

Character Reading from Handwriting

**A Simple Guide
with Numerous
Examples**

BY GRAPHO

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PREFACE

IF it were necessary to make any excuse for the publication of this little book it would be that it has often been asked for. It is not a pretentious work : but just what it purports to be—a simple little guide to the art of character delineation from handwriting. In a small compass an endeavour has been made to give sufficient to interest, and, it is hoped, enough to instruct.

For the use of some of the signatures included here, and for some suggestions for the matter of the text, the present writer tenders his best thanks in acknowledgment to the Proprietors of the *Bazaar Exchange and Mart* newspaper, the owners of the copyright of Miss Rosa Baughan's "Character Indicated by Handwriting," and to the author.

If a more thorough and comprehensive treatment of the subject of Graphology is desired than could be given in a little book of this kind, the reader will be well advised to get a copy of Miss Baughan's book, which is published at 2s. 6d.

I

INTRODUCTION

THERE would be very few persons bold enough to deny that some indications of character may be gleaned from the study of handwriting. There are probably many others who would willingly agree that where the handwriting itself is clearly defined and possesses striking features, it may give an index to the character of the writer to some extent. Yet we are all in the habit of using the term "characteristic" when speaking of handwriting.

Even though we may express a doubt as to how far it may be possible to delineate character accurately from the handwriting, we know quite well that every person whose character is at all distinguished from the merely commonplace gives indications of this in every way : in mode of speech, in gesture, in clothes, in manner and, not least by any means, in the form and style of the handwriting.

The bold, ambitious, domineering individual carries himself differently to the plodding, persevering but humble and self-effacing one. We never have any doubt that the writing

of these two persons is vastly dissimilar. The nervous, over-sensitive individual, with artistic tastes, is to be distinguished almost immediately from the callous, rough and rude person. Here, too, we have no doubt that a great difference will be shown in their hand-writings. No two persons are alike in their characters ; no two write alike.

But as we can, and do, assort our acquaintances and friends into classes, though each differs somewhat from all the others, so various kinds of handwriting can be grouped and assorted. When we try to estimate the character of a person we have only one means of so doing. We compare him or her with others. Apart from comparison we can have no guide. All things are dependent upon this possibility of comparison. We know things only by their opposites.

This holds good in the case of handwriting. Every good quality that may be shown in the character of one handwriting is also expressed to the contrary in another. Character reading from handwriting is both a science and an art. It is a science in so far as it has collected examples of the handwriting of well-known persons, tabulated, classified and compared their writing to see how closely the character has been exemplified by it. From the numerous examples deductions have been drawn which form the practical laws of graphology.

Graphology is also an art, because the

application of these scientific laws or principles to examples of handwriting of persons whose character is unknown will reveal some indications of their principal temperamental points. This book will lay down those principles of the science by giving examples from well-known signatures. There can be no doubt at all in these cases. The autographs are given, and the characters of the writers are fairly well known. The various examples may be compared so that the points in common may be seen.

From these deductions general instructions will be given by which the more prominent characteristics of any handwriting may be ascertained and the character of the writer broadly delineated. This will be found a fascinating pastime in addition to affording an exercise for the practice of reasonable skill, easily to be obtained by a careful study of this little book.

II

GENERAL PRINCIPLES OF THE ART

It has been thought that because people are taught to write that the character or style of the handwriting depends entirely upon the school at which they were taught, or teacher by whom they were trained. The fallacy of this is at once apparent if we observe that no two pupils of the same master ever do

write exactly alike. Even in early childhood, when we expect things to be said and done just as they are taught, we notice the differences that invariably occur.

However much skill on the part of the teacher is used, and however much perseverance is maintained on the part of the pupil, there is always a divergence from the copy. It must be remembered that in childhood the character is forming. It is in childhood, too, that the style of the handwriting is forming. The two grow up together as it were. No sooner does the child leave school and begin to develop indications of independent action than the handwriting itself leaves off at once, for good and all, the school style.

But as the character itself of the individual changes from year to year, not wholly or radically, of course, but in the way of modification in this direction and perhaps of expansion in the other, so too does the handwriting. Generally, however, the main features of the character remain to some extent fixed right through the life, altering only a little. So too, with the handwriting. After the character of the person has developed to maturity the style of the handwriting tends to fix. Both do vary, though, right through the life.

This is what we should expect. We should expect also to find that the handwriting varied with the exhibition of great emotional changes. This it does. When the lover dashes off, under the stress of a great passion, a letter

to his love this will be found to reflect, in a measure, the crisis through which he is passing. When, too, a letter is penned in great grief it shows marks of it.

Those who possess the artistic temperament, with its outreach of imagination, and sympathy with the larger issues of life, will show this to be so in their handwriting. The quiet, contemplative habits of mind of the philosophizing individual with his more placid temperament will mark his handwriting. But as the artist may be subject, at times, to the same temperamental pressures, or absence of pressures as the philosopher, and as also the philosopher may feel the urge of a grand passion, both will tend in their handwriting style to merge, at those times, to a common mean.

It will be seen therefore that there is no royal road to success in the art of graphology. Like any other art it demands close attention and considerable study for accurate and detailed delineation. But, on the other hand, there are some very broad general principles which may be fairly easily mastered, and these enable one to give a broad idea of the character of the writer from a fairly simple study of it.

Here perhaps is the best place to give a word of warning. It is an old truism that extremes meet. This is very true of characteristics in handwriting. We are all able to distinguish quite easily between a pronounced virtue and an equally apparent vice. It must

be remembered that a virtue if carried to too great a point may, and does, become a vice. For example, prudence is a great and becoming virtue. So, too, is caution. But carry these too far and the one may tend to become miserliness; the other suspicion. Frankness is a virtue. In excess it may prove very painful.

In handwriting we shall find these qualities reflected in every imaginable state and degree. It will need care, therefore, to see that a particular trait really means what it *seems* to mean. And each indication of character must be read in conjunction with the others, since these really modify the total character of the individual. Though this looks difficult it is not really so. In our intercourse with people the same thing happens. Certain peculiarities of temperament strike us first, but our impression of the character is modified as we learn to know the person better.

It will be found in these general principles that no apparent heed has been paid to the effect that the choice of a pen may have upon the character of the handwriting. For example, it will be suggested that from a thick handwriting certain indications may be gleaned. Yet it would seem that a person wrote thickly because a coarse or J-pen or quill is used. Herein lies one of the chief proofs of the truth of character delineation. The pen is chosen. It is chosen because it suits the hand. That means that the person who so uses it likes to produce that style of hand-

writing, which is thus seen to be an indication of the temperament.

