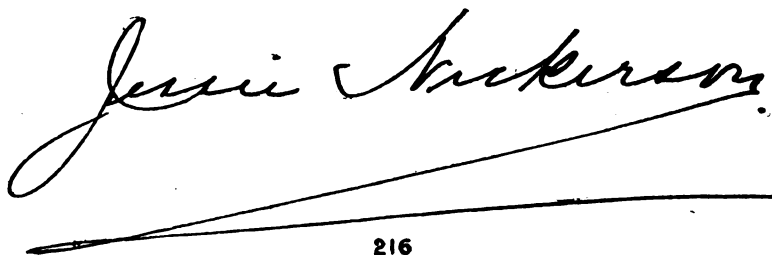
Several wavy curves show greater humor and jollity.

A handwritten signature in cursive script that reads "Marcella Lombardi". The signature is written in dark ink and is followed by a long, horizontal, slightly wavy line that extends across the width of the text.

214

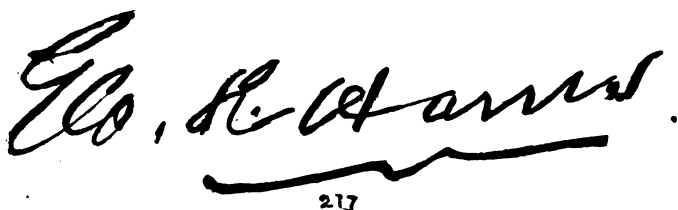
A handwritten signature in cursive script that reads "E. Blampied". The signature is written in dark ink and is followed by a long, horizontal, slightly wavy line that extends across the width of the text.

215

A handwritten signature in cursive script that reads "Jessie Anderson". The signature is written in dark ink and is followed by a long, horizontal, slightly wavy line that extends across the width of the text.

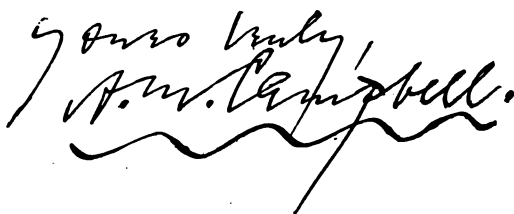
216

A signature with a double line which returns with a sharp point is used by many careful but also quick-acting, and aggressive persons. They always "carry a chip on their shoulders."



Elo. H. Adams.

217



Yours truly,
A. W. Campbell.


218

Zigzag lines underneath signatures indicate violent and combative characters.

When analyzing a writer's character, it is of course understood that an opinion should not be formed from the signature alone, but from the whole writing, detecting and interpreting each and every mark and characteristic by itself; after doing which, to combine and interpret the specimen as a whole.

The following are reproductions of fifty signatures of historical and literary characters, a study of which will be very interesting to the layman, and others, as well as to graphological students. These specimens faithfully reveal the characters which correspond to the several graphological indications and which have been confirmed and verified by history.

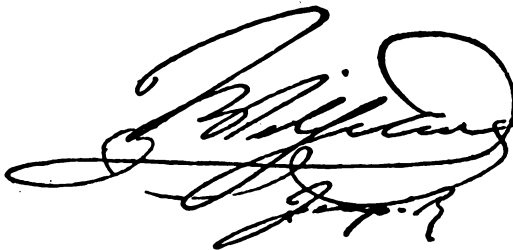
SOME INTERESTING SIGNATURES OF WELL-
KNOWN HISTORICAL CHARACTERS

A highly stylized, cursive handwritten signature in black ink, featuring large, sweeping loops and a prominent initial 'B'.

219

PRINCE BISMARCK

Germany's Iron Chancellor, the man who ruled his King.

A cursive handwritten signature in black ink, with a large, ornate initial 'W' and a long, horizontal flourish extending to the left.

220

EMPEROR WILHELM I OF GERMANY

The King who was ruled by his Chancellor.

A cursive handwritten signature in black ink, with the name 'Dr. Karl Peters' written in a somewhat compact and stylized manner.

221

DR. KARL PETERS, THE AFRICAN EXPLORER

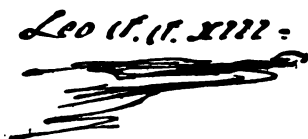
120



222

MAJOR HERMANN VON WISSMANN

Both African explorers and travelers but unsuccessful in managing natives. Why? Look at the rawhide, whip-like dashes over their signatures.



223

POPE LEO XIII

Who could fathom the reserve and intrigue of the lines under his signature?



224

POPE ALEXANDER VI

Of all the other rulers of his age he is considered by historians as the most brutal and sensuous. Observe his heavy, thick writing.



225

EMILE ZOLA

The noted French novelist.



226

CHOPIN

The celebrated Polish composer.



227

JOSEPH JOACHIM

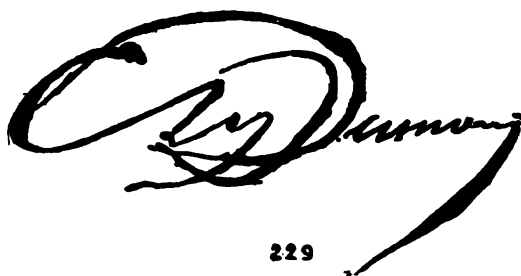
The celebrated violinist and composer, with a violin bow under his signature.



228

QUEEN VICTORIA

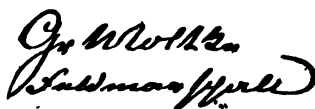
With the long stroke of the first letter, as if she wishes to take the whole world under her protection.



229

ALEXANDRE DUMAS (PERE)

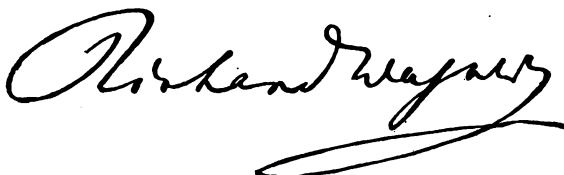
The noted French dramatic author and novelist—romantic and critical.



230

FIELD MARSHAL COUNT VON MOLTKE

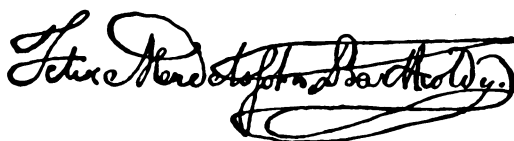
Quiet, unassuming—whose strategy won the War of 1870.



231

RICHARD WAGNER

The celebrated operatic composer.



232

FELIX MENDELSSOHN BARTHOLDY

The distinguished composer and musician whose signature looks, or rather *sounds*, like one of his symphonies.



233

MURAT

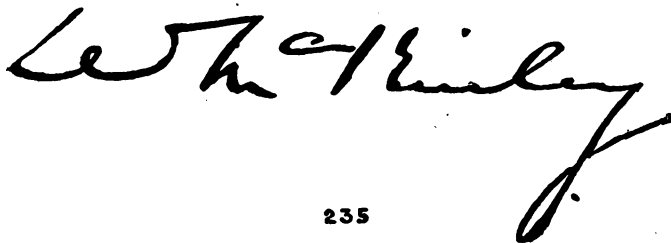
One of the leaders of the French revolution, whose brutality and cruelty are plainly expressed.



234

ROBESPIERRE

The celebrated French Revolutionist, whose cruelty stands out in his long sharp dash.


 A large, fluid handwritten signature in cursive script, reading "Wm McKinley". The letters are well-spaced and the overall style is elegant and confident.

235

WM. MCKINLEY, PRESIDENT U. S. A.

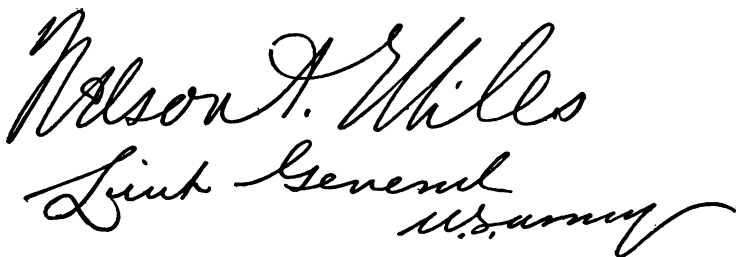
Wide-open letters show the nobility and frankness of his character.


 A handwritten signature in cursive script, reading "Wm. R. Shafter". The letters are somewhat compressed and the overall style is more hurried than the previous signature.

. 236

WM. R. SHAFTER, MAJOR GENERAL U. S. A. DURING
SPANISH-AMERICAN WAR

Indecision and lack of energy well indicated here.


 A handwritten signature in cursive script, reading "Nelson A. Miles". Below the name, the words "Lieut General" and "U.S. Army" are written in a smaller, more formal cursive hand.

237

NELSON A. MILES, GENERAL U. S. A.

A remarkable signature of the old Indian fighter who won his way up from a private in the ranks.



238

CAPT. RICHMOND P. HOBSON

The U. S. Naval Officer who blew up the U. S. Collier *Merrimac* in an attempt to block Santiago Harbor.

To the devil with
. autograph-hunters

Yailma Robert Louis Stevenson
Upulu
Samoa

239

ROBERT LOUIS STEVENSON

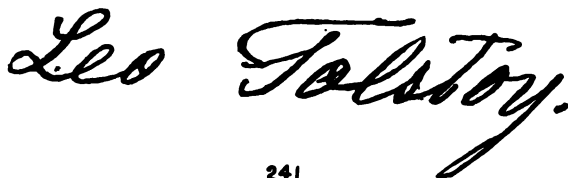
Observe the small hand of the author of "Treasure Island."



240

JOSE M. HERNANDEZ

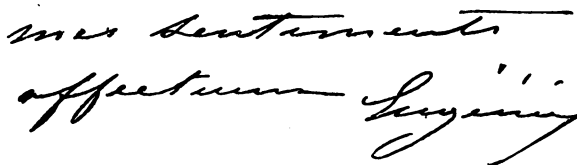
The Venezuelan revolutionist who lost his right arm in ousting President Cipriano Castro.



241

LEO TOLSTOY

The famous Russian novelist and social reformer, and religious mystic.



242

EMPRESS EUGENIE

The beautiful Empress of France whose ambition made her an Empress and unmade her.



243

CAPTAIN VON PAPEN

The German military attaché in Washington, who was expelled from the United States. Observe his tapering signature.


 A cursive signature in black ink, reading "v. Kluck". The signature starts with a small "v." followed by "Kluck" in a fluid, connected script.

244

GENERAL VON KLUCK OF GERMANY

Who almost reached Paris. Scan well the hook at the beginning and end of his signature.

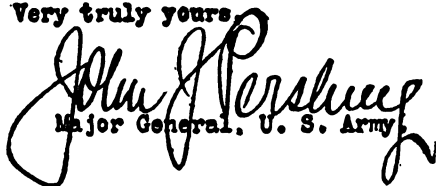

 A cursive signature in black ink, reading "Foch". The signature is highly stylized, with a large, sweeping "F" and a sharp hook at the end.

245

MARSHAL FOCH OF FRANCE

The strategical fighter who directed and won the battles for victory.

Very truly yours,


 A cursive signature in black ink, reading "John J. Pershing". The signature is written in a bold, flowing script. Below the signature, the text "Major General, U. S. Army" is printed.

246

MAJOR GENERAL JOHN J. PERSHING, U. S. A.

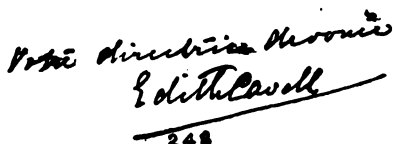
Our American "Black Jack" Pershing who coöperated with Marshal Foch.



247

EMPEROR NAPOLEON I

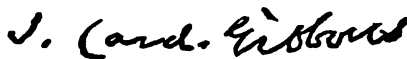
A signature of Napoleon after the Battle of Waterloo showing much discouragement.



248

EDITH CAVELL, THE BRITISH NURSE EXECUTED AS A SPY

Written the day before her execution, the signature shows remarkable composure.



249

CARDINAL GIBBONS, OF BALTIMORE


Shows the energy of this Roman Catholic prelate.

A cursive handwritten signature of Abraham Lincoln, written in dark ink. The signature is fluid and elegant, with a prominent 'A' and 'L'.

250

ABRAHAM LINCOLN

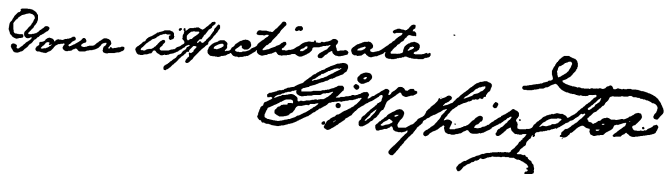
The martyr President—simple, strong, sincere and energetic.

A cursive handwritten signature of J. Wilkes Booth, written in dark ink. The signature is bold and somewhat angular, with a prominent 'J' and 'B'.

251

J. WILKES BOOTH

The signature of the man who shot Lincoln.

A cursive handwritten signature of George Washington, written in dark ink. The signature is elegant and flowing, with a prominent 'G' and 'W'.

252

GEORGE WASHINGTON

The signature of the first President of the U. S. A.

A highly stylized, cursive signature of Benjamin Franklin. The letters are interconnected with elaborate loops and flourishes, particularly in the 'B' and 'F'.

253

BENJAMIN FRANKLIN

The signature of the American diplomat and inventor—witty and energetic.

A cursive signature of W. M. Thackeray. It features a prominent, sweeping 'W' and 'M' that are connected to the rest of the name in a fluid, handwritten style.

254

W. M. THACKERAY

An unusual signature of the celebrated English author.

A cursive signature of Samuel Gompers. The signature is characterized by sharp, angular strokes and a somewhat compressed, energetic appearance.

255

SAMUEL GOMPERS

The signature of this leader of the American workingmen shows energy and persistency in the sharp strokes.

George Bartlett
Major General Commandant.

256

MAJOR GENERAL GEORGE BARTLETT
The fighting commander of the U. S. Marines.

*has appeared in disguise
as General Bartlett*

257

POPE PIUS X

A remarkable signature of the Pope in which he uses his given name in a confidential letter to a friend.

*apostolicae sedis pro curia
lati apostolicae sedis pro
apostolicae sedis*
Georgios

258

E. VENIZELOS

The Greek Statesman and revolutionary leader, now
President of Greece.



259

JOHN D. ROCKEFELLER

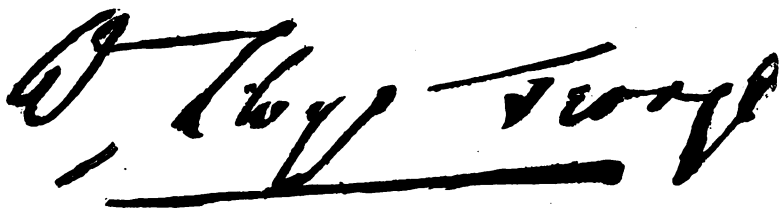
Signature of the organizer of the Standard Oil Company, one of the greatest business systems in the world.



260

JOHN D. ARCHBOLD

Mr. Rockefeller's associate and late president of the Standard Oil Company.



261

W. LLOYD GEORGE

The signature of the British Premier—a fighter and organizer.

Alexandra

262

QUEEN ALEXANDRIA

Great Britain's "queen mother"—a rather artistic hand showing love for music and art.

Your obt. svt.
U. S. Grant
Genl.

263

U. S. GRANT

General of the Federal forces at the close of the Civil War.

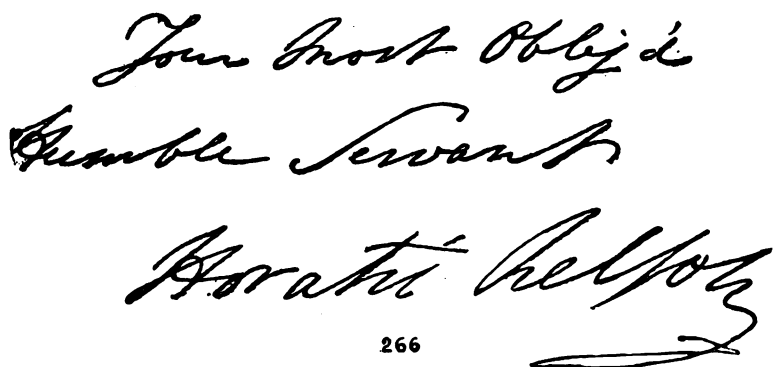
Truly
W. B. Cody

264

BUFFALO BILL

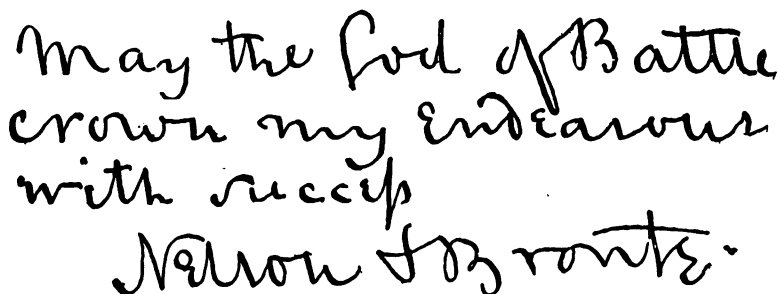
The signature of Col. W. Cody, known throughout the world by the name of Buffalo Bill. Generous to a fault, loyal to his friends and always courageous and without fear.

UNUSUAL WRITERS


 Your most Oblig'd
 Humble Servant
 Horatio Nelson

266

Fig. 266 is a specimen of the handwriting of Lord Nelson, Great Britain's naval hero, written with his right hand, and the next illustration, Fig. 267, shows a specimen of his handwriting after he had lost his right arm.


 May the God of Battle
 crown my Endeavour
 with success
 Nelson for ever.

267

The next specimen was written with the mouth by a man who was born without arms and legs.

135

William Thomas Goy
written with the right

268

Handwriting of a bank director who writes equally well with either hand and who wrote the next two specimens for me.

Clark S. Barrett

269

Clark S. Barrett

270

The portrait painter Aimée Rapin, born without arms, wrote Fig. 271 with her foot, with which she also paints her world-famous portraits.

"Mieur" de se
dans une lettre à
Meyerburg
Aimée Rapin

271

The next signature was written for me by a very pleasant lady who used either hand equally well but who wrote habitually with her left hand.

Mrs E H Markham.
Basin Wyoming

272

What can be done by unfortunate cripples is shown in the two following specimens of a French soldier who gave

Cherchez le point 8. 11. 12

Je suis complètement guéri
et je suis heureux de vous remercier
beaucoup pour ce cher Exon que
je m'ai fait un plaisir de 6 décembre 1918.

Je suis également content de
savoir que mon départ vous ai
renvoyé mes lettres.

Je suis fier de choses et
vous m'avez pour aujourd'hui, ...
très bien. Je vous envoie.

Cher parent, a bientôt
la plaisir de vous embrasser tout le temps.
Vos fils qui vous aime.

André (1918)

273

both arms to his country in the World War. Fig. 273 was written by him before he entered his country's service.

Fig. 274 was written with his new artificial hand and seems to be clearer writing than his former penmanship.

Lyons le 16 février 1916

Quand on veut on peut.
 Malgré l'absence de mes
 deux bras, je fais toute ma
 correspondance avec facilité depuis
 le 12^e jour de ma blessure.
 Mon bon moral et beaucoup
 d'espérance dans l'avenir
 sont les seul meilleurs moyens
 d'oublier le manque de ses
 membres supérieurs.

Jean-Baptiste

274

Another unusual and very interesting handwriting is the following by a prominent railroad director who writes

This is written with left
hand - G.B. Ferry-

275

equally well and habitually with both hands, whichever is more convenient for him at the time.

This is written with right
hand - G.B. Ferry-

275 a

FAMILY RESEMBLANCE IN WRITING

A comparison of the following specimens of handwriting afford an interesting object-lesson to illustrate the accu-

having a wife - but
one from Mrs.
Helen going to Jack
this Y. you loving
Mother.

276

You come across him
we shall be home
Friday and I could
him any day after.

277

140

racy with which resemblances of character between members of the same family—English in this case—can be detected from an analysis of corresponding resemblances in their handwriting.

Portation Company
to the way they would
do we only wonder
only four of them we

278

Fig. 276 is the handwriting of the grandmother at the age of 87, and Fig. 277 that of the grandfather—since deceased—written at the age of 46. Fig. 278 is their son's writing, at the age of 64. It is very similar to that of his father. He—the son—married the lady who wrote Fig. 279. Their oldest son, now a Major in the British Army, when 30 years

Room 1001,
20 Broad Street,
New York U.S.A.

279

old, wrote Fig. 280, and their youngest son, 12 years old, wrote Fig. 281.

Both a good luck.
Always your loving Son
Vernon

280

per, also that you will
joy yourself at Lake
accabue (is the spelling
right?). We went out to tea

281

The other children of Fig. 276 and Fig 277 are two sons, and two daughters, whose handwritings are here shown. The sons' handwritings are Fig. 282, at 27 years of age, and Fig. 283 at 51 years of age.

Much love and chaff from
Your affec^t Ernest.

282

liberty to come home, so that we
is pleasant to hear that business

283

How splendid Robt
gaining a Scholarship!
He is a brilliant

284

Ruy Blas Mendelsohn, / &
some Saint Laens.

Mrs with much love
mem

285

account of the move
back off Curtis who p
to be reinstated in

286

The daughters' handwritings are Fig. 284, written at 62 years of age, she being a spinster, and Fig. 285, a specimen of the other daughter at the age of 48 years, who married Fig. 286, age 53 years, whose son wrote Fig. 287.

Granny thanks you
for your letter and
is writing to you soon

287

Clearness, love of order, logic, sincerity and optimism, are shown in all these specimens, which also reveal culture, courtesy and refinement of characters, all corresponding exactly with the physical peculiarities of their handwriting.

