

Personality Profile Through Handwriting Analysis

A Textbook of Handwriting Analysis

D. John Antony, O.F.M.Cap.

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Email: anugrahacap@eth.net

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1. GENERAL INSTRUCTIONS & EXERCISES

01. GENERAL INSTRUCTIONS

- 01.01. Pretend that your writing is meant to be read by others and so it is not a personal note you are taking.
- 01.02. Do your writing on white un-lined bonded paper. It may be good to use A4 size papers.
- 01.03. Write on a smooth surface or table top in a comfortable sitting position, in a calm and relaxed manner. You may place extra papers underneath the sample sheet so that nothing distorts your writing from underneath.
- 01.04. Make use of your favourite writing instrument. Ballpoint pens are good unless you do not like them.
- 01.05. Fill the entire sheet unless said otherwise. This should be spontaneous, not copied. Describe some recent activity just completed or anything that is of interest to you. A specimen usually should be a minimum of 20 lines.
- 01.06. If you have different types of signature, give all of them.
- 01.07. If you have more than one style of writing, generate another sample of everything you write.

02. EXERCISES

- 02.01. Take a sheet and put your signature.
- 02.02. Take a sheet and put your signature and the date of today.
- 02.03. Write at least 20 lines and sign it.
- 02.04. Write at least 20 lines and sign and date it.
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- 02.11. Write a letter to your friend.
- 02.12. Put two figures on a sheet: one, you yourself and the other the world.
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- 02.14. Write a page about the things you like in your friends.
- 02.15. Write a page about what you do not like in people.
- 02.16. Write *slowly* 20 lines on a sheet and write *fast* the same sentences on a different sheet.
- 02.17. Bring whatever written materials of you or others in your possession.

2. INTRODUCTION

This book is written with a view to analyse personality traits rather than for document identification. Of course, one can also do document identification having learned the basics of graphology. A counsellor is concerned about understanding the personality of the person seated in front of him/her. Handwriting analysis helps you to find out the characteristics of persons. Therefore handwriting analysis is a great help for a counsellor. When a handwriting is too variant or too exact that will be of interest to a graphologist and a counsellor.

01. GRAPHOLOGY

Graphology is one of the branches of diverse group of sciences of character reading. Humans have always been intrigued by human variability and uniqueness of the individual. With the help of graphology one focuses on interpreting individual's character and personality traits by analysing the handwriting. We can use graphology to determine a complete personality and character profile of any person.

Interest in handwriting started 400 years back. The one who can properly be called the father of graphology is Camillo Baldi who carried out systematic observations on the manner of handwriting and wrote in 1622, the first graphological essay. In the year 1897, it was Abb Jean-Hippolyte Michon who coined the term 'graphology' by merging two Greek words 'graphein' (to write), and 'logos' (science). He is the founder of 'The Society of Graphology' and the first one to do scientific work on handwriting. His disciple J. Crépieux-Jamin put order in the works of Michon and divided the writing into seven fundamental elements of speed, pressure, form, dimension, continuity, direction, and order.¹

02. BRAIN WRITING

Graphology is the study of all graphic movements. In addition to handwriting, the graphologists study doodles, drawings, sculptures, and paintings. These studies give insight into the physical, mental and emotional states of the writer or artist.

Although graphologists can study all graphic movements, they mostly concentrate on handwriting. Because practically everyone writes but not everyone paints or sculpts or draws.

Our handwritings are unique. Whether you write it with your hand or feet or mouth, it is all the same. They all will look alike; because they are your handwritings. The handwriting is not done by your hand or feet but by your brain. Therefore some call handwriting as 'brain writing.' Thus we leave our brain print on the paper. What we write at a moment is an instant photo of how we think, feel, and behave.² From a handwriting we may not make out whether it was written by the hand, or mouth, or feet.

03. EXPRESSIVE BEHAVIOUR

Your physiological and psychological functions are revealed in your handwriting. Your act of writing contains spontaneous actions for the purpose of communicating your ideas. There is a consistency of script features in your handwriting with their graphometric measurements which are

repeatable and reliable. Therefore your writing is an expressive behaviour and communicates your personality characteristics. Writing is a learned habit. The look and feel of your writing is your style of writing.³ When we write, our hand and fingers move faster than we can consciously control them. But in drawing or painting they are under our control. Usually the majority of graphometric measurements are stable from test to retest and consistent with time. Nobody can ever duplicate your writing rhythm. Because it is basically impossible to replicate your pen-stroke construction and speed without detection.⁴