Paper which is used, too, also modifies the handwriting. And again we find that nearly every one finds out what best suits him, that which makes it easiest to write a suitable or characteristic hand, and this is adopted. We find, therefore, that all those things which we might at first sight consider would betray the handwriting and make it other than an indication of character, are actually points that help to strengthen the claims made for graphology as a science.

Race makes a difference in handwriting. The British write very differently from the French. The latter write differently from the Germans. But this also we ought to expect. For we realize that certain very broad indications of national character separate all these nations. One might go further and say that the English write differently from the Scots, the Welsh and Irish differently from either. This is so. But the differences are not perhaps so much marked as between British and French.



Again we find that some English people in their handwriting approach to a French style, just as some French approach the English. This we should expect to find since some

English are very French in temperament, as some French are English in temperament. All these points will be dealt with later in more detail. Here we are concerned principally in laying down the bases of the science upon which graphology is founded.

A handwritten signature in cursive script that reads "Horatio Nelson". The letters are written in an ascending style, with many loops and flourishes that rise above the baseline of the writing.

Perhaps the broadest general indication that is given by handwriting of any type or style is the tendency shown for the writing to ascend or descend in running across the page. The ascending style of handwriting usually indicates some measure of success or prosperity in the undertaking, because it is generally allied to those qualities which make such success possible and probable. Generally it is a mark of ambition and energy. It may be, of course, that such general indications may be contradicted by other features of the handwriting which would modify the success attained, but still mark the attempt at it.

A handwritten signature in cursive script that reads "Bonaparte". The letters are written in a descending style, with many loops and flourishes that fall below the baseline of the writing.

A handwriting, on the other hand, that shows a decided tendency to descend usually

denotes the possession of the opposing qualities. There may possibly be ill-health with its consequent melancholy and disinclination to activity as the prevailing cause. Usually it means disappointment, failure, or at least non-success in life. In conjunction with other signs it may mean severe mental disturbance, pointing almost to insanity in some instances.

Marie Antoinette

In confirmation of the two general principles advanced above we may instance the signatures of famous generals and leaders. Their autographs almost invariably have the tendency to ascend, marking the fire and energy of their character. Illustrations are given later. As a typical example of the descending signature nothing could be more conclusive than that of the ill-starred Marie Antoinette at the termination of her career. Earlier examples, before the disasters of fate had separated her from husband and children and threatened her life, were ascendant, marking the earlier success of her career.



Generally speaking, it is not over-difficult to tell a man's handwriting from that of a woman's. But it will be found that this diffi-

culty increases with handwritings that deviate very much from the normal or sex styles. For example, those qualities which we regard as more particularly masculine have their reflection in the male handwriting, but when we get a woman who possesses those strong intellectual qualities which are usually attributed to the male sex, the handwriting will tend to become very masculine in character. Similarly, when a man shows those peculiar signs of temperament and disposition usually to be found in the ordinary woman, his handwriting will be seen to approach the feminine in style.

George Sand.

A heavy style of handwriting, that is one in which the whole of the line, both in upstrokes and downstrokes, tend to be thick, is usually indicative of sensuousness. It is generally accompanied by a love of beauty either in form or colour and is found to be typical of some painters, decorative artists, and great literary men and women. Imagina-

Albinus

tion is often allied with this love of beauty. And though imagination is marked by other

characteristics the handwriting of the imaginative individual is frequently conspicuous for this heavy style of line.

William Morris

The endings of words give valuable indications. The finals, as they are termed, may be either a light upstroke, a thick short one, an angular sweep, or almost no final at all. Each of these denotes something to the graphologist. When these finals are long, raised well up and rounded it is a sign of generosity. If instead of being raised the finals are long but take up space between the words it is an indication of prodigality. If the remainder of the handwriting indicates a lack of prudence the general effect would be that of extravagance leading almost to folly or even crime.

When the finals are less pronounced, stopping soon after turning up, it is a sign of economy. Carried to excess this indicates, when very little final at all is shown, avarice or miserliness. Finals that rise sharply, in an angular line, are indicative of quickness of temper, especially if the writing generally is of an ascendant character denoting ambition and energy. A softly rounded final indicates a gentleness of manner and a love of order and form. Finals, however, must be taken

in conjunction with the general character of the handwriting, though they afford good indications by themselves.



Flourishes are a general indication of great value in determining the character. It may be said that the presence of a flourish beneath the signature is almost invariably an indication of love of admiration. It may err so grievously that it expresses merely inordinate vanity and senseless self-pride in the ordinary individual, though an elaborate flourish may




accompany a handwriting which otherwise indicates genius of outstanding character. The nature of the flourish itself must be taken to be largely modified by the general character of the handwriting.

As an example, we may suggest that a simple flourish, which is more nearly a bar only, indicates the love of admiration which is often found in the signatures of actresses and singers. Later many reproductions will be given to show how reliable a general indication this is.

A handwritten signature in black ink that reads "Wilson Barrett". The signature is written in a cursive style with a simple, horizontal bar-like flourish at the end.

Here we may well content ourselves with two signatures, one of the late Wilson Barrett, the actor, the other of the late Sims Reeves, the singer. In the former it is seen that the flourish is more a plain bar, which indicates also a self-assertiveness. In the latter the flourish is more elaborate, and the general character of the handwriting here indicates also sensuousness.

A handwritten signature in black ink that reads "Sims Reeves". The signature is written in a cursive style with a very elaborate, swirling, and circular flourish that encircles the name.

Handwriting that betrays between the letters a series of breaks is usually indicative of the mind of the dreamer, the visionary, allied with penetration and a rapid or intuitive judgment. The critical faculty is suggested here very considerably, though the form of the

letters themselves will modify this general indication. On the other hand, a handwriting which runs on with words connected together, generally shows a rapidity of thought and sequence of ideas. A practical and synthetical mind, capable of organization and action, is thus suggested, rather than that of the analyst and critic.

A vertical, upright and hard handwriting may be considered a sign of a self-contained, self-sufficient and self-confident individuality. Selfishness is indicated by an angular upright style with short and angular terminals. Sloping hands generally denote sensitive and affectionate dispositions. Curved hands may be taken to show gentleness and tenderness, while those which are hard and angular, with a slope, indicate a lack of sentiment or romance and a general rectitude of disposition that regards the display of emotion as bad form and resents the slightest falling from grace: the letter of a puritanical mind.

An indication that must not be missed—it is, indeed, a very important one—is the crossing of the letter *t*. A plain, strong bar to the letter indicates a considerable degree of resoluteness and will-power. If the crossing is made high up and ascending it denotes a quick imperious temperament allied with strong will. The stroke to the *t* may be made in many and various ways, each of which possesses its peculiar significance. If the bar be high above the *t*, long and curved, it shows

will, but without persistence. This might, indeed, almost be called wilfulness.