THE LETTERS OF THE ALPHABET

No two persons write the letters of the alphabet alike, even should their copy-book, school and teacher have been identical.

As children grow older and begin to think independently, conceiving their own ideas, in school and at home, and as they commence to write letters without closely following the black-board or writing-book, they begin limited variations of their own which is the introduction leading to that assertion of personality as it were, which gradually becomes fixed and permanent and develops an inter-relation of heart and hand which the author has elaborated and systematized into the science of graphology.

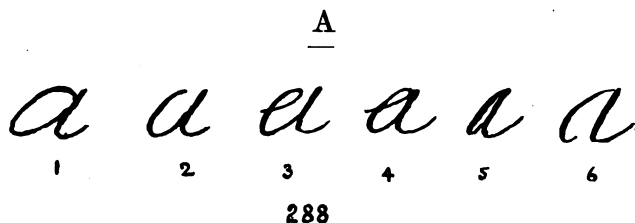
It is decidedly interesting to watch the development of a boy's handwriting, and to be able to classify and distinguish those characteristics which are merely transient indications of an embryonic formation of character, from others that are fundamental and destined to become essential constituents of the warp and woof of his real and permanent self, until having fully played his part, he makes his final bow and retires from the stage of life.

From childhood to middle age man gradually becomes a definite and ultimate unit by the winnowing of the fleeting from the fixed, and it is therefore logically unsound to make a definite and final estimate of his character from partial indications derived from an isolated specimen of his handwriting. Furthermore, a graphologist must always weigh

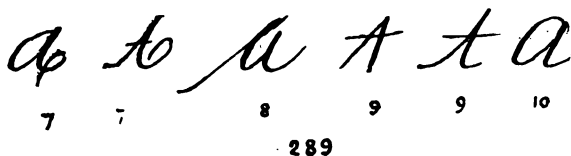
the majority of the indications found in an entire specimen of handwriting as a unit and not allow the suggestions of single letters to influence or prejudice him because they are, perhaps, as it were, obvious and insistent.

Following are the letters of the alphabet, large and small, in many-sided variations, with indications as to the writer's characteristics.

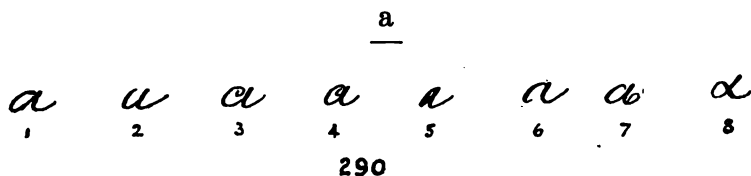
THE ALPHABET AND ITS GRAPHOLOGICAL SIGNS



1. Closed—secretiveness, economy.
2. Open—frankness, loquaciousness.
3. Inside loop open at top—loquaciousness, and at the same time secretiveness.
4. Inside loop and closed at top—shrewdness and cunning.
5. Second stroke pressed together—exclusiveness.
6. Open at bottom—hypocrisy, deceitfulness, dishonesty.

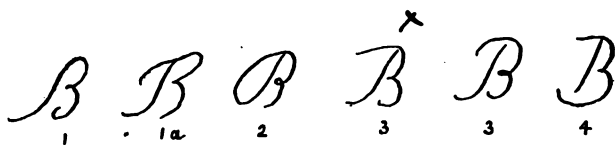


7. Second loop forming loop—exaggeration, and if frequent, and connected with other letters, prevariation.
8. Long strokes and open—imagination, activity.
9. Small with cross stroke—originality.
10. Connected with next letter—activity with energy and logic.



1. Closed—secretiveness, economy.
2. Open—frankness, loquaciousness.
3. Inside loop and open at top—loquaciousness, and at the same time secretiveness.
4. Inside loop and closed at top—shrewdness and cunning.
5. Second stroke pressed together—exclusiveness.
6. Open at bottom—hypocrisy, deceitfulness, dishonesty.
7. Second stroke forming loop—exaggeration, and if frequent and connected with other letters, prevariation.
8. Greek letter—culture, education, professional life.

B



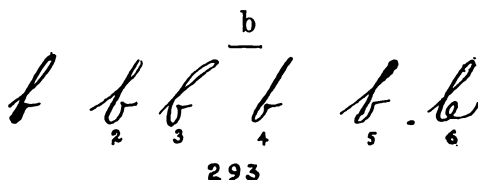
291

1. Upper part bent though fully formed—deep inward sorrow, suffering.
2. Upper loop closed—ability to keep secrets.
3. Upper loop open—talkativeness, conversationalism.
4. Typographical—literary inclinations, order, good taste, influence.

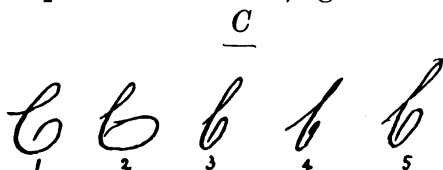


292

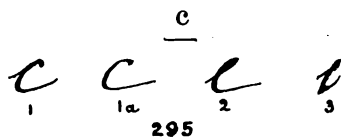
5. Narrow capital—economy, meanness.
6. Wide and broad—generous, a gastronome, an epicure.
7. Broad with bottom open—artistic form, good taste, originality, pleasantness, elegance.
8. First stroke very high—ambition, inclination to over-self-confidence.
9. Loop to left—good memory, faithfulness in keeping promises.



1. Knot or bow closed—"close-fisted," perseverance, secretiveness.
2. Lower loop open—frankness, generosity.
3. Upper part bent, though formed—deep inward sorrow, suffering.
4. Upper loop closed—ability to keep secrets.
5. Upper loop open—talkativeness, conversationalism.
6. With loop at end—reserve, egotism.



1. Wide—strong, self-confident.
2. With long under-stroke—self-flattery, self-praise.
3. High and narrow—bashfulness, modesty, seclusive.
4. Sharp with angles—economy, perseverance.
5. High and bending over—nervousness, approaching illness, self-consciousness.



1. Wide—strong, self-confident.
2. With long under stroke—self-flattery and self-praise.
3. Sharp with angles—persevering.

D



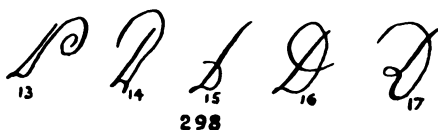
296

1. End loop curved upward—weakness in yielding to others, leaning upon others, dependence.
2. Long loop upward—fantastic ideas, narrowness.
3. Very large—fantasy, wild imagination; ought to be under physician's care. Garrulous.
4. Little hook at top—criticism, contrariness.
5. Lower loop above line—coquetry, vanity, gaudiness.
6. Closed at top and narrow—carefulness, economy.



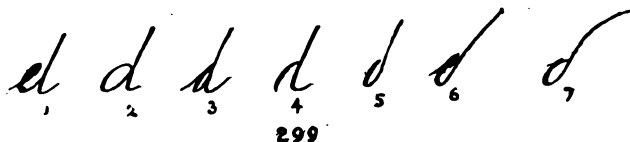
297

7. Open at top—liberality, frankness.
8. Wide open—great generosity.
9. Open and large loop—Gastronome, epicure, gourmet.
10. Several loops and circles in upper stroke—obtrusive, opiniated, "Sir Oracle."
11. Lasso at top—monomaniac.
12. With turned down upper stroke of loop—egotism, selfishness.



13. With large backward loop—imperious.
14. Sharp under-stroke—self-conceited, culture.
15. Weak, small upper loop, especially in unsteady writing—sickness, sorrow.
16. Connection with next letter—strong deduction, logic.
17. First loop above line—strong self-consciousness, affectation (if very marked, first sign of impending paranoia).

d



1. Loop open—frankness, liberality.
2. Closed at top—economy, secretiveness.
3. Very narrow closed loop—meanness, stinginess, avarice.
4. Under loop open—conversationalism, talkativeness.
5. Plain up-stroke instead of loop—individuality.
6. Loop at top of stroke sharply upwards—aggressiveness, arrogance, obstreperousness.
7. Spread out and backward—"windy," self-flattering.



300

8. Sharp vertical ending—positiveness, averseness to strangers.
9. End loop curved upward—weakness in yielding to others, leaning upon friends, dependence.
10. Long loop upward—fantastic ideas, narrowness.
11. Very large loop—bordering on wild imagination, ought to be under physician's care; garrulous.
12. Loop connected with next letter—logic.
13. Loop formed on backward stroke—despotism, unrestrained intolerance of environment.

E



301

1. Wide open—conversationalism, loquaciousness.
2. Closed and sharp—reserve, exclusiveness, resistance, coldness.
3. Long end-stroke—self-admiration, self-flattery.
4. Well-formed—artistic ability, symmetry, good taste.
5. Greek letter form—education, culture, literary ability.
6. Hooks and loops on upper loop—pretentiousness.

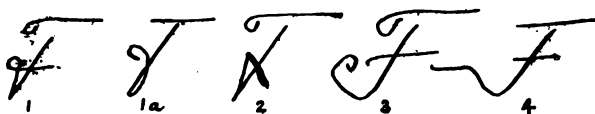
e



302

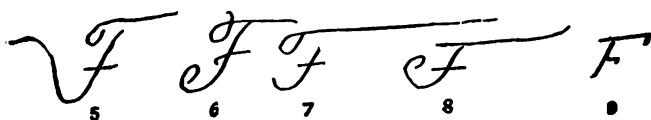
1. Closed—ability to keep secrets, reserve.
2. Wide open—conversationalism, loquaciousness.
3. Closed and sharp—reserve, exclusiveness, resistance.
4. Heavy end stroke—passionate nature.
5. Long end-stroke—self-admiration, self-flattery.
- 6. Well formed—artistic ability, symmetry, good taste.
7. Smaller than other letters—suspicious nature.
8. Greek letter form—education, culture, literary taste.
9. Hooks and loops on upper loop—pretension.

F



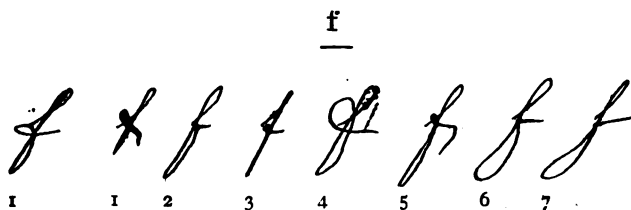
303

1. Middle stroke crosses back—resistance, perseverance.
2. Middle stroke ending club-like—stubbornness, opposition.
3. With well curved harmonious end-loop—harmony, artistic ability, love of art.
4. Wavy under-stroke—morality, diplomacy, tact.



304

5. Under-stroke wavy, upwards—humor, shrewdness.
6. Well formed and harmonious—love of art, good judge of color and harmony in painting and music.
7. Long top-stroke—protectiveness.
8. Wide open—independence, self-confidence.
9. Typographical—culture, simplicity, order.



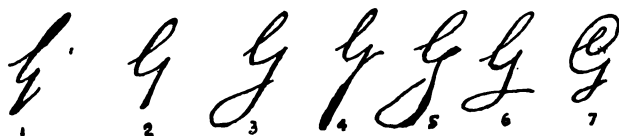
305

1. Middle stroke crosses back—resistance, perseverance.
2. Middle stroke ending club-like—stubbornness, opposition.
3. Both loops closed—reserve, coldness, secretiveness.
4. Both loops open—conversational powers.
5. With large middle loops—proud achievement. Self-made.
6. With well curved harmonious end-loop—harmony and artistic ability, love of art.
7. Wavy understroke—morality, diplomacy, tact.

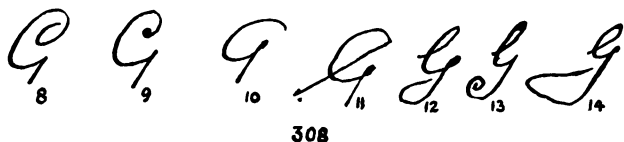


8. Under-stroke wavy upwards—humor, shrewdness.
9. With sharp curved under-loop—self-willed, ceremoniousness, particularly about dress.
10. Well formed and harmonious—love of art, good judge of color, and harmony in painting and music.

G



1. Closed at top—secretiveness, economy.
2. Lower stroke single—concentrative power; precision, order.
3. With large under loop—sybarite.
4. Closed under-loop—taciturnity.
5. Lower loop bent and here and there with pressure—illness, bodily and mental weakness.
6. With lower loop ending horizontal—domestic tyranny and domineering.
7. Inner additional curve in upper loop of capital—strong sense of domestic life.



308

8. Well rounded top-loop—amiability and domestic life.
9. Well rounded top-loop beginning with period—self-seeking courtesy and amiability, hypocrisy, flattery, coquetry.
10. Curved beginning of loop—mercantile ability, business ideas.
11. Sharp first stroke with loops—combination of mercantile sense with shrewdness, critical mind and love of family.
12. Well formed letter—love of harmony, color and environment.
13. With small turned down loops—small vanity and pride.
14. Large lower loop—sybaritic, epicurean.



309

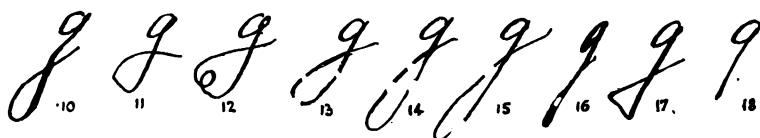
15. Broken or short under-strokes—athletic heart.
16. Upper loop open—frankness, conversationalism
17. Wavy strokes—adaptability, lack of power of resistance.

18. Closed and narrow—economy, meanness.
19. Wide capital with stroke in middle—impudence, arrogance, self-consciousness.
20. Plain—good common sense, plainness.
21. Fancy loops—gaudiness, petty vanity.

g



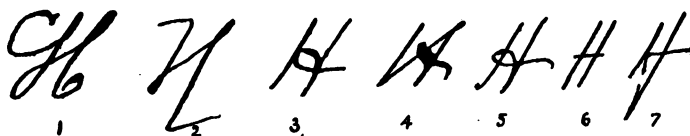
1. Open at top—frankness, openness, generosity.
2. Closed at top—secretiveness, economy.
3. Upper loop open at bottom—hypocrisy, dishonesty.
4. Lower stroke single—concentrative power, precision, order.
5. With large under-loop—sybaritic, epicurean, luxuriousness, gastronome.
6. Under-loop very long—imagination.
7. Closed under-loop—taciturnity.
8. Lower loop open—frankness, versatility, conversationalism.
9. Lower loop long with heavy but uneven pressure—sensuality, morbid passion.



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10. Lower loop bent here and there with pressure—illness, bodily and mental.
11. Lower loop ending horizontally—domestic tyranny and domineering.
12. Fancy sharp loop—vanity, pride, self-consciousness, self-centered, and self-pride.
13. Broken lines—signs of heart failure.
14. Broken lines with very long under-loop—athletic heart.
15. Broken line now and then—palpitation of heart, illness; if frequent—heart disease.
16. Closed and narrow—economy, meanness.
17. Very sharp—very cold and harsh nature.
18. Plain—good common sense, plainness.

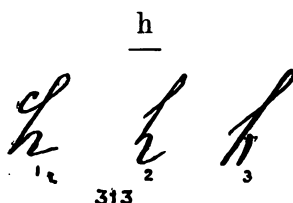
H



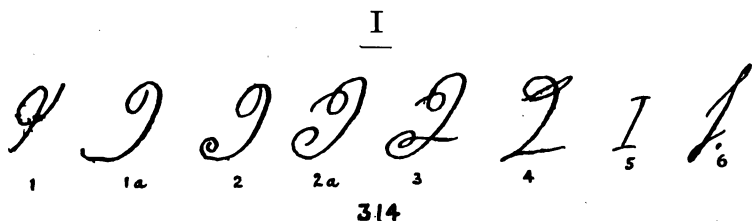
312

1. With curved first stroke and dot—earning capacity.
2. First stroke above line—arrogance, insolence, self-consciousness.
3. Middle stroke connected with next word—deduction and logic.

4. Middle stroke like knot—power of resistance, perseverance and positiveness.
5. Middle stroke like loop—pride of family and achievement.
6. Strokes close together—shyness, simplicity.
7. Long downward end-stroke—will-power, energy.

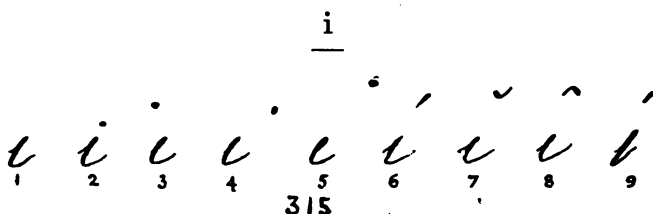


1. With curved first stroke and dot—earning capacity.
2. First stroke above line—arrogance, insolence, self-consciousness.
3. Consisting of two strokes—intuition, eccentricity, physical weakness.

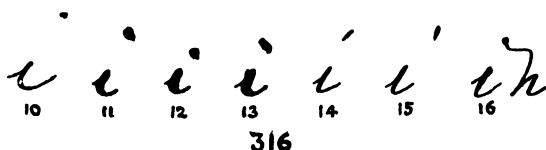


1. Turned back first stroke—circumspect, precaution, provident, to cover one's retreat—the use of others as a "cat's paw."
2. Fancy and complicated loops—vanity, affectation.
3. Turned back first stroke into sharp loop—disappointment, depression, unfortunate in love affairs.

4. Crossed first stroke—more or less selfish.
5. Typographical—education, culture.
6. Sharp corners—severity.



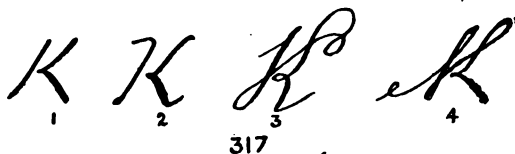
1. Dot left out—carelessness, forgetfulness.
2. Dot exact over letter—order, exactness, precision, promptness.
3. Dot before letter—carefulness, caution, forethought
4. Dot after letter—great enthusiasm, idealism.
5. Dot rather high—enterprise, enthusiasm, ambition.
6. Dot dash-like—energy, activity, versatility, extravagance, liveliness.
7. Dot upward curved—openness, frankness, generosity.
8. Dot downward—when combined with sign for hypocrisy, dishonesty, deceitfulness and prevarication.
9. Sharp and dot-like—meanness, stinginess.



10. Round and dot high—liberality, good fellowship, amiability.
11. Blot-like dash—passionate and sexual nature.

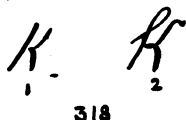
12. Dot very heavy and low—materialism, passion, sensuousness.
13. Dot club-like and heavy—positiveness, energy and courage.
14. Dot sharp dash—criticism, shrewdness.
15. Dot sharp and behind letter—active, critical, deductive.
16. Dot connected with next letter—prudence, concentration of thought and adaptation of ideas to talent.

K



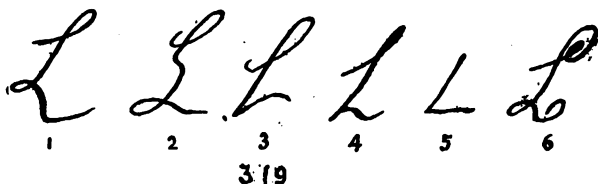
1. Plain typographical—self-control, plainness, order.
2. Plain, but with hooks—stubborn and persistent combined with amiability.
3. With many bows and made in one penstroke—cunning, shrewdness, sharp dealing.
4. Connected with previous letter—splendid, concentration, a combination of ideas and plans.

k



1. Plain typographical—self-control, plainness, order.
2. Plain, but with hooks—stubborn and persistent, though amiable.

L



1. First loop above line—coquetry, vanity, self-consciousness.
2. Wavy main stroke—affectation, snobbishness, false pride.
3. Long sharp last stroke—harshness, reserve, coldness.
4. Long sharp first stroke—critical mind, sarcasm.
5. Plain and simple letter—quiet sober nature, little idealism.
6. Large and with loops—loud, boasting nature, fantastic ideas.

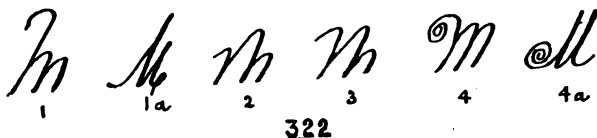


7. Turned in upper loop—cunning, shrewdness, combined with love of domestic life.
8. Loops closed—reserve, secretiveness.
9. Loops open—conversationalism, frankness.
10. Sharp strokes—concentration, perseverance, exclusiveness.



1. Wavy main stroke—affectation, snobbishness, false pride.
2. Long sharp last stroke—harshness, reserve, coldness.
3. Long sharp first stroke—critical mind, sarcasm.
4. Loops closed—reserve, secretiveness.
5. Loops open—conversationalism, frankness.
6. Sharp strokes—concentration, perseverance, exclusiveness.
7. No end-stroke—perseverance, quick decision.

M

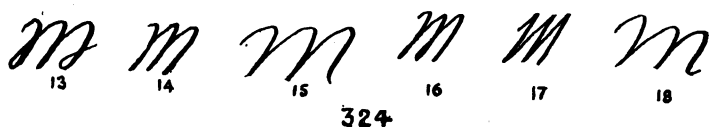


1. First stroke high—leadership, pride, aristocratic, family-pride, self-consciousness, independence, inclination to despise others.
2. Second stroke higher than first—modesty, subordination, subserviency.
3. First and second strokes of even height—contentedness, evenness.

4. Even strokes but with look at beginning—hypocrisy, deceitfulness.
5. Second stroke higher than first and third strokes—arrogance, false pride.
6. Separate strokes—activity, liveliness, imagination, eccentricity.