04. PROJECTIVE TEST

Handwriting is a kind of projective test. In projective tests what is unconscious comes to the fore and expresses itself in the conscious. When you write, you spontaneously construct random parts, for example strokes, to form known patterns which are letters, in order to communicate ideas which are words. Thus the words written as a sentence has an imposed organization which conveys a creative purpose which is a message. Your writing has all the elements necessary for a projective test. It has first of all interpretative element which is generating meaningless patterns that is simply drawing strokes. Secondly it has constructive element that is to place known parts into patterns. At this level you write letters, link letters and construct words. Thirdly it has a cathartic element which is projecting and releasing emotions. This happens simply in writing. Fourthly you have a constitutive element which is the imposition of organization upon chaotic material by maintaining sentence structure, filling in spaces with capitals, periods, baseline, starting and finishing lines. Finally there is the creative element which generates a coherent message which is the purpose of writing.⁵

05. CONSCIOUS AND UNCONSCIOUS

When we speak, words flow; likewise when we take a pen or pencil to write, words flow. Our writing is in a way rote memory and thus it is automatic. In that sense, they are unconscious. What was consciously learned has become unconscious. We do our writing without thinking about it. It is a learned habit that expresses itself in our writing. Anything consciously practised for a long period of time can become automatic and we do not perform those acts consciously as we did earlier. Take for example, typing. Initially you learn each letter separately and consciously and are aware of each letter as you type. But once you have sufficiently learned and practised, then when you type something, you are not aware of each letter but automatically you type the correct letters. Thus the typing you do now is not consciously directed. This is what happens to our writing also. Most often our writing is automatic unless of course we want to consciously write something.

We can also write consciously. Have you ever tried different styles of putting your signature? Did you not want to imitate someone else and tried that person's handwriting? At times you printed your writing for the sake of legibility. These are conscious writing.

Thus we have both conscious and unconscious elements in our writing; the unconscious part is by far the most. We can analyze both our conscious and unconscious part of our self in our handwriting. For example, you wrote: *You are my LOVE,* and *Your name is sweet to my lips.* In the first sentence the word *LOVE* is written in capital consciously whereas in the second sentence in the word name, the letters are bigger than the other words of the sentence which is an unconscious act.⁶

you are my LOVE.

your Name is sweet to my lips

your Name is sweet.

The body never lies, they say. In the same way I would say that the unconscious never lies. The unconscious expresses the truthful aspects of our personality. The conscious may or may not tell the truth. In the sentence 'You are my LOVE' the capitals of "LOVE" need not be true. But in the word 'name' the letters are enlarged by your unconscious and therefore it is truthful. You give stature to things you like and diminish the stature to things that you dislike. Thus the distinction between 'conscious' and 'unconscious' facilitates us to identify what is true and what may be false in a written statement. To determine the veracity of a written document look for a cluster, context, and culture.

The word 'LOVE' written in capital letters could also be unconscious. Once I was supervising an assembly of men voting to elect their head and his four councillors. After the five elections, they had to choose an assistant to the head from among the four councillors. The fourth councillor asked me if he could write the four names on the black board. I said 'yes'. He went and wrote the first three names in small letters and the fourth name which is his, he wrote in capital letters. This of course was an unconscious act. Therefore what appears to be conscious need not be conscious also. This should make one cautious in making a judgement.

06. FIXED AND UNFIXED TRAITS

Looking at handwriting differently we can say that we can analyze both the fixed and the unfixed traits. For example, your IQ is fixed, likewise your aptitudes, temperament and identity are all fixed. Did you ever realize that your handwriting has an identity? Now, imagine that I ask all of you who are seated in front of me (say, 100 persons) to write a paragraph and not sign it or put your name, and I collect them and mix them at random and ask you to take your paper. Each one of you without any difficulty will take his/her paper. This we can do just because we are able to identify our handwriting. Or go back home and search for the old handwritings of yours written many years back, perhaps when you were a young person, you will understand it as your own handwriting, in spite of the changes your handwriting has undergone over the years. What you wrote as a young person and what you write now as an adult or elderly person have the same identity even though the handwritings are not just the same.

There are unfixed traits as well in our handwriting. They keep changing depending upon the conditions. Your abilities, attitudes, moods, beliefs, motivational level and physical conditions are unfixed traits. You are physically sick one day and healthy another day. You have drugs in your system today and you are free tomorrow. Today you are angry and yell at someone and tomorrow you are pacific.

Handwriting analysis should be done on writings meant to be read by another person. The handwriting should have been written under normal writing conditions. The interpretations apply only to adult handwriting. For, children are learning to write and their neurological conditions are just maturing. Therefore we do not analyse the handwritings of children.⁷

07. GRAPHIC STRUCTURES

Graphology is based on the theory that graphic structure reveals a particular personality behaviour or simply trait. There are four primary graphic elements out of which we have graphic structure. Those four primary graphic elements are: the baseline, the enclosure, the imposed structure, and the stroke.