When the *t* bar, on the contrary, is very firm but with a tendency to descend, and is short and thick, this indicates a persistency of ideas with a very firm will-power. Placed high up on the letter it denotes an imperiousness of judgment and a despotism of power. When in addition to the firm crossing of the *t* in this fashion there is the bar beneath the signature tending to end in a heavier fashion than it begins, this emphasizes the power and self-assertiveness of the individual. The absence of the bar to the *t* is a sign of weakness of will.

Handwriting that tends to alter in size, with letters irregular, but running together in a good sequence, indicates imagination. Sometimes the capital letters in this type of handwriting are large and eccentric. The writing itself tends to become illegible. A distinction must be made, however, between the hand which becomes illegible because of the rapidity of thought of the writer and his attempt to transfer his thoughts to paper, and that of the mere illiterate. It must not be thought, however, that the writing of all imaginative persons has this character. It is often the case that it is not. But the characteristics given above, irregularity and large and eccentric capitals, are trustworthy indications of the imaginative faculty. The capital letters are generally well-marked, large and original in form.

III

NOTABLE EXAMPLES WITH DETAILED
DELINEATIONS

No better method, it is thought, could be adopted in this book than to go on with some historic and notable examples of signatures. The full delineations of these will enable the student to see a practical application of the general principles given in the preceding section. It will also help him to acquire further knowledge of the art, as he sees how the complete delineation modifies, by emphasis or amplification or by neutralizing, some outstanding feature of the handwriting.

First of all then we will take the signature of Queen Victoria.

The image shows a cursive signature of the word "Victoria". The letters are written in a bold, fluid script. The 'V' is particularly large and has a long, sweeping tail that extends to the right. The 'i' and 'a' have distinct dots. The overall impression is one of elegance and strength.

The boldness of the whole signature indicates a sense of real responsibility and power. The minute tendency to descend denotes the grief felt by the late sovereign for her many afflictions. The well-defined shapes of the capitals

betray artistic feeling. The firmly crossed *t* denotes considerable will-power and energy. The angular form of the letters shows a degree of self-sufficiency not unmixed with a quickness of temper and a rigid obedience to the dictates of good form. The slope of the letters, and their formation, indicate much sympathy and tenderness, repressed somewhat by virtue of the official restraints imposed upon the expression of the personality.

Compare this signature with that of the famous Lord Protector Oliver Cromwell.

A handwritten signature in cursive script, reading "Oliver Cromwell". The letters are bold and angular, with a prominent 'r' in "Christian" (partially visible) and a downward bar on the final 'l'.

Here we have the boldness which betokens the sense of power and responsibility. But there the points of similarity end almost entirely. The whole handwriting tends to emphasize one feature—a hard, relentless nature which required neither sympathy nor support, nor gave either. The hand is extremely angular and upright. This denotes self-sufficiency and self-confidence. The angular terminals indicate selfishness. The will-power is indicated by the bar-like form of the *r* in the Christian name and by the downward bar given to the final double *l*. The signature shows at the finish the ascending

tendency which marks ambition. Ruthless energy marks the whole handwriting.

Our next example presents once more very considerable differences. It is that of the Iron Duke.

A handwritten signature in cursive script, likely 'W. Pitt Rivers', characterized by a very strong, sharp upward stroke at the beginning and a series of angular, interconnected loops.

What strikes one at first here is the strongly marked ascending movement of the signature. This denotes energy, ambition, and courage. It is difficult perhaps to say whether the Iron Duke was the more notorious for his energy or his courage. Certain it is that he was quite remarkable for both. The indomitable will-power is shown in the firm marking of the *t*. A sense of form, ability to organize, is shown by the shape of the initial *W*. The angularity of the handwriting denotes a measure of self-sufficiency and marked confidence. But the presence also of curves and a degree of slope indicates sympathy not altogether overridden. The high final indicates a generous and forgiving nature.

To pass now to a different class altogether we may take in turn Shakespeare, Byron, and the late Earl Beaconsfield.

In the signature of Shakespeare we shall find, as might have been expected, considerable

originality, particularly in the surname. But even the Christian name is not without exceptional characteristics. Note, for example, the formation of the initial *W*. It is quite different

A handwritten signature in cursive script, reading "William Shakespeare". The letters are fluid and connected, with a prominent initial 'W' and a long, sweeping final flourish.

from almost any form of the letter ordinarily met with. It denotes much originality of conception. The gaps between the letters of the words shows intuitive grasp of character, which is also indicated in the surname in which gaps also occur. Both Christian and surname show a marked tendency to rise. This denotes ambition and energy.

The initial *S* and the curiously formed *h* and the graceful shape of the small *s*, in the centre of the surname, all indicate a mind of great power and imagination—differences in the sizes of the letters. The formation of the letters denote a perception of grace and beauty to be freely displayed, which we should anticipate in the poet who wrote Shakespeare's exquisite sonnets. It will be noted, too, that the character of the handwriting betrays many complex indications. We get upright strokes, self-sufficiency; with a tendency at times to roundness, sympathy and tenderness. The long finals indicate almost the spendthrift in their form.

A useful comparison may now be instituted between the above and the signature of Byron.

The ornate signature of Byron would lead us to suppose that his writings would display a tendency to fervidness and warmth. The general heaviness of the signature is an indication of sensuousness, modified considerably



in the upstrokes, as will be seen. Energy is marked by the ascending character of the autograph, and a degree of self-satisfaction by the angularity of some of the letters. The slope indicates a disposition affectionate and loving, and the rounding of some of the curves a tenderness not always in evidence. The long upturned final is a mark of great generosity. The gap between the letters indicates the capacity for observation and intuitive judgment; the well-designed capital a sense of form and a love of beauty. Some signatures of Byron have a flourish beneath them, indicating a greater measure of love of admiration.

One who was both statesman and littérateur was Benjamin Disraeli, and his signature might be anticipated to show some well-marked characteristics.

Here then are to be seen a complex of characters. Note the flourish beneath the name.

It is not of the ordinary straight-barred character. It is one that, turning in a graceful curve at both ends, marks artistic perception not unmixed with a love of recognition. The signature itself is slightly ascendant. Ambi-



tion and energy are typified. The highly original form of the letter *B* denotes pride, and the grasp for power is shown by the height of the capital letter in comparison with the remainder. The sequence of ideas and purpose is displayed by the perfectly formed letters running in easy movement from first to last and joined to the capital.

The final here, too, is not without its significance. It would tend to show a character in which there would be a disposition to quickness of temper modified by an ardent nature that wishes its own strength to be accepted without question. The slope of the letters and graceful form of them all, their softness and roundness, indicate a temperament in which suavity would vie with sympathy, relentlessness with tenderness. The hand of iron within the velvet glove perhaps best expresses this. There is withal an

elegance and general form that are almost womanly in this hand, with the iron qualities of ambition and energy closely veiled.