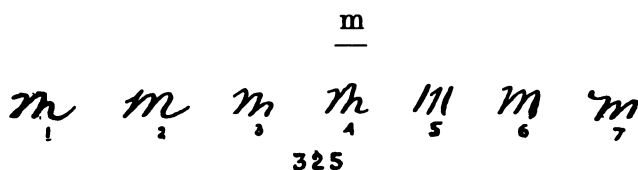


7. Last stroke very heavy—energy, strength.
8. First stroke starts with period—love of possession, ambition and acquisitiveness.
9. Long, small step-like stroke—bashfulness, combined with pride and sensitiveness.
10. Wavy lines of strokes—artistic taste, amiability, enthusiasm.
11. Long ending loop underneath—love of domestic life.
12. Rounded below and open like letter “u”—great amiability, friendliness, generosity.



13. Down strokes looped—friendliness, talkativeness, makes friends easily.

14. Short first cross-stroke—dry humor, slow wit, combined with selfishness.
15. Wide, broad and round—jollity, sybaritic, epicurean, frankness.
16. Narrow and sharp—perseverance, energy, closeness.
17. Closed and roof-like at top—great reserve, difficulty in making friends, stubbornness.
18. Very round at top—hypocrisy, deceit.



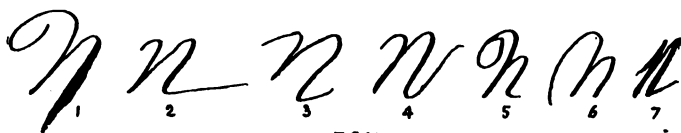
1. Second stroke higher than first—modesty, subordination, subservience.
2. Bottom of stroke rising—desire to rise in life, ambition.
3. First and second strokes of even height—contentedness, evenness.
4. Second stroke higher than first and third strokes—activity, liveliness, imagination, eccentricity.
5. Separate strokes—intuition, nervousness, excitability, ambition and acquisitiveness.
6. Last stroke very heavy—energy, strength.
7. First stroke starts with period—love of possession, ambition and acquisitiveness.



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8. Long, small, step-like stroke—bashfulness, combined with pride and sensitiveness.
9. Strokes of wavy lines—artistic taste, amiability, enthusiasm.
10. Rounded below and open like letter “u”—great amiability, friendliness, generosity.
11. Down stroke looped—friendliness, talkativeness, generosity.
12. Wide, broad and rounded—jollity, sybaritic, epicurean, frankness.
13. Narrow and sharp—perseverance, energy, economy.
14. Closed and roof-like at top—great reserve, difficulty in making friends, stubbornness.

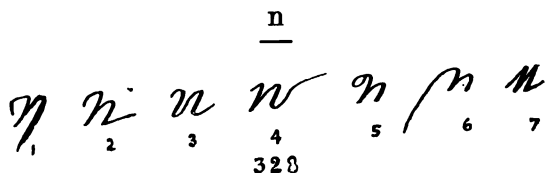
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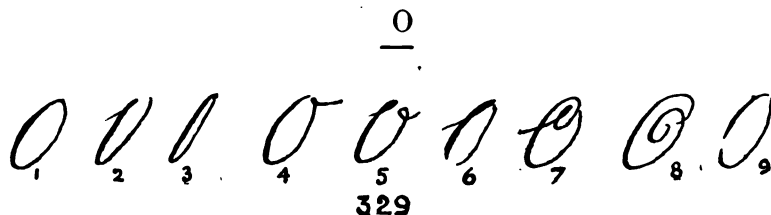
327

1. Well curved first stroke with club-like ending—great ability to earn and possess, eager to get what’s due; energy.
2. Last stroke long and horizontal—energy, concentration, ambition.
3. All strokes wavy and wide—affectation, vanity, coquetry.

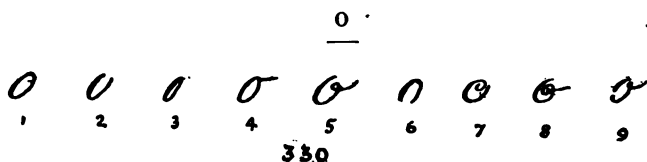
4. Long curved upward end-stroke—enterprise, ambition, daring, imagination.
5. Inwardly bent first stroke—humor, wit, but also selfishness.
6. First stroke very long and curved—faithfulness, good memory.
7. Narrow and sharp—steadfastness, quick decision.



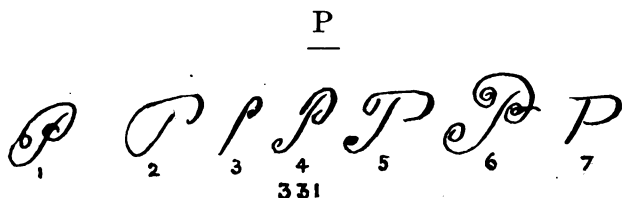
1. Well curved first stroke and club-like ending—covetousness; energy.
2. Last stroke long and horizontal—energy, concentration.
3. All strokes wavy and wide—affectation, vanity.
4. Long curve upward and end-stroke—enterprise, ambition, daring, imagination.
5. Inwardly bent first stroke—humor, but also selfishness.
6. First stroke very long and curved—faithfulness, good memory.
7. Narrow and sharp—steadfastness, quick decision.



1. Plain oval—methodical thinking, reason, love of mathematics.
2. Open above—clearness of expression, conversational ability, frankness.
3. Closed on top—secretiveness, reserve.
4. Hook or dash on capital O—criticism.
5. Open with ringed loop—disposition to rule, tyranny.
6. Open below—hypocrisy, deceitfulness, frequently dishonesty.
7. Looped in oval—egotism, inclination to insincerity.
8. Loops run together—reserve.
9. Open at left—hypocrisy, deceit.

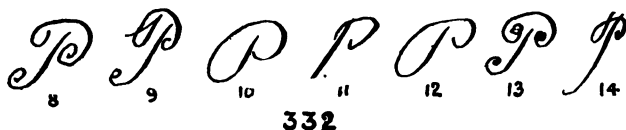


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8. Loops run together—reserve.
9. Open at left—hypocrisy, deceit.



1. First stroke or loop connected with upper loop—affectation, snobbishness.
2. Wide open—liberal spender, fond of the table, and of pleasure.
3. Narrow with small rolled upper first stroke—bashfulness, strong desire to earn and save money.
4. Consisting of several parts—deceit, prevarication; desire to appear better than the writer really is.

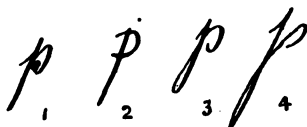
5. Last stroke rolled inwardly—secretiveness.
6. Special last strokes—individuality
7. Typographical—good taste, order.



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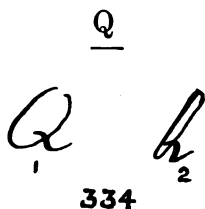
8. Looped first stroke—moderate stubbornness.
9. Composed of two special strokes—pretentiousness, imagination, originality.
10. Large long loop—originality.
11. Plain, like pointed letters—order, method, plainness.
12. Well formed and artistic—love of art and music, harmony.
13. Twisted, mixed loops, first stroke short—great activity and versatility, diplomacy.
14. Very long first stroke—liveliness.

p

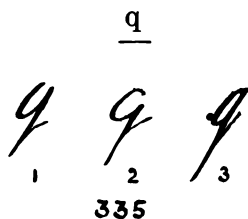


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1. Last stroke rolled inwardly—secretiveness, hypocrisy.
2. Typographical—good taste, order.
3. Looped first stroke—moderate stubbornness, obstinacy.
4. Very long first stroke—liveliness, versatility.



1. Open on top—talkativeness, open-mindedness.
2. Narrow and sharp—narrow-minded, mean, stingy.



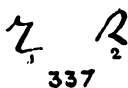
1. Open on top—talkativeness, open-minded.
2. Large and rounded—generosity, frankness.
3. Narrow and sharp—narrow-minded, mean, stingy.

R

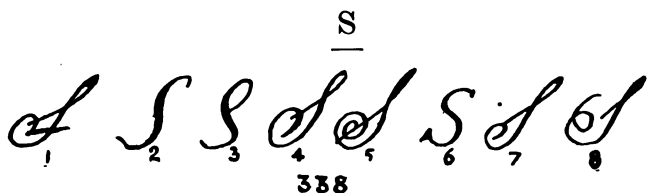


1. Much shortened at end—impatience, nervousness.
2. Upward eccentric strokes—individuality, looseness of sense of moral obligation.
3. Bent, narrow—timidity, amiability, weakness.
4. Well looped—cunning, vanity, clumsiness.
5. Close and short—quickness, rapidity in action, but also superficiality.
6. Typographical—culture, taste, harmony, simplicity, will-power.
7. Connected with next letter—steadfastness.

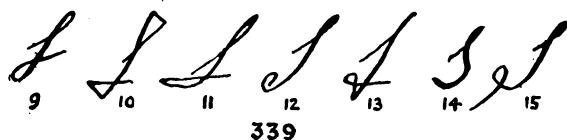
r



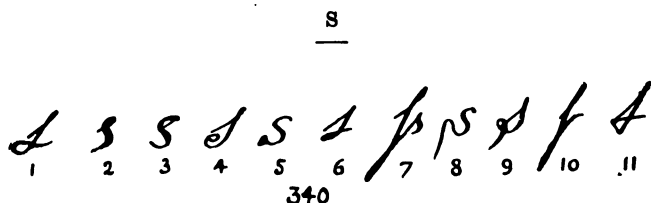
1. Wide and broad, correct as per copy-book—loquacious, conventional, circumventive.
2. Typographical—culture, taste, harmony, simplicity, will-power.



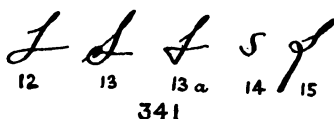
1. Connected with next letter—method, sympathy, deduction.
2. Plain wavy stroke—culture, independence, especially of mind.
1. Long end-strokes—eagerness to protect, love of
4. Close to copy-book—little independence and no individuality.
5. End-stroke well looped—ability to keep one's "counsel," as well as "cents."
6. Typographical—æsthetic taste.
7. Very sloping but other letters more vertical—great impulsiveness at first which, however, is soon controlled by reason.
8. End-stroke turned back—carefulness, foresight.



9. Sharp—steadfast character.
10. Sharp corners at loops—little adaptability, independence, rudeness, individuality.
11. Sharp ending stroke—caution, shrewdness.
12. With very long and sharp upward first strokes—good memory and excellent hearing; cannot bear such sounds as scraping of pencil, friction of rusty door-hinges, etc.
13. Sharp lower stroke, connected with next letter—quick of speech, deduction, rapid reasoning.
14. Small and simple—modesty in speech and dress.
15. Sharp downward last stroke—quickness, haste, sharpness.

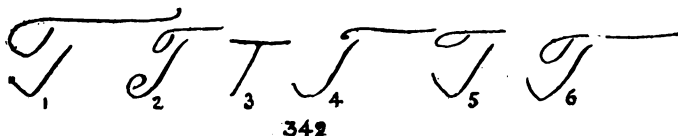


1. Connected with next letter—method, simplicity, deductive.
2. Plain wavy stroke—culture, independence, especially of mind.
3. Like the figure 3—methodical mind.
4. Close to copy-book—little independence and no individuality.
5. Typographical—æsthetic taste, orderly.
6. Very sloping but other letters more vertical—great impulsiveness at first, which, however, is soon controlled.
7. Antique or eccentric—originality.
8. End-stroke turned back—carefulness, foresight.
9. Sharp—steadfast character.
10. Sharp corners at loops—little adaptability, independence, rudeness, individuality.
11. Sharp ending stroke—caution, shrewdness.

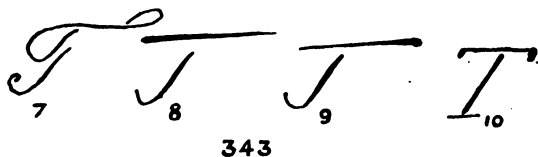


12. With very long and sharp upward first strokes—good memory and excellent hearing cannot bear such sounds as scraping of slate-pencil, etc.
13. Sharp lower stroke, connected with next letter—quickness of speech, deduction, rapid reasoning.
14. Small and simple—modesty in speech and dress.
15. Sharp downward last stroke—quickness, haste, sharpness.

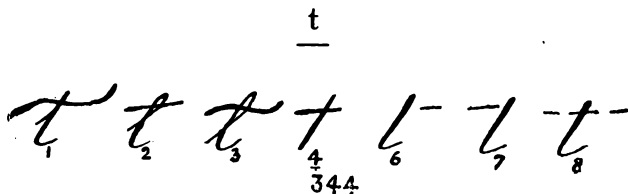
T



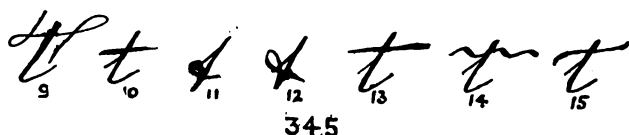
1. With long curved upper strokes—humor, wit, jollity.
2. Rounded end-stroke—amiability, friendliness.
3. Plain, only two strokes—good taste, harmony, art and music-critic.
4. Dash to the right—enterprise, enthusiasm, initiative, ambition (if long).
5. Dash to the left—indecision, hesitancy, disappointment.
6. Broken dashes—mental depression.



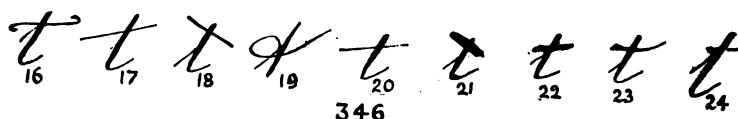
7. With long double loops—pride in past successes.
8. Dagger-like and sharp at end—gossip, brutality.
9. Dash is club-like at end—great energy, but also violence and temper.
10. Typographical—culture, good taste.



1. With long curved upper strokes—humor, wit, jollity.
2. Small upper stroke, upper part of letter open—reserve, conversational ability, modesty, eloquence.
3. Rounded end-stroke—amiability, friendliness.
4. Plain, only two strokes—good taste, harmony; art and musical critic.
5. T. dashes in same writing varying—fickleness, energy changeable.
6. Dash to the right—enterprise, enthusiasm, initiative, ambition (if long).
7. Dash to the left—indecision, hesitancy, disappointment.
8. Broken dashes—mental depression.

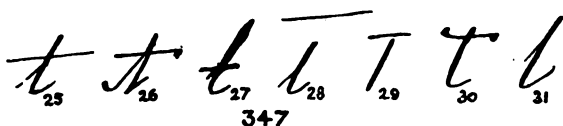


9. With long double loops—pride in past successes.
10. Dagger-like and sharp at end—gossip, brutality.
11. Connected with next letter—logic, perseverance.
12. Double triangle, dash rounded—mischief, maliciousness.
13. Dash club-like at end—great energy, but also violence, temper.
14. Zigzag dash—irregular character, easily angered and quick-tempered.
15. Hook at end of dash—perseverance, energy.

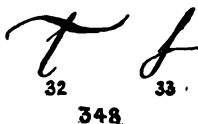


16. Claw-like hooks at each end of dash—contrariness, stubbornness.
17. Upward dash—combateness, enthusiasm.
18. Downward dash, thin—easily depressed, sadness, weakness.
19. Triangular upward dash—individuality, but intolerance of others' opinions.
20. Two plain separated strokes—executive ability, despotism.

21. Downward club-like ending—stubbornness; hard to convince.
22. Short and thick dashes—concentration, decision, will-power.
23. Sharp ending dashes—prone to indulge will-power and energy.
24. Dash in centre and short—subservient humility.

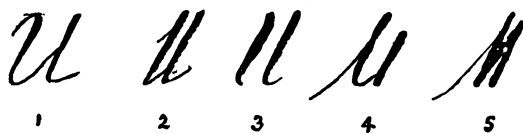


25. Long thin dashes—activity, little power of resistance.
26. Little hook attached to letter—nervousness, irritability.
27. Dash low on letter—obedience.
28. Dash high above letter—high ideals, love of domineering, political ability.
29. Typographical—good taste, culture.
30. Knots in dash—persistence, perseverance.
31. Dash left out with thin writing—lack of energy.



32. Heavy curved dash—humor, wit.
33. Rounded-off dash and connected—indecision.

U



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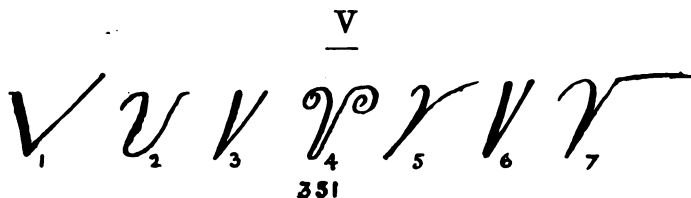
1. Wide and round—liberal spender, generosity.
2. Narrow and sharp—close in money matters, reserved.
3. Plain strokes—simplicity, clearness.
4. Long first stroke with round letters—love of discussion and argument.
5. Long first stroke with sharp letter—spirit of opposition.

u

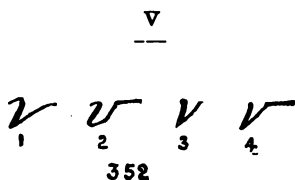


350

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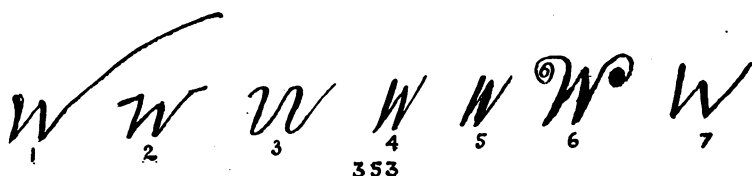


1. Long, upward, sharp end-stroke—protection, enterprise, ambition.
2. Round and broad—liberality, amiability.
3. Sharp and narrow—closeness, quietness.
4. Fancy loops—vanity, coquetry, pride.
5. Wavy down-strokes—hypocrisy and deceit.
6. Club-like end-strokes—desire for power, changeable, envious.
7. Hook on top of last stroke—aggressiveness, criticism.



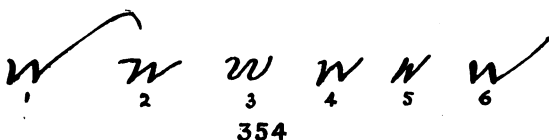
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W

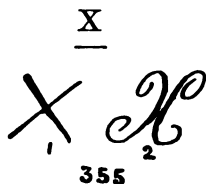


1. Long end-strokes—eagerness to protect, love of family life, family pride.
2. Hook on first stroke—selfishness.
3. Wide open—liberality, frankness, loquaciousness.
4. Sharp and narrow—economy, reserve.
5. Very small and narrow—stinginess, meanness.
6. Rounded fancy strokes—circumlocution, forgetfulness.
7. Plain strokes—simplicity, order.

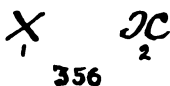
W



1. Long end-strokes—eagerness to protect, love of family life, family pride.
2. Hook on first stroke—selfishness.
3. Wide open—liberality, frankness, loquaciousness.
4. Sharp and narrow—economy, reserve.
5. Very small and narrow—stinginess and meanness.
6. Plain strokes—simplicity, order.



1. In cross-strokes—precaution.
2. In loop-strokes—talkativeness, annoyance.



1. In cross strokes—precaution.
2. In loop strokes—talkativeness, bothersomeness.



1. Typographical—order, good taste, decision.
2. Regular form—plainness, simplicity.
3. Large under loop—good-eater, pleasure-lover.
4. Narrow—close-fisted, narrow-mindedness.
5. Special curve in lower loop—eccentricity, ceremonious.
6. Break in lower loop—nervousness, heart-trouble.

y

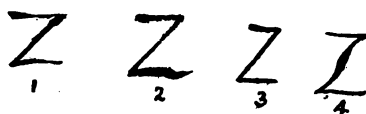


1 2 3 4 5 6

356 B

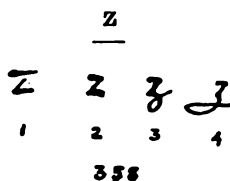
1. Typographical—order, good taste, decision.
2. Regular form—plainness, simplicity.
3. Large underloop—good-eater, pleasure-lover.
4. Narrow—close-fisted, narrow-mindedness.
5. Special curve in lower loop—eccentricity, ceremonious.
6. Break in lower loop—nervousness, heart-trouble.

Z



357

1. Made of two strokes—enthusiasm, geniality.
2. Typographical—artistic sense, orderly, activity, simplicity.
3. Shortened lower stroke—rapidity in thought and act.
4. Second stroke curved to left—egotism, eccentricity.
5. Capital letter in inside of word—originality, generosity.



1. Made of two strokes—enthusiasm, geniality.
2. Typographical—artistic sense, orderly.
3. Shortened lower stroke—rapidity in thought and act.
4. Second stroke curved to left—egotism, eccentricity.

SOME SPECIAL LETTERS OF THE ALPHABET

Methodical, sober-minded and imaginative persons, such as teachers, mathematicians, and other professional men frequently write letters which look like figures, making it easy to diagnose their characteristics.