07.1. BASELINE

The baseline is the imaginary line running from left to right at the same level. It is on this imaginary line that letters rest on dividing upper and lower areas while moving forward to the right. The baseline serves the purpose of dividing vertical placement and to directing movement. It represents reality, threshold of awareness, foundation for movements and living, attitudes towards life experiences and activities.

Graphologists believe that any vertical placement above and below the baseline is a division between two realities like intangible and tangible values, abstract and concrete concepts, philosophical and physical ideas and personal beliefs and personal relationships.

Any movement horizontally along the baseline represents your reaction to experiences, living values, time demands, and learning. Right motion is to advance, expand, and progress and left motion is to revert, constrict, and regress.

07.2. ENCLOSURE

The second primary graphic element is the enclosure. An enclosure is formed when a line or lines border an area. An enclosure reveals your imagination, concept enlargement, and idea expansion. There are three known basic forms of enclosures, the loop, the circle, and the stem. If you take the loop, there are upper and lower vertical loops. The letters *é* and *l* are examples of upper loop. These are enclosures which are formed by starting forward and upward, moving backward, and returning forward and downward with the crossing strokes at the baseline. Coming to the lower loop, the lower second part of the letters *g* and *y* are examples. They are formed by a line enclosing an area by starting forward and downward, moving backward, and returning forward and upward with the crossing strokes at the baseline. There are upper circle and lower circle. The letters 'o' and 'a' are examples of upper circle. They are formed by line or lines enclosing an area by starting backward and downward, moving forward, and returning backward and upward meeting or touching at the top. As examples for the lower circle you have the lower second parts of the letter *g* and of the letter *q*.

When you have a proportional enclosure, you have a left-right balance and symmetry.

07.3. IMPOSED STRUCTURE

The third primary element is the imposed structures. They control convention order. The stem in the letters 't,' 'd,' 'p,' and 'I' are imposed written structures. Likewise a period followed by a capital letter, signature, spaces allotted to margins and starting at the upper left moving to the right then downwards left to right are all imposed structures.

07.4. STROKE

The fourth primary graphic element is the stroke. Practically it refers to pressure. It is defined by how much force one applies to the writing surface with the writing instrument. It does not denote the hand grip pressure. It simply means how hard you press down on the paper. It represents your capacity for vigorous activities, intellectual vitality, physiological energy, sexual passion, and emotional intensity.

The thickness of your stroke will indicate your sensory capacity. The straightness of your stroke will mean a firm approach whereas a curve a soft approach. The direction of a stroke is understood as upward towards top, downward toward bottom, forward towards right and backward towards left. It simply means slant.⁸

08. GRAPHOMETRY

One of the branches of graphology is the psychometrical graphology or graphometry. It denotes the technique of picking up psychic impressions about a person from a specimen of his/her handwriting. The use of graphology extends to understanding health issues, morality, past experiences, hidden talents, and mental problems.⁹

09. MIMIC AND SYMBOLIC SCHOOLS

In graphology there are two different schools. One is the 'mimic' school and the other is the 'symbolic' school.

09.1. MIMIC SCHOOL

Mimic school tries to identify a person's character by using holistic features like height, width, slant, and regularity.

09.2. SYMBOLIC SCHOOL

The symbolic school, on the contrary, uses the interpretation of the symbols by making use of features like order, proportion, dimension, pressure, constancy, form, characteristic gestures, and occupation of the space.

According to symbolic school, 'order' will refer to the distribution of the graphical elements which can be clear, confusing, concentrated, and spaced. 'Proportion' refers to the symmetry of the writing which can be proportional, disproportionate, and mixed. 'Dimension' indicates the enthusiasm of the person which can be high-dimension when the height of the letters are bigger than the width and vice versa for low-dimension. 'Pressure' refers to the changing width of a line as pen pressure varies. 'Constancy' indicates the speed and intensity of the writing. 'Form' speaks of graphical models employed that is the kind of stroke that prevail over the image which can be rounded, vertical, and horizontal strokes. 'Characteristic features' are the ones the writer repeats

periodically as in the case of the writer making a 't' bar and the way one finishes writing. 'Occupation of the space' refers to the way the writer uses the space available for writing.¹⁰

10. INTERPRETATION

For the interpretation of handwriting, I would apply the principles we use in analysing body language (gestures) from the science of kinesics. Kinesics is the science of interpreting body language. To judge a gesture first we should look for a cluster of gestures that supports one single gesture. For example, if a person feels attracted and is interested in the other, then there may be a preening gesture, a light smile, and exposure of certain parts of the body. These are all clusters that confirm one single gesture. Secondly, we should see the context. It is to check whether the gesture fits into the context. For example, if you judge a gesture to be an angry one, then there should be a situation where one normally will get angry like the context of an argument. Thirdly, we should know what that gesture means in a culture. What is understood as a certain thing in one culture, may mean another thing in another culture.