Taking now a different type altogether we may present that of a great musician, Beethoven.

A handwritten signature of Ludwig van Beethoven. The signature is written in a cursive, somewhat stylized script. It begins with a large, rounded 'B' that loops around. The letters 'e', 't', 'h', 'o', 'v', 'e', 'n' follow in a fluid, connected manner. The 'e' and 't' are particularly prominent, with the 't' having a long, sweeping tail that extends to the right. The overall impression is one of boldness and artistic flair.

This is a signature that in boldness of execution is almost regal, without, however, the usual attributes of the holder of power and responsibility, plainness in the form of the letters. Here artistic form has run riot. Imagination, too, has fastened its sign manual upon the signature. Note the unusual style of the initial *B*. This may be compared almost with Shakespeare's *S* and *h*. The differing sizes of the letters also indicate imaginative genius. There is no flourish of any kind. Beethoven was too conscious of his own power to need any self-assertiveness or suggestion of love of recognition. The quality of his work left no necessity for it.

Tenderness is seen in the slope and roundness of the forms of some letters, but it is almost overcome by the fire of imagination and conception of form. The continuity of the letters suggests a sequence of ideas in the medium chosen for expression—creative activity rather than analysis of any kind.

Melancholy is indicated faintly by the tendency, just apparent, in the drooping of the signature.

Now we may turn to an example of a signature marked by an inordinate flourish.

The image shows a handwritten signature in cursive script that reads "Edgar Allan Poe". Below the name is a large, elaborate, and somewhat chaotic flourish consisting of multiple overlapping loops and horizontal strokes, extending across the width of the signature.

It was suggested before that a flourish usually indicates a love of applause, or is a sign of vanity. But the warning was given to read the flourish with the signature. Now the flourish of Edgar Allan Poe without a signature would indicate a very egotistical and vain-glorious individual, though not unmarked with originality, as it has a definite form and is not a meaningless scrawl.

In conjunction with the signature of the famous American writer this receives striking corroboration. For here we see all the signs of imaginative power wedded to a melancholy that would result probably in work of a more or less morbid character. The initial letters are large and well-marked, characteristic of the imaginative thinker. The gaps between the letters and the words indicate critical faculty and intuition. The low barred finals denote an erratic temperament with irritability of disposition that may lead to insanity

eventually. The upright form of the letters show the self-sufficiency and confidence of the egotist.

When we were detailing the general principles, a signature in which a general thickness predominated in the line was said to indicate sensuousness. Examples were given of the signature of William Morris and Algernon Swinburne. The difference between sensuousness and sensuality may be best shown by the illustration here of the signature of the great, but immoral, French tribune Mirabeau.



In the signatures both of Swinburne and Morris relief is afforded by some of the strokes and by the beauty of the form of Morris's writing. Mirabeau's signature has no such relief. It is heavy throughout. And this is the great distinction between the two. The emphatic stroke after the signature of Mirabeau, with the dot on either side and the upright character of the hand, all point to a selfishness and passionate self-worship that has little to redeem it except perhaps its strong individuality and sense of power

Compare Mirabeau again, for example, with Leighton.

It is seen at once how marvellous is the relief afforded by the form as well as the character of the signature. The bold dashes are portions of the initials, and the original shapes of these, together with the differing height of the letters, indicate a great deal of imaginative power.

The bars show the sensuousness that decorate and glorify Leighton's paintings, but it is not carried to excess since the other parts of the signature are by comparison light. The bold cross to the *t* shows will, the light bar beneath the signature complacency, and a measure of self-satisfaction. The slopes and curves of the hand denote a tenderness and touch of the glamour of romance.

A peculiar type of handwriting, which is not an uncommon one, is that exhibited below.

The particular characteristic here is a persistency or obstinacy, which the possessors sometimes prefer to call determination, shown mostly by the peculiar downstrokes in conjunc-

c

tion with a style of handwriting that is nearly upright. The upright writing indicates self-satisfaction, the strongly barred *t* great will and the *g* without any return stroke emphasizes the possession of obstinacy or purpose: the determination not to be shaken from a purpose undertaken. In this instance—that of Livingstone—we get also tenderness in the curves of the letters, and a power of organization in the plainly defined form of the capital letters. It should be noted that the finals here indicate no prodigality, rather the reverse. The writer would guard and cherish his resources. There would be no wastefulness.

As an antithesis to the last we give here the signature of Crabbe the poet.

A handwritten signature in cursive script, reading "Geo Crabbe". The letters are fluid and connected, with a prominent loop at the end of the surname.

Notice the difference in every respect between the two hands. Note the slope and the rounding of the letters, the upturned final, and the joining of the contraction of the first name to the surname. Here, then, we have the signs of a generous, tender nature, overflowing with the milk of human kindness. A sense of form is shown in the well-shaped capitals and a sequence of ideas and power of expression in the junction. Little imagination is indicated, nor is there anything assertive of self. It is a hand that indicates in excess feeling and sympathy for others.

IV

HANDWRITING COMPARED BY
OCCUPATIONS

It might perhaps be thought that the occupation would tend to modify the character of the handwriting. In a measure perhaps this is true. But the individuals of any great class, of profession, for example, if they stand out of the ruck usually have very distinguishing traits. No two men or women are exactly alike. Their handwriting also varies. And this whether they be poets, musicians, scientists, lawyers, politicians, authors, editors, actors or actresses, painters, singers, or sculptors. There will be points of similarity whenever the temperament or disposition becomes identical. And when the characters are very much alike the handwritings will agree almost to identity.

For points of difference, first of all, in the actresses let us take the great Sarah Siddons and compare her with two other outstanding personalities, Lillie Langtry and Ellen Terry.

A handwritten signature in cursive script, reading "S Siddons". The letters are fluid and connected, with a prominent loop at the end of the word.

In this signature there are several very pronounced characteristics. The slope of the handwriting gives an idea of the extent of her sensitiveness, a capacity for realizing a

part to such an extent that she became the personality she portrayed. Her audience, too, was quite carried away. Imaginative power is shown by the difference in the height of the letters. Intuition, a perception of ideas, is indicated most markedly by the breaks between the letters. Grace, of gesture, as an exposition of form, is shown in the shape of the capitals. There is no flourish.

Mrs. Langtry's signature is very different, but no less characteristic.

A handwritten signature in cursive script, reading "Ellen Langtry". The signature is written in a dark ink on a light background. It features a large, stylized capital 'E' at the beginning, followed by the first name 'Ellen' and the surname 'Langtry'. The letters are connected in a fluid, cursive manner. A prominent horizontal flourish extends from the bottom of the 'y' in 'Langtry'.