13

B=13

12

R=12

4

L=4

2

Q=2

359

9

g=9

6

b=6

1

i=1

1

j=1

360

4

H=4

3

P=3

7

A=7

9

P=9

361

2

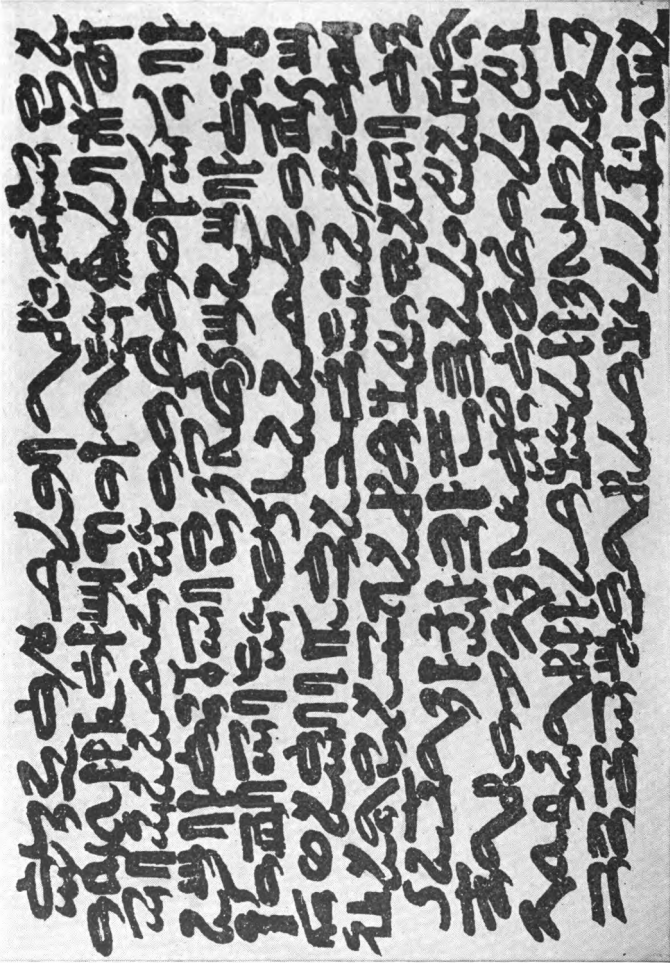
Z=2

8

Z=8

362

187



HIERATIC WRITING

HIERATIC WRITING

ABOUT 2500 B.C.

BIBLIOTHEQUE NATIONALE, PARIS

THIS specimen is from the "Oldest Book in the World." The Egyptians used the most elaborate system of hieroglyphics but at the same time developed a script which could be easier written than the pictures of the hieroglyphics.

This particular specimen of hieratic writing was probably written by an Egyptian priest during the time of the builders of the Pyramids and records the regrets of an old man that times are not what they once were.



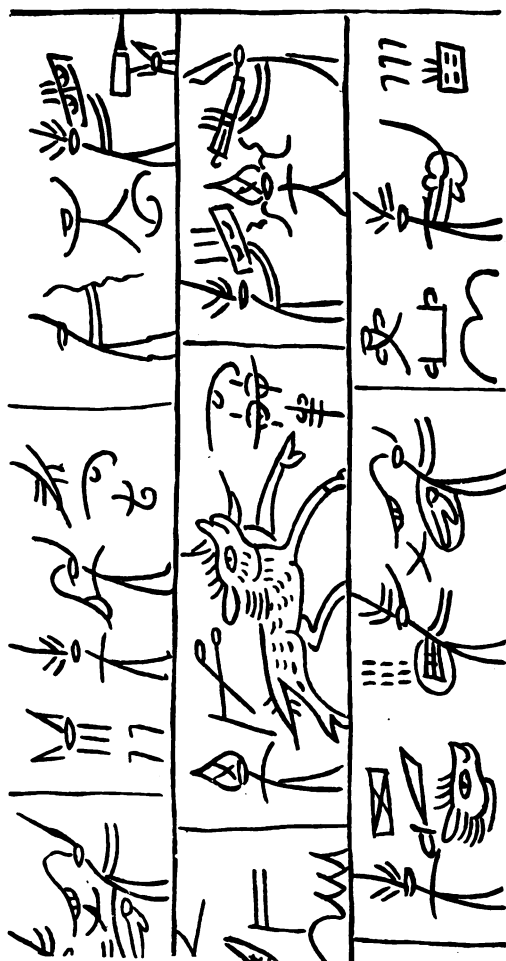
ASSYRIAN TABLET

ASSYRIAN TABLETS

750 B.C.

BRITISH MUSEUM

THESE tablets belong to the most extraordinary lot of documents of all the rare treasures in the British Museum. The writing was executed with some sharp instrument on brick-clay, after which it was baked. This accounts for the splendid state of preservation in which these tablets were found. They are old, for they were inscribed in about the year 750 B.C. and the specimen reproduced here is the eleventh tablet of the famous Babylonian creation-epic—*The Story of the Deluge* (Gilgamesh). The story is told by Ut-Naphistim and seems to have set at rest many of the doubters of the Bible version of the Deluge.



CHINESE PICTURE WRITING

CHINESE MANUSCRIPT

BRITISH MUSEUM

A VERY curious reproduction of a Chinese book of picture writing from Moso, in the Province of Yunan, China. It is written on native paper, similar to that used in Thibet. Its age is unknown.

Painting being the most prominent art of China, and intimately connected with writing, it is not to be wondered at that the latter should also be deemed a fine art, demanding a similar skill and power in the use of the brush. When we bear in mind that the Chinese painter insists upon his picture suggesting a poetic idea rather than upon reproducing material objects; when it is considered that the phrase: "A picture is a voiceless poem," has long ago passed into proverbial speech in China, we will easily understand how it happens that in the origin of writing, Chinese differs from European, and even from Oriental languages. As an almost invariable rule, writing originates in symbolic representations of speech.

In China, however, the development of spoken and written speech began at a very early day to diverge and differ. Very little, indeed, is recorded concerning the evolution of the Chinese language; so we have no means of knowing how it was spoken or pronounced in ancient times.

The Chinese Script is, indeed, as the lawyers say—*sui generis*. It is unique; it is positively fascinating even when

the brush, instead of the usual pen, is manipulated by the hand of the humble, patient, industrious celestial laundryman. Do we not, as we view him so engaged, have a feeling somewhat akin to the charm and admiration that we feel for another artist, who wields *his* brush on the canvas? Has the present-day Chinaman not come honestly by this talent? It is his by inheritance, for although the universal rule derives all writing from pictures, yet in Chinese alone of all living languages, these original pictographs survive, while they were at a very early stage of evolution, first transformed into hieroglyphics and ultimately absorbed into the alphabet of other existing languages.

There are one or two myths current with the Chinese concerning the origin of their script, two of which may be appropriately mentioned. One origin is ascribed to a mythical emperor, Fu-Hsi, 3000 B.C., who is said to have been inspired with the idea of a system of written characters by the marks on the back of a dragon-horse—a legend which induces one to suspect an ingenious attempt thus to account for the adoption of the dragon as an imperial emblem. Another origin of script is assigned to a sort of demigod, a being of fabulous powers whose inspiration was derived from the “foot-prints” so to speak, of a bird’s claws upon the sand. The former explanation seems to be the more probable.

TAX RECEIPTS FROM THEBES

210 B.C.

BRITISH MUSEUM

THIS specimen is of very early origin, being one of the collection of Greek writing on papyrus recovered in Egypt and is for the payment of tax on land and was issued by Hermocles, son of the collector of taxes in Thebes. Written in demotic character on a long sheet of papyrus attached to the deed of sale of a piece of land.

Those which are actually dated range between 275 B.C. and A.D. 680, a period of more than 900 years. These discoveries have given us a very fair knowledge of the writing of the Second and Third Centuries B.C., but not of the First Century, and we have an abundant and almost uninterrupted series of documents for the first 250 years of the Christian Era.

The first discovery of Greek papyri was made during the excavation of Herculaneum in 1752, but we are chiefly indebted to Egypt for other discoveries.

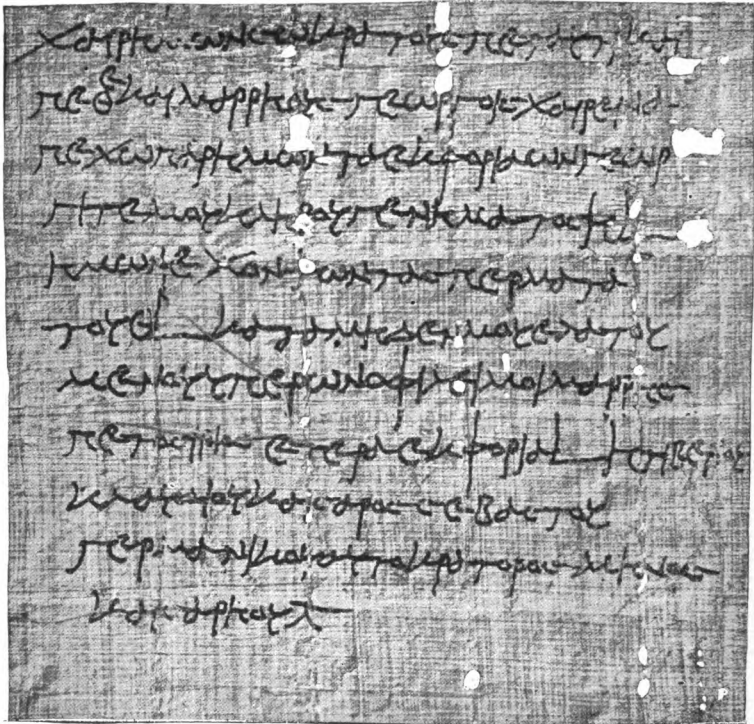
The first Egyptian discovery of Greek writing was in 1778, consisting of about fifty rolls of papyrus, after which there was no find of any consequence until 1820, when the well-known Second Century B.C. documents were found at Memphis, on the site of the Serapeum. Subsequently came the period of literary papyri dating from the last book of

Homer's Iliad, called the Bankes Homer—in 1821, down to the funeral oration of Hyperides discovered in 1856.

A large and extensive discovery of papyri was made during the excavations in the later part of the Nineteenth Century, all of which are now in London, Paris, Oxford and Berlin. The greatest and most important find however occurred in 1896-97, during excavations conducted by Grenfell and Hunt for the Egypt Exploration Fund at Behnesa—the ancient Oxyrhynchus. The material recovered here amounted to several thousands of papyri and includes the *Logia* or *Sayings of our Lord*, and some parts of the Gospel of St. Matthew and of classical authors; and covers the first seven hundred years of the Christian Era.

There have been other smaller groups of discoveries, the most interesting of which is that of W. M. Flinders Petrie in 1889-90, taken from mummy-cases found in the Necropolis of Fayum. This find was important in that it supplied samples of writing of the Third Century, thus extending our knowledge of ancient Greek writing to another period.

The changes that occurred from time to time in the Greek writing in Egypt, correspond with the changes in the political administration of the country. The Ptolemaic style is clearly marked in the writing practiced during the Ptolemies from 323 to 30 B.C., which includes the specimen in question. Then followed the period of Roman rule dating from Augustus and extending to the reign of Diocletian A.D. 284, which is characterized by the distinctive Roman hand. Lastly, when Egypt was placed under the Byzantine administration, down to the conquest by the Arabs A.D. 640, there was a third change characteristic also of the ruling element and distinguishable as the Byzantine style of writing.



DEED FROM ARSINOË

DEEDS FROM ARSINOË

A.D. 30

BRITISH MUSEUM

A COPY of a receipt in Greek for produce of land, as rent in kind, paid by Petantis, Pethis and Maries, farmers, to Chaeremon, dated the 30th of the month of Caesarius (September) in the eighth year of Tiberius (A.D. 20). Written in rough uncials of generally normal shapes.

The most fruitful source of Greek papyri from Egypt are the excavations which were made near the end of the last century. These are even now in progress, but a large find was uncovered in 1877 on the site of Arsinoë, and evidently of a late date—the Byzantine period. Unfortunately, although the documents were abundant, they were not in a sound condition, being fragmentary and not of a literary character.

The period covering the history of Greek writing begins with the Second Century B.C. and extends to the Fifteenth Century. As far as we are able to discover from the Greek MSS. which have survived, writing passed through two stages, exemplified by the *uncial* or large letters, running from the earliest specimens to the Ninth Century; and by the *minuscules* or small letters, from the Ninth Century to the discovery of printing.

ΒΕΛΕΚΤΑΝΟΝΤΑΣΤΩ
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 ΑΧΡΕΩCΑΙΚΑΙΤΟΥCΕ
 ΠΙΛΟΙΠΟΥCΑΠΗΓΑΓΕ

THE OLDEST GREEK BIBLE EXTANT

FOURTH CENTURY A.D.

BIBLIOTHECA VATICANA, ROME

THIS Bible has been in the Vatican Library at Rome since 1448, for it is entered in the Catalogue compiled by Pope Nicholas VI.

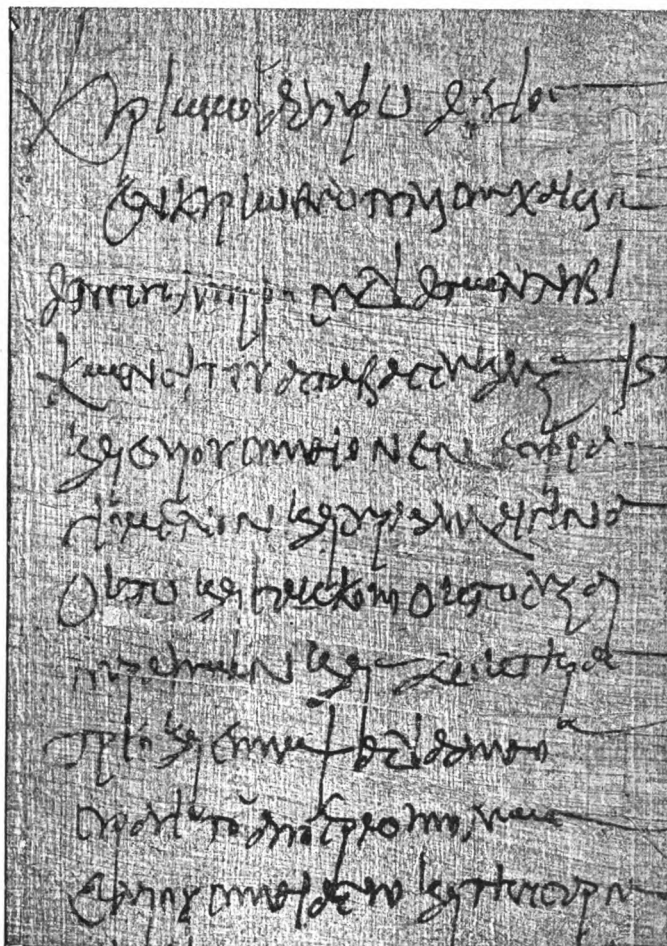
It was written, probably in the Fourth Century, on fine vellum in triple columns of 42 lines and on 759 leaves, each 10½ by 10 inches. It is well preserved for a handwritten book 1,600 years old.

To the Hellenistic Jews of Alexandria, we are indebted for the Septuagint, the earliest Greek Bible.

The word "Septuagint" was intended to apply only to the Pentateuch, but was afterwards extended in its application to the other books as they were translated. This version was accepted as Scripture by the Jews about the First Century A.D., when it was also accepted as such by the Christian Church.

It was not long however before the authority of the Septuagint was questioned. This resulted partly from the early disputations that arose between the Christians and the Jews, but principally from the disagreements that arose between it and the Hebrew version, which had been established by Rabbi Akiba and his school. This questioning of authority led to the introduction of three new versions—

Symmachus, Aquila and Theodotion (Second Century A.D.). Aquila's version was favorably accepted by the Hellenistic Jews and soon superseded the old Septuagint, but unfortunately no trace of it has come down to us. The only part of the Septuagint version which has been preserved is a manuscript of the Book of Daniel.



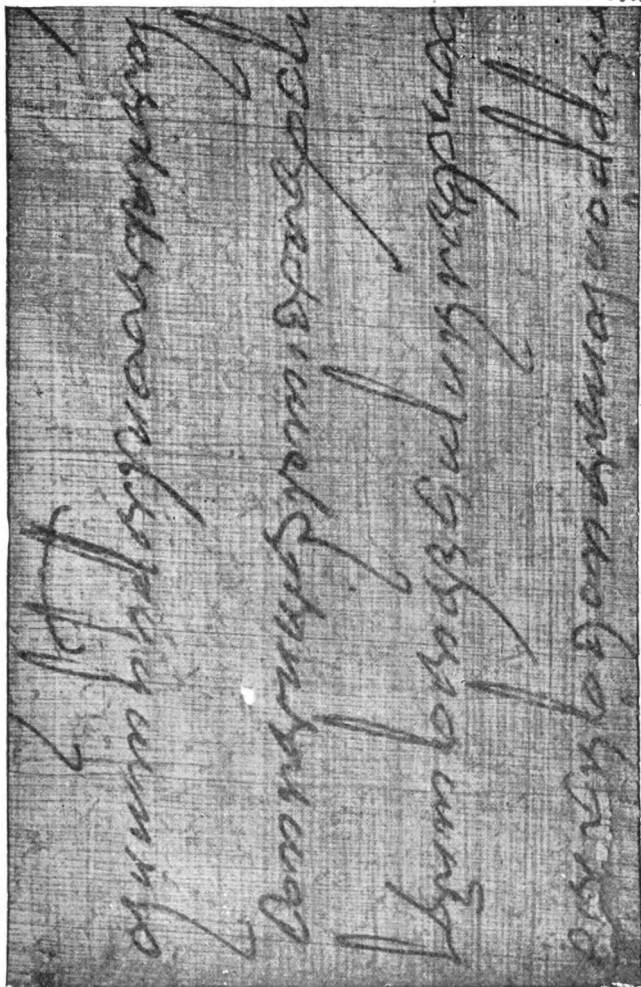
GREEK LETTER

GREEK LETTER

350 A.D.

BRITISH MUSEUM

THIS letter, written in Greek, is from Actius to his “lord and brother” about a shipment of a supply of corn, oil and hides. It was on papyrus, measuring $9\frac{3}{4}$ by 4 inches, written in an upright, cursive hand in mixed uncials and minuscules.



GRANT TO CHURCH AT RAVENNA

INT
HABRO NIGL
YABRI

GRANT TO THE CHURCH OF RAVENNA

SEVENTH CENTURY A.D.

LIBRARY OF THE EARL OF CRAWFORD AND BALCARRES

THIS document, written on papyrus, early in the Seventh Century, shows a part of a grant from Captain Johannes to the Church of Ravenna. It was in the form of a roll, five feet four inches long and twelve inches wide. The writing is medium-sized Roman cursive. Some letters are joined to those following, but b, d, h, i, m, n, w, x, are never joined, but stand out separately.

In this grant to the Church at Ravenna, which was during the period of Roman rule, the writing is characterized by roundness of style, in strong contrast to the stiffness and rigid linking of the Ptolemaic hand. Curves take the place of straight strokes in the individual letters and even ligatures are formed in pliant sweeps of the pen. This transition from the stiff to the flexible, finds something of a parallel in the development of the curving charter-hand of the Fourteenth Century from the rigid hand of the Thirteenth Century; following, it would seem, the natural law of relaxation. Roundness of style is characteristic of Greek cursive writing in the papyri of the first three centuries of the Christian Era, however much individual hands, or groups of hands, might vary.

After the Third Century of the Christian Era, if we may judge from the meager material that has been recovered, there appears to have been a reform of the Roman hand which marks the entry of Greek writing into the new phase of the Byzantine period. The characteristic features of the new style are its large scale and its formality—a deliberate calligraphic effort which culminated in the bold or artificial hand of the Sixth and Seventh Centuries.



THE KORAN

THE KORAN
EIGHTH CENTURY
BRITISH MUSEUM

THIS is part of a page from a fragment of a manuscript copy of the Koran made in the Eighth Century A.D. It is written on vellum in an easy, flowing style. The part reproduced here tells of the advice Mohammed gave to "the faithful," to the effect that they must beware of poets as deceivers.

The principal feature of the Koran may be said to be Mohammed's claim that it was sent down to him by God, and that this "sending down" was not done at any one or at any particular time, but at different times and in different pieces or "revelations." One of these pieces, like the entire collection, was called "Kor'an" or "recitation" hence the familiar term applied to the book.

Like other oriental visionaries, who had led austere and ascetic lives, whose nervous systems therefore had been made acutely sensitive and responsive to an emotional and imaginative temperament, Mohammed was thoroughly qualified for spasmodic visits from angels bearing to him messages from Heaven and commanding him to reveal them as the "word of God."

It is believed that Mohammed never recorded anything in writing but that he had, through the services of others at

Mecca, where the art of writing was more widely practiced than at Medina, started the written record of his "revelations."

The subject matter of the Koran varies widely. We have in some parts pious moral reflections, not very unlike those of Marcus Aurelius, though more primitively expressed, interlarded with the detailed manifestation of the omnipotence, the goodness and righteousness of God in Nature, in His inspired messengers and especially in Mohammed. Then there are vivid pictures of celestial paradise, the tortures of Hell, and the arraignment and judgment of the world on the "last day." Nor does he fail to propound large instalments of religious and moral instruction accompanied by solemn warnings and threats to sinners, and the unfaithful, not neglecting to prove to and convince the unbeliever that "Allah is Allah and Mohammed is His Prophet." Other parts of the book are devoted to laws for the regulation of various religious and social ceremonies, in which Mohammed's harem is included.