The same principles should apply to handwriting analysis. First of all we should have many samples written over a period of time under different circumstances. Just restricting one's analysis to a single handwriting or signature may be misleading. All that we can say about analysis of a single item is that the person was having such and such feeling when he/she wrote it. What will cluster mean in the context of graphology? It is not just one sample that is analysed but many samples. Also a handwriting generally must exhibit several traits that mean the same thing. For example, lying. It should have long space, sudden change in slant and the like. Secondly we should consider the context. What will be the context here? We should look into under what circumstances these were written. For example a heavy pressure written at a time when you retired after fighting with your spouse is an example. It confirms the context of an angry moment. Or you printed your name on a list of persons going for a picnic. Here the printing is not to hide yourself but to reveal yourself; you wanted to be legible and clear. Thirdly what is the culture? For example certain cultures have a way of writing the personal pronoun 'I' unlike other cultures. In some cultures it is almost always written vertically even though the writer slants his/her writing to the right. A rightward slant writer should not be judged as a vertical writer seeing the way the personal pronoun 'I' is written.

Handwriting is an instant photography. It is your self-portrait. Your handwritings are photos taken of you in different moods and situations. It is exactly like observing the body language of a person. The body language may be fleeting but handwriting is made permanent. Putting together graphology and kinesics you have a wealth of information about individuals before they ever utter a word.¹¹

To analyse a handwriting we need to know the writing system one was taught, in order to know what one is deviating from. In this book, a few of the specific interpretations will apply only to the Palmer method of writing or to its variations. However, graphology interpretation based on universal concepts are applicable to any language that is written from left to right.¹²

11. INFERENCES¹³

Inference is the act or process of forming an opinion, based on what we already know. We can identify five graphology inferences. They are: 1. Physiological inference, 2. Common sense

inference, 3. Universal concepts inference, 4. Psychological inference, and 5. Scientific inference. Let us consider each one of them.

11.1. Physiological Inferences

When we make out one's identity, whether one is sick or not, and whether one is under the influence of drugs or alcohol, these are all physiological inferences. A simple way to find out if the writer is physically or psychologically affected is, look at the entire text of writing. If the whole writing is abnormal and out of the way and shaken, then the body is affected in one way or other (physically affected). If only certain words, phrases or sentences are affected and are quite different from the rest of the writing, then the reason behind is that the writer is psychologically affected. The change could be in the slant, or size, or margin, or baseline or shape, or distance.

11.2. Commonsense Inferences

When we make out if a person is literate, or feeling neater, likes his/her name, we are making simple common sense inferences. An illiterate writer's writing is slower, the shapes of the letters are awkward, there may not be proper punctuations, capital letters where they are supposed to be may be lacking, and spelling mistakes could be there. A writer who is neat in writing, will have his/her writing orderly, will have a pleasing layout, there may not be many cancelling. A writer who likes his/her name will be proud of making it sufficiently big and will not score off. On the contrary a person who does not like his/her name will write it very small and may even cross out.

11.3. Universal Concepts Inferences

When we make out if a person is feeling more up or down, or holds back feelings, heavy handed, organized, narrow minded, and friendly, we make use of universal concepts. When a person leans back in writing that is slanting to the left, that writer is holding back something from others. If someone writes in such a way that he/she almost tears the paper, then that person is heavy handed and determined. If a person has a pleasing layout, then that person is organized. When a person writes in a highly angular manner, then he/she is narrow minded. One whose handwriting is cursive and garlanded, the letters are ordinarily big, slanting to the right and the letter 'e' at the end of a word extended, then it is a friendly person.

11.4. Psychological Inferences

When we make out who likes whom in a number of listed persons, or who is telling the truth, we are making psychological inferences. If you make a list of persons working under you, then if one of the names is written slightly bigger than the other names or if one of the names is written slightly smaller than other names, these are indications of your liking or not liking those persons. These are psychological inferences.

11.5. Scientific Inferences

When we make out who is a lawbreaker, or who is a liar, then we are using scientific inferences. A law breaker may not respect the left margin and will transgress it as he/she wants. Because that is his/her behaviour in ordinary life situation. A liar will hesitate and slow down and even stop before writing a lie. These conclusions were arrived at after analyzing many of the handwritings of law breakers and liars.

We shall be studying some of the major traits of handwriting. It is good to know that there are a number of traits and a number of combinations of traits that can be learnt. It is only a beginning. This book gives you enough knowledge to stand on your own and learn more.