Sensuousness, the love of beauty, is shown in the bold outlines of heavy line. Imaginative power by the variation in the letters and original capitals. Artistic perception in the graceful forms of the letters. Will-power is betrayed by the heavy bar to the *t*, but the curve and height indicate less persistence with it. A dominating temperament is indicated by the heavy downstroke of the *y*. The flourish is almost a natural finish to such a signature, which indicates artistic capacity, but a love of recognition for it also.

The signature of Ellen Terry is also remarkable.

Imaginative power and artistic perception

are shown very strongly in the fine capitals and extreme sensuousness by the heaviness of the whole signature. Confidence of the most definite character in the uprightness of the letters, tenderness and kindness of heart by



the rounded curves of the letters are also indicated. The strong bar beneath the signature, and the decision of the final *y*, with a final upturned, indicate generosity in addition to an imperious will.

For painters we might take as examples Rubens, Millais, and Watts.



Here we get again sensuousness in the heavy outline and sense of beauty and form in the capitals. These latter follow more conventional lines and indicate less imagination than power of expression. Sensuousness is a predominant quality in most painters, and is seen in a marked degree amongst the great colourists. The curve of the whole signature suggests an ambition countered by melancholy. The form of the letters indicate a degree of

tenderness. The tailed *R* and the final flourish an egotistical pride of achievement and love of recognition. There is little ideality about the signature of Rubens. He was a realist.

In Millais we have an entirely different type.


 A handwritten signature in cursive script, reading "John Everett Millais". The signature is written in dark ink on a light background. It features a prominent, slightly curved line underneath the entire name, which serves as a decorative flourish. The letters are well-formed and show a certain grace and fluidity.

Ideality is denoted by the breaks in the second Christian name and in the surname. Imaginative power by the differing heights of the letters. Grace of form, keenly perceived and rendered, is suggested by the finely formed capitals. The slope of the letters denotes romanticism, and the line beneath the signature a measure of self-satisfaction, though neither an appeal for popular applause nor a mere egotistical flourish. It is the sign of a man who knows his work is good.

The autograph of Watts, again, is different though in some points resembling both of the two preceding.

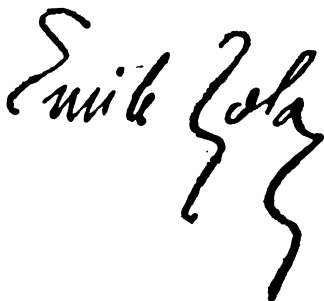

 A handwritten signature in cursive script, reading "G. B. Watts". The signature is written in dark ink on a light background. It features a prominent, slightly curved line underneath the entire name, which serves as a decorative flourish. The letters are well-formed and show a certain grace and fluidity.

The flourish here is indicative, by its doubled curve, of artistic perception rather than vanity, and the heavier signature sensuousness, the typical adjunct to the great colourist.

The precision of the whole signature indicates possession of the sense of detail; the strongly barred *t* will-power. The junction of the *W* to the letters of the surname denote sequence of ideas, and the forms of the capitals originality. The curves of the letters suggest a measure of sensitiveness and sympathy.

Amongst the great writers we will choose first of all three, from foreign countries, whose works are all of international reputation, viz. Zola, Tolstoy, and Mark Twain (S. L. Clemens). These we will follow up with three English writers.

To begin with Zola.


 A handwritten signature in cursive script. The first name 'Emile' is written in a fluid, connected style. The surname 'Zola' is written with a very large, bold capital 'Z' that has a long, sweeping flourish extending downwards and to the right. The rest of the surname 'ola' is written in a more compact, cursive style.

Here we are confronted with a bold and vigorous signature finished with just a trace of flourish, the sign here of power more than of vanity. The fairly heavy line of writing would suggest sensuousness; the fine and large capitals and some difference in the height of the letters imaginative capacity. But the great feature is gaps between capitals

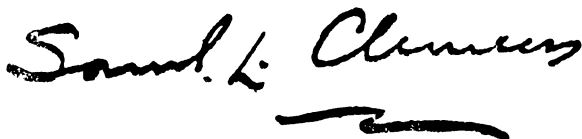
and small letters, and between the letters themselves. This is always an indication of the intuitive and penetrative mind, the analytical faculty, the necessary power for the realist. A slight descent would suggest morbidness.

The signature of Tolstoy is wholly different.

A handwritten signature in cursive script that reads "Leon. Tolstoy". The letters are joined together in a fluid, continuous manner, with a slight upward trend from left to right.

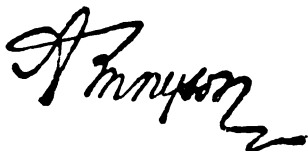
Imaginative fire and perception of form is shown in the shape of the capitals and the bold flowing effect of the whole signature. Energy is indicated by the ascendant trend of the signature, a mark, too, of the optimism of Tolstoy's writing. Lucidity and sequence of ideas are denoted by the joining up of the letters wherever possible. The slope of the letters and their beautifully rounded curves indicate that tenderness of temperament, great sympathy and simplicity of manner that marked the great Russian writer.

In Mark Twain's signature there is little that resembles either of the other two.

A handwritten signature in cursive script that reads "Samuel L. Clemens". The signature is written in a bold, flowing style with a prominent horizontal line at the end.

In the flourish beneath the signature we have some evidence of the self-assertiveness of America's greatest humorist. The bold outline suggests a love of beauty, the well-formed capitals sense of form and some considerable originality. The definite final denotes will-power. The slope of the letters a degree of tenderness and a feeling for romance. The ascending signature shows energy and capacity.

For the English writers we will select Tennyson, Browning, and Thackeray.


 A handwritten signature in cursive script, appearing to read 'Tennyson'. The letters are connected, with a prominent capital 'T' and a long, sweeping flourish at the end.

Primarily the impression is that of sensuousness, from the thickness of the line, and ambition in the mounting of the signature. The capital letters are expressive also of an original and inventive mind. Tenderness and sentiment may be seen in the curves and in the slope of the letters, though both are considerably overborne by the rigidity of some of the strokes. Will is strongly marked in the definition of the *y* downstroke and in the final. In the junction of the whole signature there is indicated lucidity of expression.

In the signature of Robert Browning we perceive many differences from that of Tennyson.

The break in the surname indicates intuition

and deductive judgment. The clearly formed letters, regular shapes, and perfect alignment are indicative of the temperament and intellect

Robert Browning.

of the poet-philosopher. The slope and curve of the letters, much more apparent than in Tennyson and quite unmodified, speak of the fullest measure of tenderness and romanticism. The final letter *g*, larger than all the others, is an indication of frankness.