At the time of Mohammed's death, the Koran existed in different pieces of material which were widely scattered. The Calif-Abu-Bekr under the persuasion of Omar, committed to one of the prophet's amenuenses, Zaid, the task of collecting these parts into one whole, of which he wrote a fair copy and gave it to Abu-Bekr. From him it descended to Omar, his successor, who again bequeathed it to his daughter Hafsa, one of the widows of the Prophet. This copy, however, was not received with entire favor so that the Calif Othman (A.D. 650-651) intrusted this work to Zaid, the compiler of the former collection, and he prepared a canonical edition of the work, dictating to three associates from the copy he had previously made. These three manu-

scripts, according to tradition, were sent as standard copies to the metropolitan cities, Basra, Kufa and Damascus, and a copy was retained at Medina. There have been other manuscripts, but they have all been derived from these four.

mine speorðe spebban nelle aldne be neo
 tan þeah ic eal mæge nāt he þara goda
 þ he me on ðean slea þand se heape þeah
 ðe he þof sie miþ se þeowca acwiz on miht
 sculon . se æge ofer sittan si þæt se
 se cean deap . wið ofer þapen wiððan witas
 god on swa hƿæfƿeƿeƿeond halig drihten maƿ
 so deme swa him se mec þince . hylde
 mine þa heaþo deop hleop holstƿe on
 fenz eorlƿ and plizan þine ymb monig
 snelllic sƿe mine sele ƿeƿte se beah . nænig
 heora þohƿe þ he þanon scolde eft eard

BEOWULF

BEOWULF

A.D. 1000

BRITISH MUSEUM

THE Epic of Beowulf forms parts of a single MS. written about 1000 A.D. and is a remarkable relic of old English literature. This poem, which is remarkable for its lucidity, skill of construction and for the vivid imaginative and narrative power of its author, tells of the prowess, daring and physical accomplishments of Beowulf, a Scandinavian hero who, with fourteen companions, went over to Denmark and delivered its king from the ravages of a terrible monster, Grandel, that rendered his hall uninhabitable. Beowulf returns to his native land and becomes its king. After reigning many years, his country is ravished by a fiery dragon. Beowulf, in spite of his now being an aged monarch, goes forth, with eleven chosen warriors, and gives battle. Beowulf is almost overpowered when Wiglat, a mere youth, inexperienced in arms, saves him. The dragon is killed, Beowulf receiving a fatal wound.

Episodes are introduced which have no relation whatsoever to the hero, apparently for the purpose of including and preserving Germanic myths and traditions.

This work is obviously a poetical blending of fact and fable; of myth and history; of the mythical Beowulf with the historical Beowulf, the former a Scandinavian fiction, the latter an English personage.

The existing MS. is written in the West-Saxon dialect, but the prevailing opinion is that it was transcribed from an Anglican—that is, from a Northumbrian or Mercian original.

TERE REGIS LUASTENVE GODVINVS COMES
 ET FILII EI INSVGERSELA.
 Rex h' i. mansione que vocat' BLVNETOYA. Lina tenuit
 Gheda. die qua rex. l. f. u. .7. o. et reddidit Gildu p. x. hidas.
 has possit aare. lx. car. Inde h' Rex. iij. hidas indio. .7. iij. car.
 & nullam hnt v. hnt. .7. xx car. l. hnt Rex l. iust. .7. x. vij. bord.
 .7. xv. portarios. qui reddt panni. xxx. .7. ij. sot. .7. vij. seruos. .7.
 ij. molendinos. qui valent panni ij. sot. .7. ij. leugas memoris i

EXON DOMESDAY

DOMESDAY BOOK

1086 A.D.

EXETER LIBRARY

A PART of a page of the "Exon Domesday," written on vellum. The handwriting changes frequently in a single page, where several scribes made their entries, showing a narrow cramped hand with last strokes drawn to a point and also rounder forms of writing with shorter vertical strokes.

The Domesday Book no doubt suggested itself to William as a means of ascertaining and determining the King's fiscal rights after such a political upheaval as the Norman Conquest and the wholesale confiscation of estates that resulted from it. This record contained not only the names of the new landholders, but an estimated annual valuation of all the land subject to assessment first, at the time of King Edward's death, second, at the time when the Norman successors received it, and, third, at the time when the survey was made.

On account of its very early date, the "Domesday" is not generally interesting except as a relic of the past; on this account it is unintelligible to all but the archaeologist. It however was frequently invoked as testimony in the middle ages, and is, at this day, used for this purpose but with no appeal from its record, to which circumstance its name

“Domesday” or “Doomsday” is due. Another interesting feature connected with this ancient register is that it records the list of landowners by their Christian names only, thus failing to serve the pretentious claims of families whose “origins” date from the Conquest.

o	oleū	u	uisca
o	oliva	y	inuisca
o	olivetū	z	mirra
o	oleasterū	z	glaucū
n	nardifoliū	s	sulphur
b	baromata	h	billanum
a	croci	e	gallenum
a	croceū	l	sigmentū
b	balsamū	l	sigmentarius
b	obsamū	i	cultor
a	antidotū	i	in
a	acopū	i	cultor
m	miracopū	i	cultura
b	bupicū	t	cultrum
c	colosoniū	u	culcellū
m	minasterū	i	culmen
m	minioliū	z	calaminifer
c	cortex	z	mantale
		h	tramen

TIRONIAN LEXICON

TIRONIAN LEXICON

TENTH CENTURY

BRITISH MUSEUM

THIS plate represents the *Notae Senecae*, a lexicon of the Tironian shorthand signs, as invented by Marcus Tullius Tiro, the freedman of Cicero. This Tironian system was apparently partly alphabetic, partly ideographic and partly arbitrary.

Q **U** **I** **L** **O** **d** **e** **C** **l** **o** **e** **c** **e** **s** **t** **r** **a** **.r** **e** **s** **s** **C** **o** **m** **p** **o** **t** **.**
E **T** **I** **d** **e** **m** **d** **e** **N** **o** **u** **a** **f** **i** **r** **m** **a** **.**
E **T** **L** **i** **b** **a** **t** **o** **C** **o** **n** **s** **t** **r** **o** **.x** **x** **x** **.f** **.7** **.6** **.8** **.n** **u** **o** **.**
E **T** **T** **e** **r** **r** **a** **.i** **j** **.S** **a** **c** **c** **a** **p** **a** **r** **a** **n** **u** **R** **e** **g** **q** **u** **o** **d** **e** **S** **u** **a** **t** **o** **r** **u** **m** **.**
E **T** **T** **e** **r** **r** **i** **s** **d** **a** **t** **u** **s** **p** **.b** **r** **.R** **e** **.R** **o** **t** **d** **e** **f** **e** **r** **r** **a** **n** **.**
E **T** **C** **o** **r** **r** **e** **d** **i** **o** **R** **e** **g** **.f** **.x** **.m** **o** **d** **d** **e** **m** **e** **d** **a** **.7** **.2**
E **T** **h** **e** **d** **e** **s** **u** **p** **p** **l** **.x** **6** **.8** **.t** **t** **.**

PIPE ROLL

PIPE ROLL

A.D. 1130

PART of the Great Roll of the Exchequer, or Roll of the Pipe, for the thirty-first year of Henry I, i.e. from Michaelmas 1129 to Michaelmas 1130. Written in a bold official hand, guided by ruled lines, with many large letters, many of which are stilted.

There were two sources in England for the derivation of a national hand—the Irish monasteries in the north and the Roman missionaries, who taught their style of writing in these monasteries. The former prevailed throughout Britain and was finally adopted as the national hand after receiving the distinctive marks as such from the English scribes.

The first stage of English writing was the round hand of which there were two kinds—bookwriting of a very beautiful character of which the Lindisfarne Gospels or “Durham Book” is a fine specimen. This style of hand prevailed in the north. In the south a less pretentious and plainer style was employed. The next stage, that of the more convenient pointed hand, was reached about the Eighth Century, and continued during the Ninth and Tenth Centuries, when the foreign minuscules became a controlling element in English writing. From this time the evolution of the national hand in the progressive changes of the pointed style can be easily traced in the *Facsimiles of Ancient Charters* in the British Museum and in the *Facsimiles of Anglo-Saxon MSS* of the Rolls series.

Lætas rēal· pān on pāthum pīde lægan hponne
 me gemitte man se ylone· se me fōn oðde nāh·
 fæhðe gānonge· brōðon cƿālmf· ic hƿ blod aglæ·
 dīst on fōðan· þu to dæge þīrūm· adstīft me
 fram dugðe· ƿadstīft frōm· fānde minnum· me
 to aldon banan· ƿfōndes ƿrādna sum· ic aƿyrgeð
 rēal· ƿfōðh of geryhðe· þīnne hƿfōrpan·

ANGLO-SAXON POEMS OF CAEDMON

THE ANGLO-SAXON POEM OF CAEDMŌN

ELEVENTH CENTURY

BODLEIAN LIBRARY

A PAGE of the poems in Anglo-Saxon which bore Caedmon's name. The Saxon minuscules are rather square but change toward the end. It was probably executed by Ailfvine, Abbot of New Minster or Hyde Abbey at Winchester A.D. 1035.

All that we know of Caedmon, the earliest English Christian poet, is derived from Baeda, "The Venerable Bede," who informs us that Caedmon was a herdsman and that he received his call as a poet in a dream. Having failed, from lack of ability, to comply with a request, which was made upon him on a particular occasion, to sing to the harp, he went to bed and fell asleep. He then had a dream in which some one appeared to him and requested him to sing "of the beginning of created things." He objected, alleging inability, but was compelled to obey, and found himself uttering verses that he had never before heard.

Baeda has given a prose paraphrase of this song, but tells us that it represents the sense only, not the words themselves nor their arrangements; in fact, not the poetry, because, of course, no poem can be rendered in a foreign tongue without losing much of its beauty. Upon awaking, all the verses of the poem that Caedmon had sung in his

dream came to him, to which he made additions. He told all this to his employer, who thereupon took him to a neighboring monastery at Streanaeshalch, now called Whitby, where the Abbess discovered that Caedmon had received the *divinus afflatus* from Heaven. She tested him by proposing certain portions of sacred history for poetical treatment. He complied, fulfilled his task and took up his abode at the monastery, where thenceforth the learned monks expounded to him scripture history and Christian doctrine, all of which he rendered into exquisite poetry. He reproduced *The Creation* and *The Fall of Man*, *The Departure from Egypt* and *The Entrance into the Promised Land*, *The Immaculate Conception*, *The Passion*, *The Resurrection*, *The Ascension of the Savior of Mankind*, *The Coming of the Holy Ghost* and *The Teaching of the Apostles*. He also wrote many songs of the terrors of the coming judgment, of the horrors of hell, of the sweetness of Heaven and of the mercies and judgments of God.

The song which Caedmon is said to have composed in his dream, is still extant and is preserved in the poet's own dialect in a MSS. of the Eighth Century. It is the only one of his abundant works that can be identified with certainty.

RICHARD I

A.D. 1189

BRITISH MUSEUM

THIS document is from the charter of King Richard the First and confirms to his steward Alured de S. Martin certain lands in Eleham and Bensington in Oxfordshire. The deed is written in court hand, with plenty of capitals and flourished letters.

This is a specimen of the second stage in the evolution of the British national handwriting, which, as has been stated in the preceding article on the Pipe Roll of the Exchequer, A.D. 1130, was reached in the Eighth Century and developed during the Ninth and Tenth Centuries, when it was superseded by the foreign element resulting in this pointed style of the national hand.

GRANT TO MARGAN ABBEY

A.D. 1329

TALBOT CHARTER

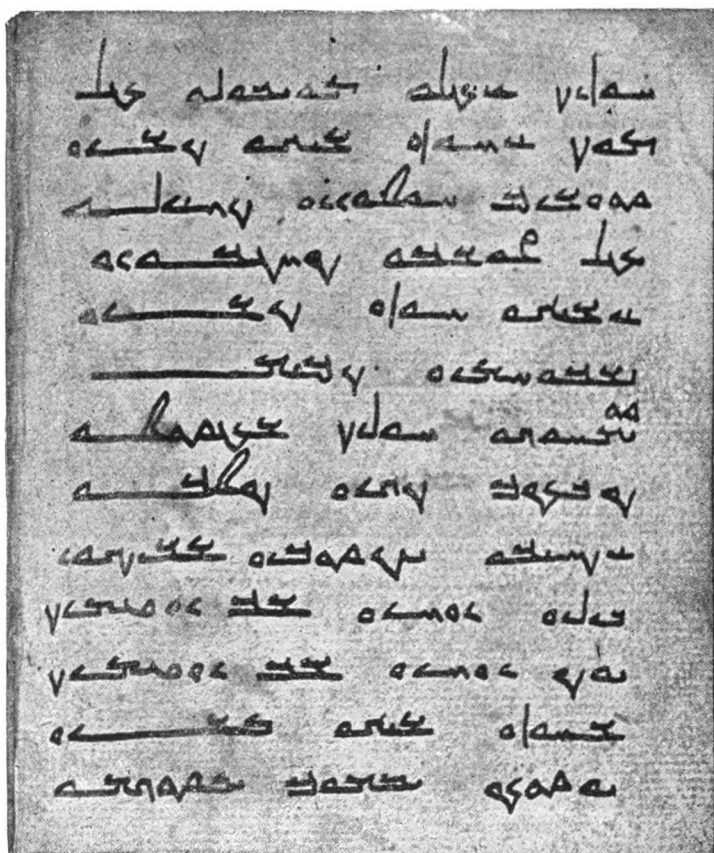
THIS is a grant from William la Zouche, Lord of Margan, and Alianora, his wife, to Margan Abbey of certain lands. It is dated at Hanley, 18th of February, in the third year of the reign of Edward III (A.D. 1329), and is written on vellum, measuring 11 by 8 inches. Written in a court hand of transitional character, advancing from the round toward the later, angular style.

This is a specimen of the English cursive, charter-hand, that was developed side by side with the more formal book-hand of the Middle Ages. From the Twelfth Century, distinct and clean-cut, cursive styles of handwriting were started in the various countries, and these styles can be easily identified with corresponding political periods. The changes in the cursive hand were, however, subject to the same laws of organic development that governed the evolution of the book-hand.

With regard to the court-hand or charter-hand, which had been introduced into England after the Norman Conquest, in the Twelfth Century, it is characterized by exaggeration in the strokes above and below the line—a legacy of the old Roman cursive. There is also a tendency to form the tops of tall, vertical strokes, as in b, h,

l, with a notch or cleft. The letters are well made and vigorous, though often rugged. As the century advanced the long limbs are brought into better proportion; and early in the Thirteenth Century, a very delicate fine-stroked hand comes into use, the clearing of the tops being now a regular system, and the branches formed by the cleft falling in a curve on either side. This style remains the writing of John and Henry III.

Towards the latter part of the Thirteenth Century, the letters grow rounder, there is generally more contrast of light and heavy strokes, and the cleft tops begin, as it were, to shed the branch on the left. In the Fourteenth Century the changes thus introduced make further progress, and the round letters and single-branched vertical strokes become normal through the first half of the century. Then, however, the regular formation begins to give way, and irregularity sets in.



MANDAEAN PRAYER

MANDAEAN PRAYERS

A.D. 1329

BODLEIAN LIBRARY

WRITTEN on paper about 5 by 4 inches, in Howaiza on the Tigris in the year 1329. This is the oldest dated Mandaean Manuscript in Europe or America up to the present time.

A most interesting, as well as remarkable, fact concerning the Mandaeans, or St. John's Christians—not to mention, Sabians or Nasoreans, by which they are also known—is that their religion is the only surviving composite of Christian, Jewish and Pagan constituents, based upon the amalgamation of Greek philosophy, oriental theosophy and speculative Christianity, called Gnosticism.

Our knowledge of the Mandaeans dates only from the first Christian missionaries among them in the Seventeenth Century, but we have recent accounts of their manners and customs derived from a converted Mandaean and published by M. M. Siouffi in 1880. Our knowledge of their religious doctrines is obtained entirely from their sacred books, consisting only of ancient fragments of a still more ancient literature. The largest of these is the Sidra Rabba (Great Book) comprising two parts, the larger of which is called yamina (to the right hand), and the smaller s-mala (to the left hand). The former is for the use of the living, and

the latter contains only prayers for the burial service of the priests. The date of these books may be fixed as early as between A.D. 600 and 900, but the MSS. are not older than the Sixteenth Century.

In the religious system of the Mandaeans, the origin of all things is Pira, with whom are Ayar ziva rabba "the great shining ether" and Mana rabba "the great spirit of glory." Mana rabba called into being the highest of the aeons properly so-called Hayye Kadmaye "Primal Life," who is the Mandaean God, and every prayer, as well as every section of the sacred books, begins by invoking him. The number of Mandaeans existing in the Eighteenth Century was about 20,000 families, but at the present day there are only about 1,200 souls.

They have a peculiar death-bed rite, consisting first of a warm bath and afterwards a cold one; the body is clothed in a shroud of seven pieces, the feet directed to the north and the head to the south facing the pole star.

DANTE

A.D. 1379

BRITISH MUSEUM

THIS is part of one of the pages of the *Divina Commedia* of Danté with interlinear glosses. It was written at Ferrara. The document is written in set Italian minuscules, regular at first but more or less carelessly written toward the end.

The pivot upon which the life of this immortal poet turned was the love of Beatrice Portinari, who for thirteen years was his beacon light and whose death in 1290 was the purification of his later life and the inspiration of his poetic revelations of Paradise. He first met her when he was only nine years old and she of the same age. "At that moment," he says, "I saw most truly that the spirit of life which hath its dwelling in the secretest chamber of the heart began to tremble so violently that the least pulses of my body shook therewith." Beatrice, however, married another—Simone de' Bardi, for which Dante, when a prisoner and an exile, consoled himself by reading the Book of Boetius and Tully's treatise on friendship. This must have caused him to recover from the shock of her death for in 1292 he married Gemma, daughter of Marietta Donati, by whom he had two sons and two daughters, but whom he never mentions in his *Divina Commedia*.

lo troppo dimand' andare chi ⁱⁿlaggiua. ⁱⁿfer + a molesta
 a quel padre ⁱⁿuenice che sacose
 delimito uoler che non sapuua / ⁱⁿuenice / ⁱⁿfer + a molesta
 parlando / di parlar' ardir mi pose.
 Vndio maestro / el mio ueder l'auua ⁱⁿuenice / ⁱⁿfer + a molesta
 si nel tuo lume che di sceruo chiaro
 quanto latua in sign' p'ra o de scua.
 P'ero ti prego dolce padre ch'aro
 che me dimostri amor acui redue ⁱⁿuenice / ⁱⁿfer + a molesta
 ogne buono opare opem' el suo co'fano.
 E'nte d'iga uerme laute luq' ⁱⁿuenice / ⁱⁿfer + a molesta
 del intellecto. / ⁱⁿfer + a molesta
 leuor de' acchi che se fmo dua. ⁱⁿuenice / ⁱⁿfer + a molesta
 L'ard' che creato ad amara pesto
 ad ogne cosa emobile / che piace ⁱⁿuenice / ⁱⁿfer + a molesta
 tosto che del piacere ⁱⁿuenice / ⁱⁿfer + a molesta
 V'ostri prensua da el d' uenice ⁱⁿuenice / ⁱⁿfer + a molesta
 tange intencione / dentro auoi la spiegha.
 si che lamina ad essa uolger face. ⁱⁿuenice / ⁱⁿfer + a molesta
 Et si uolto in uer d'ilei si piegha.
 quel pigiare e amor / quelle natura ⁱⁿuenice / ⁱⁿfer + a molesta
 che p' piacere di muono tuoi si lega. ⁱⁿuenice / ⁱⁿfer + a molesta
 Poi com' el foco mouessi in altura ⁱⁿuenice / ⁱⁿfer + a molesta
 p' l'alta forma che nata alure ⁱⁿuenice / ⁱⁿfer + a molesta
 la doue pui in sua materia dura ⁱⁿuenice / ⁱⁿfer + a molesta
 Così laud' preso entra endelire ⁱⁿuenice / ⁱⁿfer + a molesta

DANTE

Danté soon after commenced to take part in politics. He held public office and became one of the leaders of the Bianchi or Whites, as against the Neri or Blacks—two political factions who contended for power in Florence in the Thirteenth Century. The Blacks were victorious and on January 27th, 1302, Danté was charged with “*baratteria*” or corrupt robbery and speculation while in public office. Not appearing he was fined 5000 L. and sentenced to be burned alive—if found. The charge was preposterous because of his well-known poverty, but the sentence was not formally reversed until 1494 by the Medici.

Ultimately Danté, sick with the petty quarrels of the contending factions, eagerly looked for the coming of a universal Monarch who should unite all men and countries under institutions best suited to them, should do the work for which they were best fitted and thus promote their welfare and happiness. This was the dream of the poet, a dream that lasted to the end of his days, and, so far as his mother country was concerned, was fully realized 500 years after in the United Italy of modern times. Danté’s great epic, the *Divina Commedia*, is symbolical from commencement to end, illustrating the “conversion” from the sinful life, the judgments and punishments for sin and path to earthly Paradise, where Beatrice appears and leads him through the various spheres of which Heaven is composed to the Empyrean or Seat of God, where, for an instant, he has an “intuitive vision of Deity and the comprehension of all Mysteries, his will is wholly blended with that of God, and the poem ends.”

The writing in the manuscript indicates, especially in the marginal references, much intuition and vision, combined however with logic and humor.

W man when ye pphetis he schal
 seen w^t v^s to ben discrid: i me
 tre cyme he hem anetis ye ebrues to be
 bounden i eny pinge lye to hau of psal
 mys or of ye werkis of fallion: for pat
 in demostene and tullio: it is wout to be
 don p^r bi deuysionis i v^d distynctiounis pei
 ben writen: ye whiche forsope i ple and
 not i v^sle writen we forsope to be pfit of
 reds p^ruyngye pe uelke remeuyngye w^t
 anow man of writyngye han distatly
 writen i first of p^rlay it is to wyte p^r
 in his sermon he is w^tide forsope as
 anoble man i of c^reise feure speche ne
 eny pinge is menged of cherlyhed i his
 feure speche wherfor it fallip p^r ye t^ru
 lacioun schal not mo^ru keepen ye
 floure of his sermon beforu of p^raff

WYCLIFFE'S BIBLE

WYCLIFFE'S BIBLE

A.D. 1390

BRITISH MUSEUM

THIS is a part of the earliest Wycliffe translation of the Bible, and was owned by Thomas of Woodstock, Duke of Gloucester, youngest son of Edward III, who was put to death by Richard II in 1397. The inventory of his goods contained this Bible. It is written in bold English Minuscules. Wycliffe's Bible prose is the earliest classic middle English.