Any written specimen portrays personality descriptions and behaviour predictions. However a written specimen cannot explain why it is so. It has been noted that destroying a written specimen where you have expressed emotionally charged issues and concerns has therapeutic value. Modification of personality by suggesting behavioural traits can be achieved by controlled writing which is a repetitive act. Usually what is suggested for behaviour change is to practice a particular written pattern for twenty minutes each day for thirty days. Handwriting is dependent upon the affects of drugs, disease, situation anxiety, menstruation, electric shock treatment, traumatic experiences, maturity, hypnosis, and fatigue. They in fact modify personality. As a caution, do not attempt on children whose neurological conditions are growing and also on teenagers whose handwriting tends to be inconsistent from moment to moment.

There are people who think that no personality test has adequately, accurately, or scientifically proven validity in predicting human behaviour or actions especially the complex traits of dishonesty and integrity. Character traits cannot with 100% certainty predict its application. Behaviour is understood to be determined by trait combinations, the graphic indicators, and is situation specific. So a particular situation can alter the response. Assessment of personality is not the same as the mathematical calculations like two and two make four. The assessment is an indicator. It is always good to keep this fact in mind and be cautious. With this introduction I would invite you to go through the pages. Where necessary, practise writing the examples by yourself to know how it feels like writing in a particular mode. Wish you all the best.

The exercises you have done unbiased at the beginning of the sessions will provide opportunities to concretely analyse your handwriting and thus become conversant in analysing handwriting and understand personalities.

3. HUMAN DIMENSIONS

Roughly we can divide the human person into three dimensions. They are 1. Physical, 2. Mental, 3. Emotional.

01. PHYSICAL¹⁴

The physical dimension measures our identity, the state of physical health, and the presence of drugs, alcohol, or other foreign substances in the body.

01.1. Identity

We are asked to write cursive instead of printing. Because in cursive writing we reveal our 'connection patterns' and 'pressure patterns.' The connection patterns indicate how letters are linked with distance, and size. They are rather uniform in one's handwriting. Whether the connecting lines are wider or narrower between letters is the point. These distances are fairly maintained in our writing. For example, I write the word '*family*.' Of course the letters are to be connected. The distance maintained between these letters with the connecting thread indicates my connection pattern. Since cursive writing reveals our identity, those who write anonymous letters prefer to print rather than write cursively. The pressure pattern demonstrates where we have applied more pressure and where we have applied less pressure. The pressure patterns in words are fairly maintained throughout our writing. Therefore mainly the connection patterns and the pressure patterns give our identity. There are also other characteristics that reveal our identity. For example, the shape of each letter, the size of each letter, and the zone. In a way, all the aspects in one way or other reveal our identity. The connection patterns and pressure patterns found in the following sentence will be found in all of this person's writing. In all of this person's writing we will observe the identity.

The sun rises in the East.

Because of this identity, we can distinguish between original signature and the faked one. Since an imitator concentrates in copying a signature, the faked one will have more pressure in general. Secondly the handwriting is either a little longer or shorter than the original one.

What will make a signature to be forged? If one writes his/her signature almost like a thread of line, thinking that it is the most unintelligible signature to copy, then that person is mistaken. Because a signature which is merely a thread can easily be forged.

Barbara *Barbara*

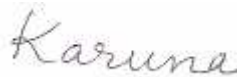
What about writing the signature illegibly? It is a dangerous proposition. For a person who forges, illegible signature is the easy one to copy.



Can I do printing or partially print and partially write cursively? When letters are separated as in the case of printing, then it is easy for a person who forges. He can now imitate every single letter calmly and rather accurately. Thus there will not be much difference between the original and the forged signatures.



Some people think that if they write legibly and connected but slowly then that is safer. No, here again the slow handwriting or signature is rather well shaped and thus one can easily imitate it.



Thus to avoid someone forging your signature it has to be written 1. legibly, 2. continuously, and 3. quickly.



01.2. State of Physical Health

Since our handwriting is partly physiological, our state of health at a given moment of writing affects it. After a virus fever as you are recovering or while in the state of ill health, if you write something and later compare it with your usual handwriting, you will find a great difference. I have noticed my handwriting looking bizarre that which I write after a trip when I stand for immigration clearance. It is due to the extreme fatigue that I have undergone by prolonged travel.

When there is any presence of alcohol, drugs, or some foreign substances in the body, then to the level we are affected, our handwriting will also be affected. Since writing is a motor skill, effected by a physical mechanism, anything that interferes with motor functions, equilibrium, circulation, and neurological process will be seen in our handwriting.



After seeing what are 'identity' and 'physical state' we can conclude that our identity is a fixed trait. Therefore however sick we are, however drunk we are, however tired we are, we can make out our own handwriting because of the identity. But definitely there will be a difference

between our handwriting written in normal conditions and that which is written under the influence of alcohol. The difference is due to the temporary health condition.