W. M. Thackeray.


This signature reveals at once the unresponsive and self-sufficient temperament that one would associate with a great satirist. Originality and inventiveness are displayed in the capitals. Extreme lucidity of ideas and power of expression in the junction of the whole signature. A slight descent is noticeable in the signature which would imply morbidness, possibly of outlook. The outstanding dot and the straight firm line beneath the signature denote first, attention to detail, and, secondly, the consciousness of work well done.

Differences will be immediately apparent

in musicians of such varying schools as those of Sullivan, Wagner, and Mendelssohn.


 A handwritten signature in cursive script, reading "Arthur Sullivan". The letters are rounded and connected, with a long, sweeping flourish underneath the name.

How suggestive, for example, of sentiment, almost sentimentality, is the above. The shapes of the capitals denote sense of form, the flourish artistic perception, but the slope and rounded curves of the letters betray tenderness with dignity.


 A handwritten signature in cursive script, reading "Richard Wagner". The letters are more angular and less rounded than Sullivan's, with a sharp, upward-pointing flourish at the end.

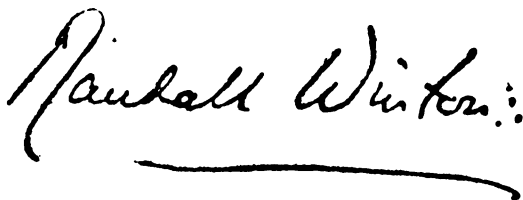
Here there is a rugged grandeur, sensuousness, immense imagination, and a furore of expression. Note the dot—precision of detail, and the absence of flourish, save the soaring terminal of the *r*.


 A handwritten signature in cursive script, reading "Felix Mendelssohn". The letters are elegant and flowing, with a long, sweeping flourish underneath the name.

Artistic feeling, sentiment, grace of expression and tenderness almost to sweetness, well befitting the writer of "Lieder ohne Worte."

No less apparent will be the differences in

the three preachers: the Archbishop of Canterbury, the late C. H. Spurgeon, and the late Dr. Martineau.


 A handwritten signature in cursive script that reads "Randall Winter:". The signature is written in a dark ink on a light background. Below the signature is a single horizontal line.

This signature, written when Dr. Davidson was Bishop of Winchester, suggests the somewhat cold and chilling spirituality. The breaks in the signature the intuitive perception, the capitals imaginative power. Artistic perception is shown in the line beneath, tending to curve at either end.


 A handwritten signature in cursive script that reads "C. H. Spurgeon". The signature is written in a dark ink on a light background.

What a difference is here. A perfervid eloquence tinged with sensuousness, imagination, and romanticism is suggested by the heavier line, the dashing capitals, and general *movement* of the signature and its slope. The incisiveness of the final denotes a shrewd blow at the end of the perorations.


 A handwritten signature in cursive script that reads "James Martineau". The signature is written in a dark ink on a light background.

A plain, insistent, unimaginative but forceful personality. Mark the barring of the *t* and the firm dot to the *i*, the evenness of the whole signature, the open rounded curves, all expressive of will, peacefulness, and dignity.

V

PRINCIPAL TRAITS OF CHARACTER

FROM the foregoing it will have been seen how complex is the ordinary character and how many modifications are always present in the character itself and in the handwriting as an index to it. We cannot say of a man or of a woman, except it be in a very exceptional or almost impossible case, this person has such or such a quality and this is the character. However pronounced some characteristic may be there is nearly always something else that steps in to modify it.

It will be as well therefore here to give, with examples where possible, some of the principal traits of character that may readily be detected as outstanding features, to which reference will constantly be made in the subsequent section, "How to read character from handwriting."

Perhaps the best way to lay down a scheme of analysis of characteristics will be to formulate three classes: physical, intellectual, and moral. The divisions are necessarily some-

what arbitrary, since it is difficult to decide what are really physical characteristics and what are not. It is thought, however, that such a guide will be helpful to the student, and will make the book more easy of apprehension.

In the class of physical characteristics, as with the others for that matter, there will be seen to be almost an overlapping of some of the qualities, so fine is the distinction between them. But in conjunction with others they make a delineation much more accurate, because however much similarity there may appear there is no real identity. It is actually a case of secondary and tertiary colours, and so on into tones that all vary from one another, though they belong to the same general family.

To make reference easier each of the characteristics will be given an italic sub-head.

PHYSICAL CHARACTERISTICS

Activity. Persons of a particularly active disposition usually write a fairly regular hand, medium to moderately thick line, strokes inclined to be upright, and a dash of movement about the signature with perhaps a tendency just apparent for it to rise along its length.

Ambition. An invariable sign of this is the constant rise in the whole of the signature. Ambition is usually present with a degree

of self-assertion. It may be marked with imagination or originality, or not.

Louis Napoleon Bonaparte

Calmness is generally marked by a plainness in the whole writing and a uniformity in the shape of the letters which tend to become open and round. Capitals are small and well made, and the line of the writing is even and firm.

Courage. This is usually associated with the signs of an ambitious temperament: a rising slope to lines of writing across the page, but marked with will and energy—which see. A typical signature is that of the heroic soldier, General Gordon.

G. S. Gordon.

Enthusiasm is a composite characteristic, and we may expect to find it in those who exhibit warmth of disposition, with energy and ambition. Enthusiasm is generally associated, too, with imagination. The enthusiastic person generally writes with a dash and fire, ascending line, flowing, easy capitals, well-barred *t*, and letters somewhat irregular and sloped.

Energy is usually distinguished in hand-

writing by angles rather than rounded curves, ascendant lines, with a low-barred *t* and very definitely defined downstrokes. Energy may be combined with ambition or not. It may be seen with or without imagination or intuition. It amplifies the possession of either of these qualities if present with them.

A handwritten signature in cursive script that reads "R. Gordon Cumming". The letters are connected, with a prominent loop for the 'C' in 'Cumming'.

Indolence, as might be expected, gives the reverse impressions to the above. There is an absence of angles or decision in the strokes, which are represented by rather rounded, spineless and languid curves. The handwriting, in fact, suggests a writer who is too lazy to form the letters. This is particularly apparent towards the end of a word where the tendency is to develop into a scrawl. The difference between this and the writing of the impatient person is evident. In the latter case the writing is angular and impetuous in form.

Impulse is seen in a handwriting in which freedom of movement, angularity in form, and large capitals predominate. Downstrokes and upstrokes in *h* and *g* and *l* and *y*, for example, show this tendency to elongation, and rapidity of movement is betrayed by a

slope and continuous joinings of letters and words.