Wycliffe's claim to the title of "founder of English prose-writing" is entirely due to political causes; to a question agitated between Church and State; the question of the jurisdiction and power of the Church over man's civil rights and its right to receive and hold temporal endowments. Two serious but futile attempts were made to punish Wycliffe for his political writings, which were directed against the folly and corruption of the clergy, and ultimately developed into a systematic attack upon the "whole established order in the Church." It was, therefore, not the dogmatic but the political policy of the papacy that came under the lash of his criticism in his treatise *De Civili domino*, or "civil lordship."

In this propaganda he for the first time boldly and openly proclaimed that "righteousness is the sole indefensible title

to dominion and to property; that an unrighteous clergy has no such title, and that the decision as to whether the property of ecclesiastics should be taken away, rests with the civil power." Wyckliffe's agitation and propaganda had hitherto been rather academic. He determined to make it popular, and inaugurated the institution of his "poor" or "simple" priests to preach his doctrines throughout the country, and he undertook the translation of the Vulgate version of the Bible into English. This, together with the translation of his other works of the same character, fully entitle him to the claim as the founder of English prose-writing. In addition to this, Wyckliffe can be justly awarded the credit of having convinced his countrymen, at least, of their dependence upon God alone, requiring no mediation of priest or sacrament of the Church; and, even more than this, of having, through the effort of his celebrated disciple, John Huss, raised his, Wyckliffe's doctrine, to the dignity of a national religion in Bohemia.

LETTER OF HENRY IV

A.D. 1400

BRITISH MUSEUM

A LETTER in Latin of Henry IV of England, dated February 20th (A.D. 1400). Written in an official court-hand with angular letters, but compact and upright.

The handwriting employed in this letter is derived from the same source as the more leisurely and formal book-hand used in copying MSS., namely the "Caroline Minuscule" of the Ninth and Tenth Centuries and is found in English documents from the conquest 1066 to A.D. 1500.

Both types acquired their distinctive features about the Tenth Century, the court-hand attaining its greatest grace and beauty about the latter half of the Thirteenth Century and deteriorating rapidly during the next two centuries. The earlier, curved form of handwriting was replaced by a smaller hand, somewhat oblique.

Strokes are much emphasized and thickened, especially in the tail of *g* and *s*, and in marks of abbreviation. Diagonal downstrokes, such as that of *d* and *v* are on the whole thicker than vertical downstrokes and the head of *b*, *l* and *h* show an increasing tendency to split and to become floreated. This last tendency brings about an increase in the thickness of the downstrokes which gradually become wedge-shaped while the writing as a whole increases in size

towards the end of the Thirteenth Century. Particularly characteristic of this period is the "S" with a greatly enlarged tail and a very small head more or less resembling an M and very easily mistaken for it. The old story of Sumpsimus for Mumpsimus is a case in point.

In the Fourteenth Century, the exaggerated, horizontal strokes disappear and the writing at first becomes more vertical, giving it a much neater appearance: the wedge-shaped downstrokes persist but gradually come to be floreated or split at the top, a plain hook being substituted. The accent which preceded the dot is more regularly placed over the *i*, the single *i* being now quite usually so marked. As time goes on, the writing becomes both rounder and clumsier, so that a bad hand of this date is sometimes superficially like a bad hand of a hundred years before. After the middle of the century a certain angularity begins to appear in the letters, especially in those with looped heads and this forms the transition to the writing of the following century.

SLAVONIC GOSPELS
FIFTEENTH CENTURY.
BRITISH MUSEUM

THIS reproduction is part of a page of the Fifteenth Century copy of the Gospels in Slavonic, written on vellum. It illustrates the uncial and cursive forms of the Cyrillic Russian Alphabet. This early Russian script was used almost exclusively for ecclesiastical purposes.

The ecclesiastical history of this period plays an important part in tracing the evolution of the Slavonic script and language, for it is simply the record of the means by which the Slavonic nations became converted to Christianity.

We know that in 861 A.D. Rostislav of Moravia, fearing the influence of the Latin missionaries, applied to Byzantium for teachers who might preach the Gospel in the vulgar tongue. The Emperor sent two brothers for the purpose, one of whom, Constantine, changed his name to Cyril. He was a scholar, philosopher and linguist. He and his brother Methodius, not only taught letters and the Gospel, but translated the necessary liturgical books. This attempt to set up the Slavonic liturgy was strongly opposed. Pope Nicholas I sent for the brothers but when they arrived at Rome the Pope was dead. His successor, Adrian II, received them warmly and accepted their trans-

lations. Constantine died, and Methodius was tried and imprisoned by the German Bishop. Subsequently Pope John VIII, in 873, liberated him and permitted Slavonic service. The Pope openly supported him and restored to him his archbishopric in 880.

Upon the death of Methodius in 886 his suffragan, Wiching, a German, succeeded him and through the aid of the new Pope Stephen VI, the Slavonic service-books and those that used them were driven out and took refuge in Bulgaria.

In spite of this expulsion, it does not appear that the Slavonic Liturgy was suppressed in the West. It lingered in Moravia until the Magyars overran the latter; and it appears to have secured a foothold during the ministration of Methodius in Bohemia, Poland and Croatia. The Latin Church, however, ultimately prevailed in those places and thus became permanently separated from the orthodox Bulgarians, Russians and Servians. It would seem therefore that Cyril did invent a Slavonic alphabet, "translated at any rate a Gospel lectionary, perhaps the psalter and the chief service-books into a Slavonic dialect and it seems that Methodius translated the epistles, some part of the Old Testament, a manual of the canon law and further liturgical matter." But we do not know for certain who invented Cyrillic, or the date of Cyril's earliest translations, or what people used his dialect;—that is, the language we call the Old Church Slavonic.

[illegible]

THE CHURCH SLAVONIC ALPHABET

ABOUT 1700 A.D.

BRITISH MUSEUM

A VERY curious document, in the form of a roll of paper 16 feet 6 inches long and 8½ inches wide. It gives the various cursive forms of the Church Slavonic Alphabet with ornamental variations. This alphabet was the basis of the alphabets adopted by the Russians, Bulgarians and by the Illyrian division of the Slavs. It originally contained 48 symbols.

The Slavonic languages employ three alphabets, corresponding to three respective religious rituals: the Latin for those requiring Latin services, the Cyrillic, which is used by the orthodox Slavs and is simply the liturgical Greek uncial of the Ninth Century with certain ornamentations, and the Glagolitic or form used in old Slavonic documents, which has survived in places where the Roman Church liturgy prevails, and in Montenegro.

Peter the Great caused a version of the Cyrillic alphabet to be made for Russian use, which is also largely employed by Bulgaria.

The first among the Slavs to adopt an adequate system of writing were the Czechs, and their alphabet has been adopted by other Slavonic peoples who use Latin letters.

The Oldest Slavonic writing to be found is a Cyrillic inscription of the Tsar Samuel of Bulgaria, A.D. 993.

MICHEL DE MONTAIGNE

DATE 1585

BRITISH MUSEUM

THIS letter was written by Montaigne while Mayor of Bordeaux to the Marechal de Matignon, dated Bordeaux, May 22nd, 1585.

This celebrated French essayist was born at the Château Montaigne near Bordeaux (as he is very particular in informing us) between 11 A.M. and noon on February 28th, 1533. He appears to have been the subject of great solicitude and care, both as to his health and his education. He was put out to nurse with strong, robust peasant women, and he was provided not only with a German tutor but with servants who were skilled Latinists. It is even said that the delightful and fanciful method was employed of waking him by the "concord of sweet sounds" and soft music, also a novel and mechanical arrangement for teaching him Greek was tried—but without success. We must however always bear in mind that almost all that we know about Montaigne has come from himself.

After a life of mixed activity as a courtier, a counsellor of parliament and a soldier, he retired to a life of study, contemplation and learned ease at Château Montaigne.

His fame rests upon his essays. He is credited with having perfected a style all his own. It may be safely con-

nous sommes en ...
 de venir mes biens que les affaires de Paris
 feront et moi aller que mes dépenses
 de l'année ne me fassent pas de besoin
 pour et faire toutes choses en
 l'absence du roy

M. de Guise vous fait les compliments de son
 et supplie de vous en dire la grande de
 l'ouvrage de mercredi la nuit 22 de mai
 à Paris du roy de Navarre

Votre très humble
 serviteur M. de Guise

MICHEL DE MONTAIGNE

tended that the essay, such as he originated and perfected, has no modern predecessor, or ancient prototype. His style and language are modelled after Plutarch, but with an independence that makes him perfectly original in his ease and flexibility.

Padre H. m'èdo p l'ultima uosara Come
 ch'io so morto e fressa ch'imporra pocho p
 po lasciare dir in due o no parlare dimm- an
 ce dismissioni; io att'edo all'acquare aie
 o amico danari già tredici mesi far d'alpa
 1 Fra un mese emezzo acorre ogni modo
 nchati molto be augh ch'io accudi augh
 mi bisognerebbe a tractant danari p torn a
 me o unquarano po no posso esser rubato
 Seguirò u meglio

MICHELAGNILO BUONARROTI

MICHELAGNIOLO BUONARROTI

DATE 1508

BRITISH MUSEUM

THIS plate shows part of a letter from Michelangelo in Rome to his father, Lodovico di Buonarroti Simoni, and was written in June 1508.

It is perhaps fortunate for posterity that genius often fails at first to realize, or even to suspect, the existence of its greatest natural adaption, thereby forcing upon others the opportunity of doing for some that which they had seemingly been unable to do for themselves—namely detect the particular excellence or greatness for which nature has destined them.

A striking example of this is the case of Michelangelo who was easily the protagonist among the matchless painters who flourished during the revival of learning in the Fifteenth Century. Indeed it is well known that his “natural inclination turned his attention and efforts originally to sculpture.” A living proof of his excellence in this field is his colossal statue of “David the Giant.” Again, he is also said to have confessed that painting was not his “business”—not his “*metier*” as the French term it.

It was left for Pope Julius to select Michelangelo and therefore to detect in him the abnormal, artistic ability for the execution of the greatest scheme of painting perhaps ever conceived. Such a work was the series of fresco-paint-

ings with which Pope Julius, by decree, intended to embellish the ceiling of the Sistine Chapel at Rome and which he intrusted to the magical brush of the great Florentine painter. It was not without much misgiving and lack of confidence that Michelangelo entered upon the undertaking, especially as the scheme, originally confined to the apostles, was subsequently enlarged to the more ambitious effort of reproducing the whole of the Mosaic Cosmogony and Fall of Man from the Creation to the Flood, together with the accessory personages of prophets and sibyls dreaming on the new dispensation of Christ. The whole was to be inclosed and to be divided by a framework of painted architecture with a multitude of nameless human shapes supporting its several members or reposing among them; the shapes meditating, as it were, between the features of the inanimate framework and those of the great and prophetic scenes themselves.

We are now concerned with the personal characteristics that are made to stand out, in bold relief, in Michelangelo's handwriting. These are: imagination,—an imagination, daring, limitless, exalted, sublime; Spiritual grandeur, nobility, power and character, enthusiasm, transcendentalism and piety combined with philosophical speculation concerning human destiny.

MARTIN LUTHER

DATE 1509

BRITISH MUSEUM

THIS letter, in Latin, was written by Martin Luther to his friend Georgius Spalatinus, a noted German Reformer. It is dated Wittenberg, November 8th, 1519.

Soon after taking holy orders and commencing to lecture, the careful thinking imposed by his spiritual obligations, gave birth to those doubts which ultimately crystallized and conflicted with the scholastic theology of his early days. His first point of attack was the sale of *Indulgences*, which raised the question of the Pope's supremacy in spiritual matters. Luther thus became the champion of the orthodox priesthood which led to his excommunication and the opening of the first Diet at Worms in January, 1521. Though Luther suddenly disappeared, the natural revolt against Rome—the Lutheran movement—had been organized and was spreading rapidly and peaceably, when interrupted by the Peasants' War. This was crushed by the ruling classes and with Luther's active aid—one of the few mistakes of his life. The natural movement then became an ecclesiastical one, splitting into three parts, of one of which, the Evangelical churches, Luther became the leader.

In the course of the conflict, the Diet of Speyer (1529) deprived the Protestant churches of any share of the

revenues of the Medieval church, regarding which they protested, thereby becoming historically known as Protestants. Then followed the conference of Luther with Zwingli, resulting in the continued effort to crush Protestantism, the League of Protestant Princes, the retirement of Luther, the succession of Melancthon, and the reorganization of the Evangelical Church.

Luther now suffered ill-health, but devoted himself to the task of preventing the Roman Curia from regaining its grip on his country. He was assisted in this by the Evangelical Princes, which accounts for his sanctioning the bigamy of Philip of Hesse. In 1546 he went to Eisleben. While there in a sermon he stated: "This and much more is to be said about the Gospel, but I am too weak and I must close here." This was on February 14th, he died on the 18th.

Luther has been accused of profligacy and intemperance in eating and drinking. It must be admitted that he was fond of liquor and extremely convivial, so much so that he has been described as a "joyous, frolicsome companion." It is also true that his conversation, his lectures, even his sermons often contained unsavory expressions, and stories.

We must, however, bear in mind that the standard of behavior and of morality in those days was very low; that intemperance was habitual and treated with indulgence, that conversation and writing was frequently vulgar, and that other offences were immune from condemnation.

Luther was, however, a devoted husband and father, and found his greatest happiness in his serene and peaceful home which, with his loving wife, he regarded as God's best gifts. Although an earnest exhorter and promoter of cheerfulness, he was himself subject to frequent fits of depression and melancholy. He nevertheless devoted him-

self to the enormous labors of his life with great fervor, unremitting attention and courage, and with such indifference to personal sacrifice as to indicate a striking and fearless personality.

TORQUATO TASSO

A.D. 1588

BRITISH MUSEUM

THIS reproduction is from a volume entitled, "*Torismondo, Tragedia del Signor Torquato.*" It is an autograph copy in a vellum binding.

Tasso was, indeed, an "infant prodigy." He was born in 1544—in 1552 he was attending a school kept by the Jesuits at Naples, where his precocious intellect and religious fervor attracted attention and admiration. At this age—8 years—he was already famous. He became a handsome and brilliant young man with a most auspicious start in life. Success and happiness seemed certain, but they never came. In their stead he found only disappointment, ill-health, insanity and premature death.

It is true that for a short time—from 1565 to 1570—he enjoyed the only happy period of his existence. He was then, young, handsome, accomplished, accustomed to the society of the great and learned, illustrious by his published works in verse and prose and he had become the idol of the most brilliant Court in Italy—the Court of Cardinal Luigi d'Este, destined to be for him the scene of a short-lived happiness and of much suffering. It was there that he became on terms of familiar association with the Princesses Lucrezia and Leonora d'Este, with the latter of whom there

puggiori conc' angel l'ero, e su l'ho
 A l'humil povertà di verele c'rosto:
 Hor tra han' conati; e van' balli
 pur mal miogando io spenda ior ni i negri
 e de le volti a i di gran parte aggringio.
 onde balhor vergogna ho di me stessa.
 e gran vergogna è pur, ch' i naschi angel ha

TORQUATO TASSO

was the old, old story of love. Both sisters however undoubtedly wielded great influence in the promotion of his interests, and it is therefore a matter of regret that he should have allowed a certain tactless freedom of speech to betray him into a difference with his patron.

It was at this time that he produced his "Aminta" and completed his "Gerusalemme Liberata." He was only about 31 years old, but it appears that his most excellent work had been given to the world and with it went his last days of sunshine and good fortune. It would seem as if some malign influence led him into error from which his judgment should have recoiled. He actually sent manuscript—copies of his famous poem to a number of literary notables for the purpose of securing their criticism and suggestions, which he expressed his willingness to follow if they should differ from him. Of course they differed and he unfortunately played directly into their hands. Instead of publishing his poem as he had conceived it; instead of launching it upon the world with the touch of his genius upon it, he deliberately sacrificed himself to the critical theories of others. From this time his troubles began. His poem was laid aside. His health began to fail, his mind yielded to delusions and he was in constant fear of being denounced by the Inquisition and of being poisoned. In fact Tasso—if not actually insane—was now so far mentally deranged that he was of no service to himself and was a burden to his friends. Nevertheless, the Duke of Ferrara, with whom he had quarreled, invited him to return to his court provided he would consent to a course of medical treatment for his malady. Tasso accepted this friendly welcome and at first improved but his malady reappeared and he again went away and after wandering hither and

thither, he was finally sent to a lunatic asylum at St. Anna. During his confinement he composed numerous philosophical and ethical dialogues, but little poetry. Part of his "Gerusalemme" was also published; and shortly afterwards the whole poem. In six months seven editions of it were issued.

Tasso was, at the intercession of Vincenzo Genzaga, Duke of Mantua, allowed to leave St. Anna in 1586, but he soon after went away to Rome feeling himself neglected by the Duke and thence he took up his residence at Mantua, where he wrote "Torrismo."

Then he went to Naples, where he wrote his "Gerusalemme Conquistata" in which he reconstructed his previous poem, depriving it of its chivalrous and mystical elements. Posterity has however reversed his decision, and his fame now rests securely on the work of his early life. He died at Rome shortly after the laurel crown was conferred upon him by the Pope.

GALILEO GALILEI

DATE 1609

BRITISH MUSEUM

PART of a letter from Galileo Galilei to Michelangiolo Buonarroti the younger, nephew of the painter. Galileo was occupying the chair of Mathematics of the University of Padua, when he wrote this letter. It is dated, Padua, December 4th, 1609.

If it had not been for an attack of opthalmia, the world's list of remarkable astronomers would have been seriously curtailed and the Roman hierarchy correspondingly enriched. Galileo was making rapid and brilliant progress in his studies at the Florentine monastery of Vallombrosa, when he suddenly manifested a strong inclination for religious life and actually joined the novitiate, which conflicted so much with his father's plans for his son's career, that the former turned to account a somewhat severe inflammation of the eyes, as a reason for withdrawing Galileo from the monastery and entering him at the University of Pisa, when he was only 18 years old. Here he displayed the same phenomenal talents;—a versatility, a natural aptitude in various intellectual directions—that undoubtedly would have brought him to the forefront in painting, music, invention, or any other of the arts or sciences.

Again accident interposes, makes Galileo an unpremeditated listener at a court lecture which causes him to aban-

m' honorat. Della nobilita Fiorentina: un tanto i
 mi' ostenta sufficio v. s. a' c'lorarmi. Et come
 la memoria et la gra di tant' mi' by. quant
 t' conosce. E quant' ad sono nominato uno ad un
 suo qual'et migliorato nell' d'ordine et forse
 inuisione. Altro ad m' occhio d'ign. di nuovo
 gra m' m' de et ad ogni affetto gli v. c'lorarmi.
 li 4 di g'ode 1609.

V. S. M. A.

Leo. Parat.

Galileo Galilei

GALILEO GALILEI

don the pursuit of medicine, for which his father had destined him, and follow the calling of Euclid and Archimedes.

From this moment his progress is one of uninterrupted success, so that within three years after leaving the university he writes a treatise on the "*Center of Gravity in Solids*," which brings him the appointment of lecturer on mathematics at the university and the title and reputation of "The Archimedes of his time."

It will be remembered that at this period the Copernican theory of the solar system was not popular; but this did not deter Galileo from adopting it, though he refrained from publicly declaring the fact. From this restraint he was, however, soon relieved by the invention of the telescope which was really due to the genius of Johannes Lippershey, an optician of Middleburg.

Its employment in the study of the heavens, and in the dissipation of many hitherto well-established theories in astronomy, reinforced by Galileo's courage of conviction, brought to a head, as a question of open and deliberate discussion, the long suspected conflict between the new theories of our solar system and Scripture that had up to this moment been only hinted at and carefully avoided.

Galileo, however, was not to be silenced. And so he boldly went to Rome and with his wonted enthusiasm and eloquence presented his views to the pontifical court.

Its theologians rejected them, declaring his statement; that the earth revolved around the sun as an immovable center to be "absurd in philosophy and formally heretical" because expressly contrary to Scripture, and his claim that the earth revolved daily on its own axis, to be "open to the same censure in philosophy and at least erroneous as to faith."

By papal decree Galileo was enjoined not "to hold, teach or defend the condemned doctrines "; to which he promised obedience, but he took with him from Rome a written certificate to the effect that "no abjuration had been required of, or penance imposed upon him," which induced him to believe that the papal decree of 1616 would be revoked, or at least ignored. It was therefore with no apprehension or fear as to his future that he wrote and published his famous, but ill-fated work, the *Dialogo dei due massimi sistemi del mondo*. It was received with universal praise, throughout Europe and with good reason, for it would be difficult to find a work that could pretend to be its rival in respect of "animation and elegance of style combined with strength and clearness of scientific exposition." This only added to its offence, for it was an undisguised, forcible and persistent reassertion of Copernican principles, and as such, a flagrant flouting of the papal decree of 1616 and a violation of Galileo's pledge of conformity. Of course its sale was immediately forbidden and Galileo was summoned to appear at Rome by the Inquisition when he was condemned as "vehemently suspected of heresy," and sentenced to imprisonment. The sum and substance of Galileo's astronomical work consisted in aiding to establish mechanics as a science, and this consisted in his being the first to "grasp the idea of force as a mechanical agent and to apply to the physical world the principle of the invariability of the relation between cause and effect."

BEN JONSON

DATE 1609

BRITISH MUSEUM

THIS is part of a manuscript by Ben Jonson entitled: "The Masque of Queenes, cerebrated from the House of Fame by the most absolute in all States and titles, Anne, Queene of Great Britayne, etc., with her honorable ladyes, at White Hall, Feb. 2, 1609."