02. MENTAL

The mental aspects of our personality are intelligence and aptitude. Graphology has a way of measuring these mental aspects.

Intelligence can be thought of in two ways. One is innate intelligence and the other is functioning intelligence. The first is the one we are born with, and the second one refers to how intelligently we behave. Not necessarily people with high innate intelligence are the ones having a high functional intelligence as well. On the contrary, those who have low innate intelligence may have a very high functional intelligence.

Those with high functional intelligence write in such a way that the letters become smaller as the writer picks up concentration.

Aptitude is the capacity of an individual for particular works. Aptitudes are associated with the kind of work for which a person is best suited.

For example, who would be more suited to be a salesperson? It should be a person who is an extrovert with large writings. For example, if you want to find out who is more suited for a conventional job, it is the person who follows a conventional style of writing. The one with artistic furnishing in the handwriting may be good for jobs in the artistic field. If you want a person for a job that requires intense concentration on details, you should not choose a person who ignores details in writing like missing to dot i's or to cross t's. An extrovert will write large letters. Here below is an example.¹⁵



The image shows the handwritten phrase "I am the Boss" in a large, bold, cursive script. The letters are thick and well-defined, with prominent entry and exit strokes, particularly on the 'I' and 'B'. The overall impression is one of confidence and assertiveness.

03. EMOTIONAL

The one whose handwriting stands tall and big, swells with pride. One whose handwriting represents heavy pressure has more vitality than the one whose handwriting has light pressure. There are people who write with long ending strokes. It shows an attitude of openness to the future and to others. On the contrary, the one who chops off the end of a cursive word could be a stingy person with his/her personal time and energy. (This does not include stinginess with regard to money). The presupposition here is that a blank piece of paper is life itself, and each word you write there is your ego.¹⁶

Here below are examples of 1. a handwriting that is tall and big, 2. a handwriting that is heavy with vitality, and 3. a handwriting that is light. All these are examples of emotional expressions.

We honour our country

I want to underline

We have enough

4. BASELINE

In analysing a handwriting let us first take the baseline. If you are given a blank paper and asked to write, you will write on a line which is imaginary. Not all of us write in a straight line and not every time we write on a straight line. The imaginary line on which we write is called 'baseline.' Now the questions whether one's handwriting goes uphill or downhill or stays even, are connected to baseline. The interpretation of baselines comes from the universal concept of up versus down.¹⁷

Baseline reveals 1. attitudes about reaching our goals, 2. the kind of mental energy we apply to our life situations, 3. our general moods.

01. STABLE BASELINE (STRAIGHT BASELINE)

If someone maintains a straight baseline, we understand the person as one who is stable in outward behaviour, even-keeled, and level. It indicates a consistent and controlled behaviour exhibited.¹⁸

Straight line is a straightforward path and its meaning is a firm, unchanging foundation. Its positive qualities are straightness, discipline, will power, constancy of purpose, realism, and responsibility. Its negative aspect impact is inflexibility.

In everything we do
we maintain a discipline.
We would appreciate

02. CAUTIOUS BASELINE (OVERLY STRAIGHT BASELINE)

If someone maintains an overly straight baseline, that person reveals over-control to compensate for an inner fear of loss of control. When anything is overdone it is usually the opposite of what appears to be. An extremely sweet person is hiding his/her hostility towards the one to whom he/she shows extreme reverence and sweetness. Anything overdone is to be questioned. Any extreme will not be the straight message but has a hidden message opposite of what it purports to indicate.¹⁹

If someone maintains
an overly straight baseline,
that person reveals overcontrol
to compensate for an inner

03. HEALTHY BASELINE (TRUE ASCENDING BASELINE)

A baseline that runs uphill all the way to the last letter and does not drop off in the middle or at the end, then it is a 'true ascending baseline.' It is a very positive sign. It is an indication that the writer has healthy mental energy and can stay busy, active, and constantly on the go, involving many activities simultaneously. Research done on successful individuals in the world reveals that over 90 % of them had an ascending baseline. In short, it simply means that you will put healthy mental energy into everything. It need not necessarily mean optimism. Even people with depression could have an ascending baseline. It simply indicates that you will utilize all your energy for whatever you undertake. It mostly coincides with healthy type of application of our energy.²⁰

Rising lines indicate rising in the world, surmounting obstacles and difficulties. Its meaning can be ambition, aggression, optimism, hopefulness, and cheerfulness. Its negative meanings are excitability, euphoria, and choleric behaviour.

a baseline that
runs uphill all the way

04. THE QUITTER BASELINE (FALSE ASCENDING BASELINE)

There are some people who start writing uphill but drop off at the end. They are quitters. They start with a lot of mental energy but before they could achieve the goal they retire. This type of handwriting is called 'false ascending baseline.' It is true that it is ascending but since it falls down at the end we call it false ascending; it is an ascending that is false. It has a false appearance. A person who has a false ascending baseline is a quitter. The person may be enthusiastic about his/her goal as he/she starts but before reaching the goal gives up.²¹

Our children will come home.