Obstinacy will best be observed by turning to the example of the signature of David Livingstone. The handwriting, as a matter of course, conveys just that impression to the mind of the observer. It looks just what it is—the work of an individual who is perhaps long in coming to a conclusion, but having done so is not to be moved from it. How far removed, indeed, it is from the writing which betrays either imagination, activity, or even indolence.

Perseverance is a quality which is a compound of, or at least usually found in combination with, energy, patience, and will. The writing is usually angular rather than rounded, with straight and rigid lines across the page. Frequently there is an absence of imagination or originality—the capitals are therefore undistinguished in size or form. The *t* is well barred, punctuation is well marked, and the finals carried well forward but low down.

INTELLECTUAL QUALITIES

Caution. This is marked in a handwriting which often shows many other qualities also. It is rarely found as a predominant trait. Caution may be observed in a precision of detail in the writing. Most careful punctuation, usually a dash instead of, or in addition to, the normal stops. The writing is usually

»

upright and compressed. Generally it shows little trace of imagination. Often it has the marks of intuition.

Imagination is often shown in the size and shape of the capitals—large and original in form. The handwriting as a whole often becomes nearly illegible owing to the rapidity of its execution in striving to keep pace with the thought of the writer. The letters are generally irregular in size—the most usual form is the tendency to angularity, but the writing of the imaginative individual is sometimes rounded, denoting tenderness.

Intuition is generally marked by letters which are disjointed in the signature. The angular form of letter is the usual in which intuition is most marked, as this form is indicative of energy and impulsiveness. Both these qualities are allied to the rapidity of thought processes associated with intuition.



But whereas the former two qualities may be normally suggestive of rapidity, without a laboured judgment and possibly therefore misdirection, on the other hand, intuition suggests quick penetrative and analytical capacity and correct judgment. In the one case the letters are connected—in the other, intuition, they are disconnected.

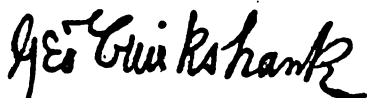
Judgment. When this is the result of deduction, a sequence of thought processes logically followed out, from the general to the particular, it is generally marked by a handwriting in which not only the letters, but even words themselves, are joined in a complete sequence. Compare, for instance, the signature which follows with that above.



In Gautier's work we have a marvellous power of observation and intuitive judgment shown in his writings. In Cuvier's formidable scientific judgments we have a sequence of ideas well illustrated in his joined signature and the flourish with which it terminates—this even forming an integral part of it.

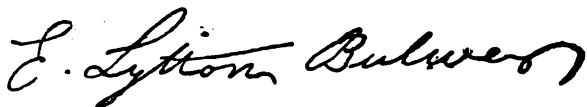
Originality is usually displayed in the shapes of the capital letters, and indeed of the others also. It is as though the power of the mind controlled, as no doubt it does, the hand wielding the pen. There is no conscious striving after eccentricity of form. The latter is rather indicative of vanity. The person with marked originality forms his letters as he does because this best expresses his revolt

against convention. The signature given below is a typical example.



Sensitiveness may be of two differing kinds. It may be the response to artistic feeling, or more nearly a moral characteristic, a sympathetic feeling for others. In both cases it is marked by a tendency to slope and curve in the letters. There is an absence of angularity and stiffness, and no self-assertiveness, upright characters or hardness in line and stroke, appears. The writing, like the character of the person, is softer, rounder, and more respondent to outside influences.

Versatility, like imagination, is marked by a difference in the height of the letters and by the peculiar forms of the latter, which tend to become spear-shaped in the loops. In the signature given below, that of a most versatile mind, it will be seen, too, that the characters are well formed, and not, as with the purely imaginative person, becoming illegible.



Will. Perhaps the best indication is that of the bar-like crossing of the *t*, and possibly a short bar beneath the signature. The down-

strokes are firm, and descending letters like *g* and *y* show this firm stroke very plainly. Will is generally associated with persons of energetic and self-assertive temperament, and the handwriting is therefore frequently of the angular type.

MORAL QUALITIES

Amiability is best expressed by the slope and softly rounded curves of the handwriting, though it is often found in the more energetic types. Here the turns of the letters will be found rounded, while the hand maintains its general angularity. Tenderness, amiability in excess, is shown by the flowing curves and slope of the whole hand and capitals that conform to this general indication.

Frederic L. Barclay

Candour is indicated by an open, rounded hand, of even quality, and generally straight across the page. There is a plainness and a frankness in the form of the letter which expresses this quality very obviously. It looks like the truth, the whole truth, and nothing but the truth—nothing to hide, nothing to display.

Conscientiousness follows much the same lines as candour. Punctuation is well marked, and there is an evidence of attention to detail throughout. Frequently the more brilliant

intellectual qualities are missing from this type of hand, but in some cases, as in that of the signature given below, other fine qualities of the head as well as of the heart will be readily determined.

William T. Stead.

Economy, which passes by almost insensible gradations into miserliness and avarice, is distinguished by the shortened finals of the letters and a general sense of carefulness in the formation of the letters themselves. The handwriting is usually of the angular type. There is no spreading out of this hand, broadcast over the paper, or large flowing initials. The whole handwriting indicates forethought and care. An exaggeration of these indications of carefulness show the gradation to avarice. Even the ascenders and descenders, in letters like *l* and *t* and *g* and *y* are shortened as though to avoid waste of ink and paper.

Generosity, as might be expected, reverses the indications above. Particularly is this seen in the case of the finals. These turn well up and round. The *y* final is allowed a broad spreading curve, and the capitals are of like proportions. Generosity is usually allied with tenderness, though not always so. When it is coupled with affection the hand is well sloped and curved.

Humility is betrayed by a small writing,

free from ostentation and flourish. A typical example, which shows also the analytical judgment of the great writer and didactic theologian, is that of Cardinal Newman.

John H. Newman

Melancholy shows an exact reversal of ambition, and usually of energy also, in the descending character of the line of writing or signature. There is generally an absence of the typically selfish characteristics. The writing is more rounded, is inclined to the indolent and apathetic, though sometimes it may exhibit vitality and power. Its melancholy then becomes morbidness.

Pride is a quality that may run from justifiable self-satisfaction in high endeavour successfully completed to mere egotistical

Pride

parade. The usual signs in the handwriting are that of a large-sized letter with capitals that emphasize it. There will be generally

a good form to these and probably a flourish beneath the signature. That of M. Guizot, given on page 55, is a good example.

Sensuousness. A typical adjunct to many painters and some writers. It is generally marked by the heaviness of the line of the signature. As was explained in the delineations of some of the great painters and writers, sensuousness, the love of beauty, must not be confused with its antithesis in excess, sensuality. In the latter the heaviness is unrelieved. In the former there is always some gradation in line strength.