Ben Jonson is best remembered by his play *Every Man in his Humor* and he still lives in his *Conversations*, for which we are indebted to the hospitality of the great Scottish poet, William Drummond of Hawthornden, who entertained Jonson during his visit to Scotland in 1618 of which visit *Conversations* is a record. The host had here an ample opportunity of studying his guest's character, and he tells us that he was "a great lover and praiser of himself; a contemner and scorner of others."

Further confirmation of this leading feature of Jonson's character is furnished by Howell, who states that during a supper at the poet's house where the host had almost spoiled the relish of the feast by vilifying others and magnifying himself, Thomas Carew buzzed in the writer's ear that "though Ben had barreled up a great deal of knowledge, yet it seemed he had not read the Ethics, which among other precepts of morality, forbid self-commendation."

for me to go own humble to, but decline the
possess of others original ignorance, already
seem to conquer. For this singular beauty, if my
 Fate (most Excellent Prince, and only Delicacy of
manhood) shall reform me to the Age of god above,
 whether in the Camp, or the Council: Chamber. If
 I may write, at night, the doers of god above,
 will then labor to bring forth some work as more
 they of god same, as my ambition therein is of god.
garden...

by the most true admirer of god Highness Veritas,

And most lovely Celebrator of them

Ben. Jonson.

BEN JONSON

Combativeness, invariably found co-existing with self-conceit, was Jonson's most salient characteristic. Nearly the whole of his early life was an unbroken succession of quarrels. This pugnacity was of course but too well calculated to irritate such a gentle and peaceful temperament as Drummond's, and to provoke a quiet expression of his dissatisfaction. Happily this habitual self-abandonment to the indulgence of prejudices acted as a safety-valve, so that there was no residue of bitterness, still less of malice in Jonson.

It is therefore not strange that he was very anxious to be esteemed for his honesty, and that he well deserved this reputation—both quite consistent with his ever-present self-consciousness and sense of excellence over others.

It is also claimed on Jonson's behalf that he was impartial in his opinions, which hardly coincides with his strong disposition for likes and dislikes. He was however proof against flattery, which again may be received as evidence of excellence and no doubt accounts for his utter indifference to, if not contempt of, public opinion which he certainly was at no pains to cultivate or consult. This independence makes him stand out prominently among the master-writers of his age.

His literary style was classical, in which polish and simplicity predominated.

His grave is in Westminster Abbey, and on his monument England tersely expresses its judgment of him in the inscription:

O Rare Ben Jonson.

JEAN BAPTISTE POQUÉLIN MOLIERE

DATE 1664

BRITISH MUSEUM

THIS is part of a Notary's Certificate concerning the disposition of the goods of Françoise Rousseau and signed by Molière and others. Dated January 25th, 1664, in which year the celebrated comedian was 44 years old.

Molière was not the first nor the only one among prominent censors of public morals to pay the inevitable penalty of gibbeting the social infirmities of his day. Especially was this the case when his success as the first true comic satirist of contemporary foibles was immediate and immense with the production of his "*Les Précieuses Ridicules*," November 18, 1659, and by his "*Le Festin de Pierre*," February 15, 1665. The nature of the calumnies with which his critics and other enemies assailed him, amply attest the effectiveness of his satire. He was accused of marrying his own daughter and of insulting the King, offending the Queen-mother and corrupting virtue—charges, that, independently of the disproof of direct testimony, were disposed of finally by the King's acting as godfather to his child and the King's adoption of Molière's company as his servants and pensioning them.

Further confirmation of his personal worth is contributed by his actors, who indignantly repelled the effort of certain older companies to entice them away from him. They declared that they would always share his fortunes. It is

true that when this occurred, Molière's successful career and position were already well assured, but this was reinforced by his rare genius, the charm of endearing manners, high sense of honor and nobility of character. Hence, as La Grange, his friend and comrade tells us, his company "sincerely loved him", while he enjoyed the patronage of a great prince.

"*Le Misanthrope*" has been considered his masterpiece. True it is that it was not popular nor as well received by the public as by the critics but the reason is obvious. It was, at that time, something new and even offensive for a playwright to substitute the real refinement of a real civilization for the mock refinement of a false civilization and to "subject to its influence the eternal passions and sentiments of human nature". This Molière did; and was therefore more successful with the critics than with the public. In our day the case would be reversed.

Molière's death furnished a striking coincidence. While playing the title rôle in his "*Malade Imaginaire*", he burst a blood-vessel in a fit of coughing and died within an hour after.

A profound detestation of hypocrisy is perhaps the distinguishing feature of Molière's character, while scrupulous honor and refinement run a close second place, followed by great generosity and gentleness.

He has been pronounced the greatest of all social comedy writers; as ranking among the foremost in the literature of France, and next to Shakespeare in modern drama. He was denied all priestly ministration in his last moments and buried without any religious ceremony, without even a stone to mark his resting-place.

"Unknown is the grave of Molière."

SIR ISAAC NEWTON

DATE 1682

BRITISH MUSEUM

PART of a letter from Sir Isaac Newton to Dr. William Briggs commenting on his "*Theory of Vision*". Dated Trinity College, Cambridge, June 20, 1682.

Newton's achievements were those of a purely philosophic genius. His was not the inventive faculty nor the intuitive perception of the poet, but the incessant, patient and persevering study and labor of the philosopher. His mental qualities therefore must not be determined by the early period of life at which he plucked Nature's secrets from her repository, nor by the rapid succession of his discoveries.

The world has consequently felt itself secure in the possession of his scientific revelations; for in these are rooted an unparalleled industry and perseverance that have filled the human mind with a corresponding confidence and faith.

Newton was highly favored at birth with a rare and infallible combination: the faculty of lucid simplicity and simple lucidity of statement combined with speculative profundity, which is not only confined to his purely scientific writings but also beautifies and adorns even his theological treatises.

Naturally enough then we find observation and experiment playing an important part in Newton's method of investigation, so much so, that certain over-enthusiastic

one point. If it is
 fancy may be objected against this which is so rare
 time to write it down, but upon second thoughts
 had rather reserve it for discourse at a next
 thing: & therefore shall only say thanks for
 your letter & present.

I am

Coll. Cambridge. Yr^e much obliged & humble
 1692 servant

J. S. Newton.

SIR ISAAC NEWTON

worshippers at Bacon's shrine have ascribed Newton's discoveries to the application of the Baconian method of induction, but, truth to tell, inductive research was employed by many distinguished predecessors of Bacon in the philosophic field. Newton therefore merely followed in the wake of Masters, whose example was also adopted and recommended in the *Norum Organon*.

Newton might have cultivated with success and credit some of those eccentricities which are believed by not a few, to indicate genius, but his intellectual endowments, his modesty and his philosophic sincerity and dignity forbade this; in fact made it impossible. He was always "modest, candid and affable, suiting himself to every company and speaking of himself and others in such a manner that he was never even suspected of vanity."

The key to Newton's character as a man and as a philosopher is furnished by those memorable words uttered by him a short time before his death: "I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me."

stole from two verses out of the Prophecy. It
 is quite so Universal that he got among
 the every day publishing Legend and Lib
 my Imperfect acquaintance with the French
 he incapable of learning any more particu
 kind, so that I must end my letter as I be
 most Humble Acknowledgements for all,
 I O.

JOSEPH ADDISON

JOSEPH ADDISON

DATE 1699

BRITISH MUSEUM

PART of a letter from Joseph Addison to Charles Montagu, Earl of Halifax, written while he was on the Continent. Dated, Paris, October 14, 1699.

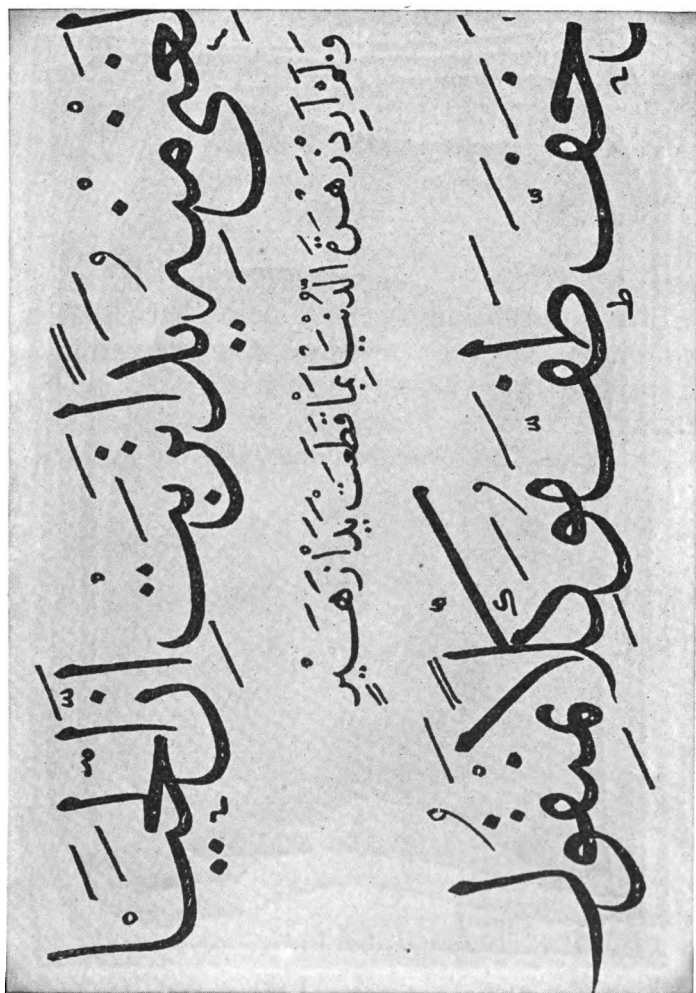
Addison is one of the few men of letters of the Eighteenth Century who faithfully reflect the spirit of their day. It is therefore unfortunate that he furnishes such limited materials for biography.

Johnson, Steele and Pope are amply provided for in this regard, but of Addison hardly any record can be found that gives any account of his life and character. The only contemporary source of interest that is open to us is Pope—Addison's enemy—who is not remarkable for a scrupulous regard for truth when wielding his trenchant satiric pen to describe an opponent or a foe. Addison's own writings afford no help; his letters and his masterpiece—the *Spectator*—are highly polished formal dissertations; they do not touch or concern the author in his early life, conduct or intercourse. Such light as is shed upon him, reveals a man that commanded the respect and admiration of his contemporaries, notwithstanding the fact that he was naturally very shy and reserved in his demeanor.

It must be remembered that chief among these contempo-

aries were such men as Steele, Swift, Pope—all of whom have “left their mark” upon their age and were altogether unlikely to have respected and admired any one unless he at least had attained the same level of excellence as they had in all essentials of mind and energy of character.

It is, however, doubtful if Addison could have accomplished the great work that distinguished his life from that of the shining lights of the Eighteenth Century, if he had been compelled to rely merely upon elegance and refinement as a writer, upon his intellectual power to fascinate other intellects that were “haughty and cynical.” Addison’s great achievement consisted in his having been the “Chief Architect of public opinion in the Eighteenth Century”—a public opinion which “in spite of its durable solidity, seems like the great Gothic Cathedrals, to absorb into itself the individuality of the architect.” The task was a great one. The recent Civil Wars had overthrown constituted authority, Episcopalianism had been supplanted by Presbyterianism and the whole population had been torn and riven asunder by Civil War. It was these, which are only a summary of the apparently unsurmountable difficulties under which Addison, with the instrumentality of the *Spectator*, restored order out of the chaos of conflict, in matters, religious, moral and artistic, which prevailed in the period between the Restoration and the succession of the House of Hanover. The *individuality* of the man who accomplished this must have been indeed great, since it predominated so largely as to almost completely obscure his other characteristics.



EXTRACTS IN PERSIAN FROM THE KORAN

EXTRACTS IN PERSIAN AND ARABIC
FROM THE KORAN

1734 A.D.

A BEAUTIFULLY illuminated manuscript of extracts from Persian and Arabic authors, quoting the Koran. The first line reads: "Wealth does not escape the hands of an experienced man." There are no capital letters in Arabic and nothing marks the beginning of a sentence as in English.

Book, I assure you there is not one page
of truth.

pray, in case some good Book appears
into y^r world let me be informed of it.
adieu mon cher jeune philosophe
je compte sur votre souvenir etc

Vous aimerez toujours y^r forever Voltaire.

FRANCIS MARIE ARONET DE VOLTAIRE

FRANCOIS MARIE ARONET DE VOLTAIRE

DATE 1760

BRITISH MUSEUM

PART of a letter in English from Voltaire to George Keats, F.R.S., in which he expresses his admiration for the freedom of living in England. Dated, January 16, 1760.

Nothing so adequately measures the genius, the mental energy, the all-inclusive universal intellectuality, the fearless intrepidity and earnestness, the telling force of Voltaire's assaults upon the "persecuting and the privileged orthodoxy" of his time, as the virulence, variety, bitterness and malice of his critics. Foremost among them were the orthodox sectarians, who described him as "hell-sprung"; as the embodiment of "Satan, sin and death." Next we see him attacked by the inevitable type of censor, the man so utterly encased in the impenetrable armor of self-conceit, of fancied self-superiority, as to be prejudiced beyond conceding the possibility of fallibility in himself or merit in others—in whose opinion—infallible of course, Voltaire and Rousseau were so equal in crime that "it would be difficult to proportion the inequality between them." The evil that such a critic does is in proportion to the extent to which he discredits, in the opinion of the average man, such genuine and effective social reformers as Voltaire.

The principal charge then, the charge in fact which includes all those others that are laid at Voltaire's door—infidelity. This proceeds from either ignorance and intolerance or religious prejudice. True that Voltaire attacked with bitter and crushing force, the popular beliefs of his day, but this is quite a different matter from attacking religion, which he always respected. It was not religion nor even the church—as such—that Voltaire inveighed against. He rather sought to destroy tyranny and the superstition that disgraced the church, and indeed this evil was incorporated in the corrupt and monstrous system that prevailed everywhere, a system all the more dangerous because rooted in the conventional orthodoxy that was all powerful in his day and crushed under its iron heel all opposition to its tyranny and oppression. It was this monster—not God, not Christ, not Christianity—that he described in the phrase that recurs constantly throughout all his works—even in his private letters—*écrasez l'infame*—“Crush persecuting and privileged orthodoxy,” but Voltaire's own recorded words utterly refute the accusation of infidelity. For example—“I believe in God,” in that belief, “one finds difficulties.” “In the belief that there is no God, absurdities.” “The wise man attributes to God no human affections. He recognizes a power, necessary, eternal, which animates all Nature.”

Intellectually considered, Voltaire stands well-nigh alone. There is no department of literary work that he did not touch not only to adorn but to make it breathe forth his own living originality.

But after all, more important than anything that Voltaire ever thought or wrote—no matter how excellent—was what he did. His true title to fame, to the remembrance and

gratitude not only of his country but of the world, is, that he was chief among those who helped to earn freedom for man—a freedom to think, to speak, to act, according to the dictates of conscience; a freedom that imposes no limit or restrictions other than those of protecting and assuring to our neighbor his rights, and of worshiping God as he wills.

BENJAMIN FRANKLIN

DATE 1784

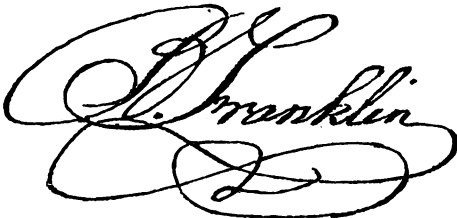
BRITISH MUSEUM

A LETTER from Benjamin Franklin, then ambassador to France, to Captain and Commodore Paul Jones, about a settlement of expenses incurred in Holland. Dated, Passy, March 23, 1784.

If we wish to put our finger accurately, as it were, upon the feature which over and above all others sums up the many sidedness of Franklin's character, we may well adopt the viewpoint of "friend and benefactor to the human race."

When we bear in mind that Franklin's life was lived from first to last in the limelight of the world; that his own and subsequent generation have with cordial unanimity given him an abiding home in their hearts, which regard increases as time goes on, we can hardly fail to be convinced that, great man as he was, goodness, even grandeur, of soul, predominated. A clear idea of his spiritual excellence is afforded by the fact that although surrounded by intolerant religious sects who bitterly attacked each other, he yet lived at peace and even in friendship with them all. He could have done this only by virtue of a soul that recognized in every fellow creature, the presence of the same Eternal Principle in spite of opinions and beliefs, even of human

received the letter you sent me
 of writing to me this morning
 the settlement of charges incurred
 &c. Be so good as to send me
 the letter written by Mr de Sartine,
 mention. On sight of this I shall
 give you an explicit Answer.
 most Obedient, I am,
 Yr.
 w.

Your most obedient
 & most humble Serv^t


BENJAMIN FRANKLIN

frailties and errors. His was in fact that godlike tolerance of the spirit of Christ which enabled him to spread good wherever he went among his fellow men while at the same time he served them in public life with unremitting energy, and distinction.

This unparalleled human tolerance was emphasized by an utter absence of vanity—by a simplicity and modesty that distinguished him even after success and public honors had crowded thick upon him. It would indeed be difficult to find another man in whom self-love was so completely repressed.

Of course, Franklin had faults; he was only human after all, but these faults were, at their worst, essentially superficial, and so habitually indulged in his day that they hardly created a ripple on the moral surface. These were grossness and vulgarity. The severest blame perhaps which has been visited upon Franklin is obviously inseparable from that narrowness, bigotry and intolerance which, in matters of religion or forms of faith, can see no difference between impiety and philosophic tolerance. It was the latter, and the latter only that explains Franklin's criticism that the "popular belief in the divinity of Christ was a beneficial error." Consistently with this philosophic indifference to orthodox intolerance, we find in him independence of thought, and social and political liberality. He was also plentifully endowed with strong common sense, a wonderful talent of homely ridicule of vice and prejudices, and a devotion to the practical and the useful in preference to the purely ornamental and superficial.

Domestic purity and affection, cheerfulness, plentiful humor and wit, conversational charm, philanthropy, scrupulous honesty, firm faith in a Divine omniscience and

omnipotence and in man's immortality—all these round out a fulness of character in which the owner plainly declared his life's purpose to "dedicate himself to virtue and the public good."

ROBERT BURNS

DATE 1787

BRITISH MUSEUM

A LETTER from Robert Burns to Dr. John Moore telling about his own life, dated Mauchline, August 2, 1787.

All writers reveal themselves to a greater or less extent in their works, but Burns has so minutely, so completely unfolded his inner self—the real man—in his writings, that in them, we seem to have ever present the living, breathing author. He may, indeed, be said to “live, move and have his being” in his thoughts, creations and expressions, which are poured forth with such simple sincerity, such unself-consciousness, such obvious anxiety to declare and establish the truth, that he succeeds, as it were, in “wearing his heart upon his sleeve.” Spontaneity, simplicity and sincerity lie therefore on the surface of Burns’ character.

With whatever qualities were necessary to constitute a great lyric poet, he was most richly endowed. He was aglow with a poetic fervor that made luminous every feeling, every sentiment, every experience, everything in fine that was human. He was warm-hearted but at the same time saved from sentimentality by a robust manliness, which was most harmoniously blended with the most delicate sensibility to beauty—not alone the beauty of the female form divine, but of nature in all her moods and

try custom of coupling a man and woman together as
 harvest. In my fifteenth autumn, my partner and a
 just wanted an autumn left. — My scarcity of English
 being her justice in that language; but you know the Scotch
 , sweet, sonnie lass. — In short, she altogether unwitting-
 me in a certain delicious fashion, which in spite of
 gin-horse endurance and bookworm Philosophy, I do
 In joys, our dearest pleasure here below. — How she
 I can't say; you medical folks talk much of infec-
 & some ails the truth be but I never expressly

ROBERT BURNS

aspects. She was as dear to him as the "ruddy drops that sometimes visited his sad heart." Not only woman's tearful eye, or melting voice, but the sufferings of the dumb, silent, specimens of God's creative skill came in for a share of the "common-blooded affinity of his rich human heart."

Burns possessed the strong common-sense, the physical and mental robustness of his countrymen, and as a result he was "strong in thought and intense in emotion." His was not the idealistic or contemplative quality of poetic temperament, nor could he boast—he certainly never even claimed for himself—scholarship. He was, however, skilled in the rapid reading of human thought and character; in penetrating to the innermost recesses of secret, hidden motives and sagacious and shrewd in judgment of conduct.

Patriotism is also one of Burns' virtues, and no doubt intended to endear him to his countrymen at a time when, as Carlyle informs us, this quality was very much at a discount in the literary world of Scotland.

Burns shared very largely with Goethe what has been termed "a great zest of life," which naturally accounts for his social success—"the universal charm of his social intercourse."

The rock upon which Burns split was the indulgence of his impetuous passions and "jovial computations in the Globe tavern at Dumfries," but above all things, he possessed great honor and nobility of character. As he himself says in one of his letters—"My beloved household Gods are independence of spirit and integrity of soul," confirming which Carlyle remarks, "Many poets have been poorer than Burns; no one was ever prouder."

FRIEDRICH VON SCHILLER

DATE 1802

BRITISH MUSEUM

PART of a letter from Schiller to Karl Theodor Koerner, one of his warmest friends and confidants. Dated Weimar, July 5, 1802.

The literary reputation which Schiller enjoys is almost entirely due to the standard that Germany adopts in determining the merit and rank of her men of letters. She does not estimate them according to the general extent of their influence upon the domain of literature, but according to the degree in which they have incorporated themselves with and molded the literary life of the German people.

Judged by this standard Schiller undoubtedly well deserves his fame and name as a poet, historian and dramatist. When we give due weight to the unlimited extollation which he received from his countrymen, we have an adequate explanation of his popularity.