05. THE CLASSICAL QUITTER BASELINE (CONVEX BASELINE)

There are a few people who start descending in the middle. In false ascending the person gives up at the end of the line, whereas, in this case the person gives up in the middle of the line. This person is typically a classical quitter who quits at the halfway point. This type of writing is not very common.²²

Convex arc is a rise followed by a descent whose meaning is a fading of initial enthusiasm and energy. Positively it can be considered as desire for variety and change, manifold interest, and good starter. Negatively it is easy to be disappointed or discouraged, easily bored, liable to give up, bad finisher, and lack of stamina or determination.

The image shows the handwritten phrase "We are planning to" in cursive. The baseline of the writing starts at a certain level, rises slightly to accommodate the word "planning", and then descends for the word "to", illustrating a convex arc.

06. HYSTERICAL BASELINE (PARTIAL ASCENDING BASELINE)

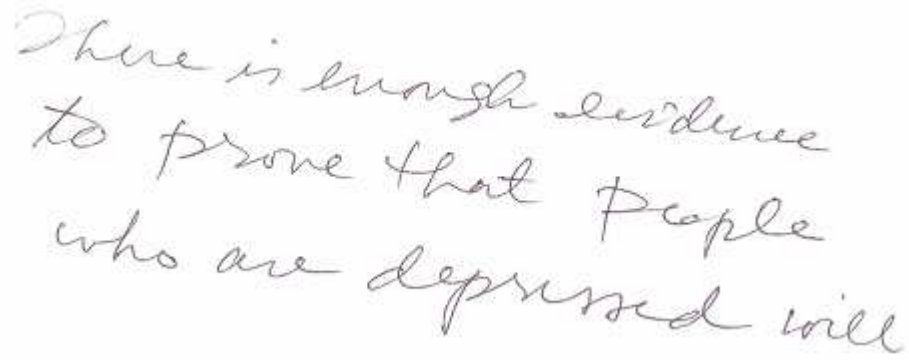
In the case of partial ascension, a word or a phrase suddenly jumps up. They rise off the line all of a sudden. The writer gets emotional or hysterical about the word or phrase without his/her knowledge which is seen in the raising of that word or phrase.²³ The writer has hysterically invested much of energy in the word or phrase.

The image shows the handwritten sentence "my wife's advice is good." in cursive. The word "advice" is written significantly higher than the rest of the sentence, demonstrating a partial ascending baseline.

07. DEPRESSIVE BASELINE (DESCENDING BASELINE)

In children's handwriting we find most of them are descending baseline. In a descending baseline we find most of the lines go downward. These people are negative in general. Perhaps they have met with defeat, disillusionment and constant disappointment in their lives which make them to be depressed. If all the lines of a writer are evenly and equally downhill, the writer has been depressed for a long time. For a long time the writer learned to live with depression which has become a way of life for him/her.²⁴

Falling or descending lines point out a sinking feeling, or one of diffidence. It is also possible that it results from a purely physical weakness, or physical or mental tiredness of a temporary nature. Its meaning can be critical approach, down to earth, tiredness, depression, gloom and melancholy, pessimism, indolence, apathy, ill health, and digestive trouble.

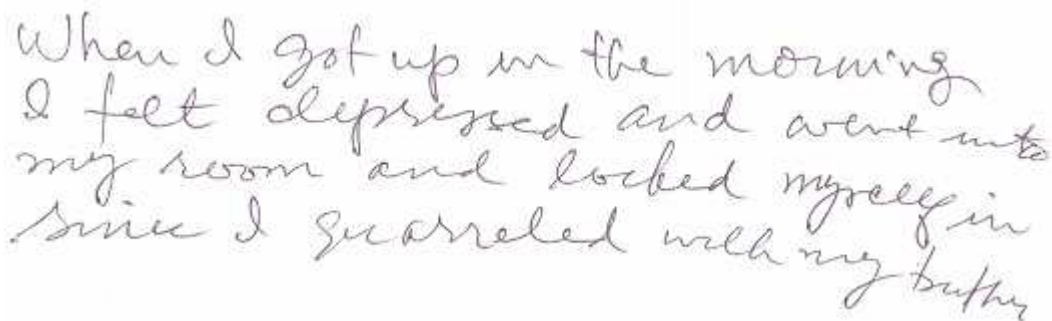


There is enough evidence
to prove that people
who are depressed will

08. CRASHING BASELINE (SUICIDAL BASELINE)

Analysing the suicidal notes of many individuals, graphologists have come to the conclusion that it has to do something with the crashing as they physically do with their lives. The handwriting could be straight for the most part and suddenly one or two lines crash down on the right margin. A person may be having a descending baseline but may not have a suicidal ideation. On the contrary, a person may have a straight baseline but may have a suicidal ideation which is betrayed by the crashing of the last words on the right margin. This is a scientific inference. This information is from the point of view of graphology.