Selfishness is indicated by angularity and compression of the handwriting. A rounded style of letter, although it may be compressed, is not an indication of selfishness. When the letter is very pronounced there is a tendency apparent in the initials to reverse the ordinary curve. Selfishness may also be indicated in a writing that is otherwise capable of showing affection, by the inversion of curve of capitals.

Tact is usually associated with a fine-lined handwriting, tending to the upright, but small and with spear-shaped loops to the *l* and *h*, a straightness of line and a final that extends without much rise to it.

Vanity is a quality that is easily identified in the ornate, and frequently otherwise unmeaning, flourish beneath the signature. The capitals, too, tend to exaggeration in form and over-elaboration. Perhaps we cannot do better, as some sort of a warning, to re-

HOW TO READ HANDWRITING 57

peat here the signature of England's virgin Queen.

It must be remembered, however, that in the



case of Elizabeth there were many brilliant qualities, which almost if not quite offset her abnormal vanity and love of admiration.

VI

HOW TO READ HANDWRITING

THE student will now have before him the elements of the science of graphology. It remains for him to apply these classified details as the art of reading character from handwriting. For this purpose some further general instructions are necessary and will be given here.

In making a reading from handwriting there are several processes to be executed, some of these are analytical, or breaking down processes, some synthetical, or building up, others are comparing and arranging processes.

I have heard all sorts of rumors to night
about the North Sea - all at variance. I
cannot think we alone have lost more ships &

Prayer with uplifted arms Gads little sway
O rustic, when you pray for fruit or grain.

and "even his mother when he has always believed to
be some kind of an angel, felt at once in his
estimation: "Hereafter his life was a struggle

HOW TO READ HANDWRITING 59

It should be quite obvious that to get a good reading more, very much more, than a simple signature is necessary. The reason for this is not far to seek. The signature, while it is usually very characteristic of the individual, does not, in itself, afford sufficient material for a careful and thorough delineation.

For a reading therefore to be of any real value a letter should be obtained if possible, and it is desirable that this should not be written for the specific purpose of the delineation. If the writer knows that what he is writing is to be subjected to analysis, dissection and criticism, he will almost inevitably attempt to write a formal hand, which will tend to disguise some or many of his characteristics.

*i find to contact a Constitution
an Independent member; and I
think we ought to help him
all we know. I hope he will
be here on Sunday or next*

A letter will not only afford a far greater amount of material for study, but it will allow the mind of the writer fair play to exhibit his leading characteristics. A few lines of writing will perhaps be done under the impulse of a single driving force and not give a chance for the interplay of forces. The letter, too,

sometimes affords a quite legitimate further indication of the character of the writer by some of its subject-matter.

It will almost certainly be found that in a letter the writing itself varies during the progress of the communication. The writer lets himself go in time, and the ending, or latter part, probably gives the truest and best indications. But the beginnings and earlier parts are not without considerable value also. Here will be found, if they are to be found at all, hesitancy, caution, dissimulation, and many other negative qualities.

With the letter in front of him, then, the student should bend to his task. A preliminary survey will reveal whether the character of the writing as a whole is radically unaltered. This is a sign of extreme consistency, of course, if it be found present. A comparison may then be made between the signature and the body or text of the letter. Differences will nearly always be found here. The quality and quantity of such difference will mark the departure in extent from the high-water mark of consistency.

It will frequently be found that signs of some significance will be missing from one part of the letter and present in others. This merely betrays that reasonable failure in all-round consistency that is almost a virtue. Take, for example, generosity. Signs of this may be abundant in places yet almost wholly absent in others. This is an indication which

HOW TO READ HANDWRITING 61

will probably be found united to caution. It means that the individual while usually generous is not misled into mistaken generosity—he requires to be satisfied that the object upon which it is to be bestowed is worthy.

Many, if not all, of the other characteristics are subject to this same qualifying modification. If it were not so, graphology would

Could you possibly
manage to come around here
on Friday evening next?

be of little service in determining character. For it is of the essence of psychology that our mental processes are complexes which will, and do, vary from moment to moment. Out of the strongest of them some more or less persistent course of action emerges. But this is always subject to deviation.

Character reading, then, is largely a question of balancing the indications after determining which these are. The dominants, the prevailing ones, are the most easily discerned. But the others must be closely sought for if the reading is to be really valuable.

It will be assumed that a fairly careful study has been made in the preceding chapters of the general principles, the detailed delineations, and then of the principal traits of character and how these may be recognized.

Analysis should then be made as follows : First ascertain the most significant factors. Is the writing upright or sloping, is it angular or rounded, compressed or open, regular in height, or irregular ? Are the capitals large, unduly large, or normal ? Do they follow more or less closely conventional forms,

*I cannot see a way up
 left, if it were not for
 off I would run up on the
 Sunday, but it: trains
 are of course off -*

or are they original ? Is the lining light or heavy ? Are the downstrokes strongly marked or ordinarily so ? Are the *t*'s strongly barred and at what height ? Is the punctuation strong or deficient ; of what character are the terminals, or finals of the letters ? How are the loops made ?

Each of these questions will be afforded an answer of some sort by the handwriting under study. And to each of them an indication of character is forthcoming from the previous matter of the book. The next process is comparison. Careful reference should be made to the examples to see how far they are identical in characteristic with that now to be resolved. Modifications will be constantly suggested by the comparisons,

HOW TO READ HANDWRITING 63

and these should be noted. Finally, the building-up process must begin. The various indications must be set off one against the other and a balance struck. The result will be a reasonable approximation to the character to be delineated.

*Having read it you may either
eliminate it or transfer it to your record*

It need hardly be said that practice and more practice is the key to success in character delineation from handwriting. Only those who are prepared to devote some little time and effort to it may expect to become expert in delineation. But even a simple reading of this book will, it is believed, be sufficient to show that there is much more in the art than meets the eye, and that many a pleasant hour may be spent in the study, and much amusement and entertainment given by the attempts to justify it.

Examples are given throughout the text of this section of handwritings of friends of the author. These will afford good material for study. No indications will be given of the identity of the hands individually, but it may be mentioned that one is an artist of no little repute, another a musician and composer, one a successful business man of considerable intellectual attainments, another

a journalist, one a metaphysician, another an artist who has already achieved distinction, and finally a literary man of fine scholarship.

That the writer of the book may himself afford a problem for the reader as a final piece of illustration a few lines of the original MS. of this book are reproduced below.

There would be very few persons that
 enough to say that some indications
 of character may be gleaned from
 the study of handwriting. There are
 probably many others who would
 willingly agree that where the hand
 writing itself is clearly defined, and

Graphs

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