Schiller was blessed with a noble, dignified presence, with which his devotion to truth, beauty and freedom harmonized completely. He was also a model of the domestic virtues, a fond husband and father, and a firm and loyal friend. Another element that contributed very largely to his popularity, was his cheerfulness and hopefulness in spite of suffering and poverty, and what may be called his artistic conscientiousness which despised mercenary motives.

Regarding Schiller, we have extravagant eulogies from Madame de Stael and from Goethe. The former praises his virtues which were "as admirable as his talents," and his conscience which was his "muse." Goethe in his Epilogue, confirms and reinforces this eulogy which unwittingly led to a war of words as to the respective genius and accomplishments of Schiller and of Goethe himself.

It happened, therefore, that Schiller was doubtless exalted somewhat above his natural and just deserts and, indeed, almost canonized as a saint. If we exclude from our consideration the struggle with ill health that he was forced to make during his life, there remains nothing that justifies any substantial claim to heroism. Nor is he entitled to extraordinary praise for his meditative philosophy and artistic conscientiousness as compared to certain others.

It does not require a very profound analysis to discover that Schiller did not possess those sublime creative qualities that constitute poetic greatness such as would entitle him to a place among poets of the first rank. The truth appears to be that he was, as a poet, a rare interpreter and exponent of the national instincts and ideals, and that he awoke in the hearts of his countrymen vibrations which were largely independent of the poet, *as poet*, and to which the hearts of strangers were not attuned.

JOHANN WOLFGANG VON GOETHE

DATE 1811

BRITISH MUSEUM

THIS is part of a letter from the German poet Goethe about returning a manuscript, dated Weimar, August 4, 1811.

We are as a rule too much disposed to exaggerate the part that innate gifts play in human evolution as compared to environment and opportunity. As has been often said, the mightiest oaks require the richest soils to attain full growth. Similarly the natural birth-gifts of Goethe, extraordinary though they were, could neither have produced the intellectual phenomenon that he became, had he lived anywhere else than on German soil. The truth is that greatness in every field of human effort, depends upon opportunity, and external influence as well as upon inborn qualities. It is obvious that we cannot determine the conditions under which we are born, but we can utilize them; we can enrich them to an extent commensurate with our natal endowments and with our susceptibility to development.

Selecting Goethe for illustration, we easily detect in the atmosphere prevailing in Germany during the latter part of the Eighteenth Century, the conditions of time and place, and in Goethe himself, the qualities of mind and heart indispensable for the production of his "*Werther*." Simi-

Papen und Briefe in die Zeit nicht eingereiht
 Epigramme und Briefe in die Zeit nicht eingereiht
 zu, das ist die Zeit nicht eingereiht
 Mit vorzüglicher Hochachtung

JOHANN WOLFGANG VON GOETHE

larly, an apparently accidental meeting with the Duke of Weimar furnished Goethe with a fresh field of opportunity and led to the full revelation and expression of his mighty intellect and character. This evolution resulted in an unparalleled combination of every human element and accounts for his apparently extraordinary contradictions in conduct and achievement. On the one hand, his imagination attains the highest flights of poetic excellence; he lives in the unreal realm of fancy and of dreams, he loses himself in the throngs of busy men and in their practical activities. On the other hand he rivals a Newton in scientific achievement, competes with the surgeon and the jurist in their respective fields, and hardly yields precedence to a Talleyrand or a Rochefoucauld in knowledge of the world and in ability to penetrate the hidden thoughts and motives of men. He creates a Faust who barter his soul for mortal love and sensual delight, but at the same moment abandons both to a mocking and triumphant Mephistopheles.

Thus we may run through the long list of Goethe's virtues and achievements to find that we have failed to include the philanthropist, the tender and self-sacrificing friend, the idol of a home where peace and happiness are mingled with the worship, love, and homage which he receives from the cultivated and the enlightened, as well as from those that are near and dear to him. And even after supplying this omission, we are confronted with the realization that we have not done justice to Goethe by our failure to still add the negatives of all that is highest and best in human character and thus completely and faithfully reproduce his seemingly contradictory nature and personality.

Having done this we arrive at this summary which has been made by those who knew him best. They conclude

that he was the most humane of men, with highly developed powers of soul, and physical perfection; a man whose physical life fully retained its independence and thoroughly permeated the spiritual—all this uniting in such striking proportions as to impress those who knew him with the fact that they had never before met such a being.

CHARLES DICKENS

DATE 1835

BRITISH MUSEUM

THIS letter from Charles Dickens to Thomas Fraser was in reference to writing a series of articles for the *Evening Chronicle*. It is dated Furnival's Inn, January 20, 1835.

The secret of Dickens' universal literary popularity is that he was endowed by Mother Nature with a combination of qualities of mind and heart which demanded neither the tempering of experience, nor the evolution of labor and of years. These qualities seemed to attain their fullest development in him simultaneously, making it almost impossible to single out the predominating one.

Where, for example, shall we find any other man in his sphere of human achievement who was more consummately adapted to his special work by special natural endowment, or in whom love and devotion to that work was more sincere—in fact, consuming? Among what records, must we delve to unearth another human heart that pulsed more completely in sympathy with the frailties, the nobilities, the aspirations, the joys and sorrows of the human race? In what corner of the globe would we look for a mortal whose mental or physical eye is as keenly sharp and observant, is as acutely microscopic in detecting and revealing all that serves to make up humanity in both its private and

and taking this opportunity
of acknowledging the
numerous kindnesses I have
already received at your
hands since I have had
the pleasure of acting
under you

I am

My dear Sir

Sincerely Yours

Charles Dickens

CHARLES DICKENS

public relations; in all its complexities of character, of conduct and experience; in the mysteries of its purpose and destiny? Nor must it be forgotten that in accomplishing his wonderful work, he has not sacrificed a single friend, wounded a human being or made one actual enemy. On the contrary, so completely has Dickens identified himself with his fellow-creatures of all sorts and conditions, that he may be truly said to have spoken with their tongue, written with their pen, felt with their heart; thus exemplifying the dramatists characterization of "Two souls with but a single thought; two hearts that beat as one."

We therefore find in this remarkable man, the following prominent characteristics: boundless imagination—exalted, noble, sublime, as well as grotesque; fantastic, wild imagery; exuberant, frolicsome, cheerful, mirth; laughter and fun; open, good-hearted capacity for full and exhaustive enjoyment of life in all its moods, manifestations and pleasures; delight in the enjoyment of home and family; intense sympathy with every human emotion and aspiration; an almost superhuman keenness of observation of human character, mannerisms, peculiarities of conduct and behavior, with an innate genius for penetrating and sympathizing with the joys and sorrows, the daily, domestic and intimate life of poor, uncultured, humble folk, so that he actually succeeded in revealing to them a new world of their own—better than that they were familiar with, and in even inspiring them with a higher purpose.

minutes.

The quality come and say in behalf of the B.M. what little I know - that I've always found the very greatest attention & aid there - that I once came from Paris to London to write an article in a review about French officers - and that when I went to the Bibliothèque du Roi I could only get a book at a time, and in sight of a catalogue; but then I didn't go often being disgusted with the place, and entering it as a stranger without any recommendation.

If this testimony can be afforded by letter I should like it much better; & if it is some years old (now) and if by word of mouth, for Heaven's sake don't before a H. of C. Committee
just one at the end of the month.

WILLIAM MAKEPEACE THACKERAY

WILLIAM MAKEPEACE THACKERAY

DATE 1849

BRITISH MUSEUM

A LETTER from Thackeray to Antonio Panizzi, Keeper of the Printed Books in the British Museum. Dated, Kensington, May, 1849.

Thackeray's earliest manifestation of literary talent was "Timbucktoo," a burlesque of the poem with which his contemporary and life-long friend, Tennyson, carried off the Chancellor's prize at Trinity College, Cambridge. His detestation of the genus "snob" also came to the surface at the same stage of his career, and increased as time ran on.

Although no laurels crowned his labors at school or college, he was laying the foundation for his subsequent successes by omnivorous reading of the romantic literature of the day, which was the mental pabulum for which Nature had richly prepared and adapted his brain.

Thackeray was endowed with the power of acute observation and used his eyes to such good purpose that he stored up a rich fund of experience which, combined with his close association with such men as Liddell, Tennyson, Fitzgerald, Kinglake and Monckton Milnes, could not fail to help furnish him with the necessary equipment for his subsequent successes.

Thus equipped, his patrimony dissipated, with no employment to fall back upon, it was natural that he should seek refuge in the harbor of literature. As Trollope says:

“It is a profession that requires no capital, no special education, no training. If a man can command a table, a chair, a pen, paper and ink, he can commence his trade as a literary man.”

Accordingly Thackeray entered this field armed with his romantic pen and the irresistible charm and power of that breeding and nobility which are the hall-mark of the English university.

As we should expect to find, simplicity was one of the leading characteristics of the man whose pet aversion was snobbery. His diction religiously avoids bombast, pomposity and involved sentences. He was also utterly lacking in conceit, so much so that he did not hesitate to make this confession: “One of Dickens’ immense superiorities over me is his great fecundity of imagination,” and yet he himself had a liberal amount of imagination.

Not a few of his friends and admirers—Charlotte Brontë for example—regarded him as a social reformer, whose censure proceeded from the heart rather than the head; for he was profoundly sincere. It must be admitted that irony and satire were habitual with him, but only as an aid to his moral purpose of regeneration. He has been accused of the very offense that he gibbeted so fiercely: snobbery, toadying to the great and repelling his inferiors. In so far as objecting to the familiarity of the “Bob Bowstreets” and “Tom Garbages” of Grub Street is concerned, this charge is no doubt true, for, Thackeray was not only diffident but also sensitive—qualities that can be easily mistaken for pride and brusqueness, and are reconcilable with the fact that he was essentially a composite of the sentimentalist and the cynic.

VICTOR HUGO

DATE 1860

BRITISH MUSEUM

SPECIMEN reproduced is part of a letter in French from Victor Hugo to the publisher Charles Griffin in which he declines to correct the proof of the sketch of his life in the "Dictionary of Contemporary Biography." It is dated Hautville House, March 1, 1860.

We are told that Victor Hugo came into the world "colorless, sightless, voiceless and so poor a weakling that all despaired of him except his mother." Life, indeed, appeared about to erase from its book a child "whose short day of existence seemed destined to pass into night without a morn." These are Victor Hugo's own words—his description of himself as he entered upon his long and eventful life—from 1802 to 1885. That such an entity should have survived; that he should have developed into a phenomenal protagonist in the loftiest field of man's intellectual achievement, is convincing proof that nothing is impossible. There must, indeed, have been some purpose in it—possibly human progress and development through Victor Hugo's genius.

There are few men of note whose inmost nature has been more difficult to reach, for the reason that he has—no doubt unintentionally—mystified us in this respect. He did this, for example, in his *Feuilles d'Automne* (Autumn Leaves), published in 1831—a work breathing throughout, sadness, melancholy, disappointment, grief, suffering.

quelque point faits exacts
 Son moins fort est son plus grand
 L'insouciance des apparences.

Or, je comprends qu'on a peine
 à se tenir debout sans s'écarter
 l'homme d. l. d. prophète, dont je
 comprends de tout avec compréhension
 la parfaite politesse et la parfaite
 bonté.

Peu importe, mais, les trois me-
 raient. Le peu de même l'absence
 de son caractère, à l'égard
 Victor Hugo

VICTOR HUGO

That Hugo should at this period of his life, when his physical and mental forces were at their highest, although he was but 29 years of age; when the whole world was before him; when he had just published one of his greatest works: "*Notre Dame de Paris*"; when his fame and name were already established and had brought him distinction and hosts of fervid worshipers; when domestic peace and happiness were his; that he should, at this glorious spring-time of his accumulating greatness, have sounded a note so plaintive—a touching wail of his departed youth—is indeed strange. The true psychological explanation is not discoverable in his career—his external life—and can be found only in his inherent, temperamental sadness, and it does not matter even if in middle life and up to its close, he fought bitter enemies, political persecution, with all the hopefulness, tenacity and courage of a character that knew not complaint or despair.

Forster, the author of a "*Life of Charles Dickens*", and Legouv  , French Academician, coincide precisely in praise of Hugo as being "in private life what he invariably was; unaffected, amusing, full of anecdote and pleasantry." Even in later years M. Lesclide, his private secretary speaks of the "charm of his conversation which was easy, simple yet full of color, and when he was animated, of an ardent enthusiasm." De Banville also expresses his admiration for Hugo's modesty and urbanity and adds that he was "affable, full of welcome, thinking of everyone, forgetful of himself and retaining no trace of his aristocratic breeding, save an exquisite politeness and familiar courtesy. When in his house you felt at home, free, happy, at ease, and warmed by a pleasant atmosphere of affection and tenderness—with hospitality of the right kind.

It was after he had reached middle life, and during his exile and residence at Guernsey, that he published his greatest works. His house there was really a part of himself as was Abbotsford of Sir Walter Scott. There, was revealed the æsthetic side of his character. For example, at a time when blue china, old oak and tapestry were practically unknown, Hugo's home was plentifully adorned and embellished, and one can easily gauge the congeniality of his labor, its productiveness, and its phenomenal success.

Victor Hugo's works give a clear insight into his moral nobility. "*Les Miserables*," in particular, is an open record of his abhorrence of the "social damnation creating artificial hells in the midst of civilization, and complicating destiny with an element of human fatality." It is a wonderful contribution to the solution of four problems; "the degradation of man through proletarianism, the fall of woman through hunger, and atrophy of the child through night, and social asphyxia through ignorance and misery."

In 1864 Victor Hugo returned to France, still the same, faithful, loyal friend, companion and confidential comrade of his sons, their equal in alertness and activity—radiant, gay and at all times gracious and good. He was kindness itself to his family, and ever indulgent to them, while his benevolence and good will extended beyond the sacred walls of home to all without its gates. He was something even more and greater than "master, pontiff, king," he was the "man, the kindly relation, the friend, and as each he was most lovable."

Victor Hugo was essentially great in every sense of the word; in private life, gentle, simple, kind, genial; in his public relations, filled with profound convictions for which he was ever ready to fight and to suffer.

467
Cambridge Feb 1
1864

Dear Sir,

I have this morning
had the pleasure of receiving
the copy of your new and
very neat edition of Chan:
cer's "Legende of Good
Women", which you were
so kind as to send me
and for which I beg you

HENRY WADSWORTH LONGFELLOW

HENRY WADSWORTH LONGFELLOW

DATED 1864

BRITISH MUSEUM

THIS is a letter from Longfellow dated Cambridge, Mass., February 1, 1864, to Hiram Corson, the publisher, who issued the edition of Chaucer's "Legende of Good Women," and for a copy of which Longfellow thanks him.

If Longfellow had never written a line of poetry, he would have transmitted to posterity a fame in no degree less lustrous than that which has actually been accorded him.

"*Evangeline*," commonly considered the best of his poems, and "*The Song of Hiawatha*" won for him the admiration, affection and tender remembrance, not only of his countrymen, but of his friends in foreign lands, and caused them to cherish him as one of the sweetest, kindest, tenderest and noblest of men.

It is indeed difficult to name a single human virtue that was not revealed in Longfellow, and the highest praise that can be bestowed upon him as a poet, and the greatest tribute that can be paid to his memory is to say that his life itself was the best, the noblest of poems.

To specifically describe his character would be merely to sum up almost all that is divine in human nature. It is therefore sufficient to conclude with the statement that he "united in his strong, transparent humanity almost every virtue; that no man ever lived more completely in the light than Henry Wadsworth Longfellow."

RALPH WALDO EMERSON

DATE 1867

BRITISH MUSEUM

REPRODUCTION of part of the original manuscript of an address read before the Phi Beta Kappa Society, Harvard University, July 18, 1867, by Ralph Waldo Emerson. It was later published in "Letters and Social Aims" in 1876.

Emerson sounded the keynote of his character at a very early period of his career, when from the pulpit he declared his rejection of the orthodox acceptance of the Sacrament of the Lord's Supper. He viewed this as intended merely as a token of spiritual remembrance and he therefore dropped the material elements associated with it. Here we have a fearless demonstration of uncompromising, spiritual independence and sincerity of character. Not long after, he expressed himself sincerely in his address to the graduating class of the Divinity School at Cambridge in 1838, in which he protested against the unquestioning acceptance of the personal authority of Jesus. This was obviously an attack upon historical Christianity as well as Unitarianism, and in the very citadel of puritanism, thus affording further convincing proof of that independence, self-reliance and sincerity that were the foundations of Emerson's character.

Starting with this strong mental and moral equipment, he came under the influences of such distinguished con-

city of the Federal Union
 not still beats with the
 pulse of joy, that the
 has withstood the
 trial which threatened

RALPH WALDO EMERSON

temporaries as Carlyle, Swedenborg and Coleridge, resulting in the rare, finished, unique, productions as poet, philosopher, mystic and optimist, his doctrines crystallizing into the philosophy known as *Transcendentalism*.

Briefly described, this philosophy taught that man contained within himself all evil and all good; that the spiritual man has its material counterpart in the external world or nature. It therefore follows that the purpose of life is—knowledge of self, which leads to the most exalted of all revelations—the God in Man.

It is true that many *fads* and extravagancies marked Emerson's Concord School of Philosophy, and more or less compromised such distinguished colleagues and followers as Doctor Ripley, Bronson Olcott, Theodore Parker, Margaret Fuller and Henry Thoreau; but while this philosophy identified Emerson with them and subjected him to the derision that was indulged at their expense, there was in him something peculiar; something which seemed superior to all that characterized these other eminent persons, something that turned the point of all weapons and made them glance harmless from him. This was the impenetrable armor of Emerson's most unique personality—the very atmosphere of his personal presence, marked by imperturbable calm, and serene expression. Then there was his placid cheerfulness and trustful repose—all indicating that he had found the inner "kindly light" leading him to the spiritual freedom that completely emancipated him from all conventional, earthly restriction and limitations.

And meaning, when the roar of Hougoumont
 Left nightst of all peoples in the west?
 What shock has foiled her since, that she should speak
 So feebly? - wealthier - wealthier - how by how:
 The vice of Position, or a sinking trade,
 Some third-rate idle help - lost among her seas?
 There rang her voice, when the full city pealed
 The & Thy Prince! the loyal to their crown
 Are loyal to their own fair sons, who love
 Their ancient Ocean - Empire, & her. Those

LORD ALFRED TENNYSON

LORD ALFRED TENNYSON

DATE 1873

BRITISH MUSEUM

THIS is part of the original manuscript of the Epilogue to "Idylls of the King," addressed to her Majesty, Queen Victoria.

When the news of Byron's death reached Tennyson, it was for him "a day when all the world seemed darkened," and he straightway went into the woods and carved upon a rock: "Byron is dead." He was then only 15 years old. So much for the impression that Byron had made upon him.

Afterwards, and before he was permitted to leave the paternal roof and enter Trinity College, Cambridge, his father compelled him to recite from memory the odes of Horace, by no means a task, for by this time Tennyson had become very productive—prematurely so—having already written an epic of 6,000 lines at twelve, and a drama in blank verse at fourteen.

Tennyson was a great poet at 24 years of age. His volume of poems published at the time, proclaimed him a finished genius; his "*Poems Chiefly Lyrical*," brought out in 1830 when he was only 21, revealed "amazing magnificence of fancy," "voluptuous pomp of imagery" and "wonderful melody."

The death of Arthur Hallam, Tennyson's intimate friend,

for a time seriously threatened his health and his work. On the other hand it caused him to "devote his whole soul to the art of poetry," which finally gained for him the title of leading poet of his age, this title being coincident with the publication in 1842 of a two-volume edition of his poems, including "*Locksley Hall*," "*Ulysses*" and "*Sir Galahad*."

Another happening enfeebled Tennyson's health and blunted his pen. Through the persuasion of a promoter he was induced to invest all he possessed and a part of his brothers' and sisters' fortunes in a *Patent Decorative Carving Company* which collapsed and left him penniless and a victim of nervous prostration. From the effects of this he never recovered completely, although his friend Henry Hallam caused Sir Robert Peel to relieve him personally with an annual pension of £200.

With Tennyson's marriage in June, 1850, to Emily Sarah Ellwood, came the turning-point in his worldly fortunes and domestic affairs. It brought him ample compensation for the affliction and misery of his previous years. On the death of Wadsworth, he became poet laureate and devoted himself almost exclusively to the study of ancient literature, especially Homer and Virgil,—Milton was also a favorite. With each succeeding year Tennyson continued to add laurels to his crown until he reached the summit of success with his *Idylls of the King* in 1859, and even in his old age he added to his popularity and greatness by his *Holy Grail*.

Simplicity is perhaps the most prominent of all his qualities, a simplicity that despised convention. He was, however, extremely sensitive, affectionate and shy, gentle and sweet, with a tendency to sadness and melancholy, and was keenly alive to the influence of beauty.

Tennyson certainly ranked among the foremost poets of England. He achieved the maximum of excellence with the minimum of imperfection, the secret of his popularity being in the fact that he was, first of all, an artist.

此ニテ午飯ヲ喫シ未牌ニ至リ官
 装ヲ整ヘ又家ニ歸ラレケル嗚呼
 國割判以來未曾有ノ了殊ニ正月
 リ僅カ十箇月コノ地球ヲ一周セ
 稀ナリト云叔今廿八日予日録ノ
 ニ廿九日ニ當リ一日差アリ是地
 方ニ日ニ向ヒ駛ルヲ以テ自ら是

JAPANESE DIARY

JAPANESE DIARY

THE Japanese borrowed their system of writing from the Chinese, that is they borrowed rather the characters. These characters are much alike in appearance but they are so utterly different in meaning that the Japanese to-day find it more difficult to learn Chinese than English or French.

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