From psychological point of view, a suicidal note may not be too long. When we find a long suicidal note, we need to doubt the genuineness of the writer, whether it was written by the one who 'committed suicide' or someone wrote in the name of the person who 'committed suicide.' It may be a homicide and the person/s involved in the homicide would have written the long suicidal note. Perhaps, persons who were unsuccessful in their suicidal attempt will write a long letter complaining of the wrongs done to them by others in the suicidal note. The sinking feeling that comes to the person all of a sudden and the urgency he/she feels to commit the act will not leave much time for the person to write a long suicidal note. Besides, since a suicidal person may have been for a long time in depression, there is hardly any effort or motivation to mobilize one's energy to write a long suicidal note. At the most, a short note will suffice for him/her. Therefore suicidal notes are usually shortest notes. Of course, there can be some exceptions.²⁵



When I got up in the morning
I felt depressed and went into
my room and locked myself in
since I quarreled with my father

09. SUDDEN SINKING BASELINE (PARTIAL DESCENDING BASELINE)

Partial descending is the opposite of partial ascending or hysterical baseline. It is to be distinguished from the suicidal baseline. In suicidal baseline the last word or words, or last letter or letters of a line suddenly sink. But in partial descending baseline one or two words or phrases

suddenly fall down anywhere in the line. Perhaps there is a sinking feeling or something negative about the word or phrase that falls.²⁶

I lost my money and my clothes

10. FINALLY MAKING UP BASELINE (CONCAVE BASELINE)

Finally making up baseline or concave baseline is the opposite of convex baseline. In concave baseline, the writer is enthusiastic about starting a work. On the way he/she is not sure of reaching the goal and so the writing descends. But here before reaching the end, the person picks up, and somehow makes it and thus reaches the goal. Therefore in a concave baseline, we find the starting and the end of a line equal but in the middle, the line sags.²⁷

It is rising again after a descent whose meaning is a recovery of strength, or energy, a comeback, or a successful fight against slackness or depression. Concave arc is a confirming indication of courage, stamina, and determination.

Our college represents

11. MOODY BASELINE (ERRATIC BASELINE)

When a baseline has a number of ups and downs, or ascending and descending it is called erratic. Of course, it shows the moodiness of the person. They may laugh and cry easily and have lots of ups and downs in their lives. They are unbalanced as the handwriting shows.²⁸

*my house is on a riverside
we used to take bath
everyday. But on Sunday
we used to spend more time.*

12. SOCIOPATHIC BASELINE (INCOHERENT BASELINE)

An incoherent baseline writer has difficulty in maintaining a coherent spatial pattern and is unable to stay within any kind of a line or pattern of society. Anyone who cannot be within the norms of a society tends to be a sociopath. The rules of the society does not matter to him/her.²⁹

Definitely I wanted
to work for the service
of human society
But I could not simply

5. SLANT

A handwriting can be just vertical; it stands straight on a baseline as though on 90 degrees. It can be inclined to the right; it leans towards the right side. It can run from being lightly inclined, through very inclined to acutely inclined. Likewise a handwriting can recline to the left; it leans towards the left side. It can run from being lightly reclined, through very reclined to acutely reclined. A handwriting can also go in all directions. Whether a handwriting stands straight or inclines or reclines is to be judged against a baseline. Slant describes which way a handwriting leans or does not lean.³⁰

I am vertical
you are rightward
She is leftward

In any handwriting there will be some vertical patterns, some inclined patterns and some reclined patterns. But when we speak of slant, we are speaking of how a handwriting stands on the average.

01. VERTICAL SLANT

Graphic slant indicates where one places one's centre of gravity that is whether inside or outside of oneself. Upright or slightly slanted handwriting maintains the centre of gravity inside itself. This means that one places the basis of one's relationship with the world inside Self. This person lives his/her individual internal reality as the origin of his/her construction of reality. It is from this position that the person relates with the external world. The more the upright slant, the more is the person self-reliant and is reserved emotionally. This person suppresses his/her emotions. Because of his/her reserve, the person has an uncanny ability to remain calm under pressure.

Upright writing has the positive qualities of independence, living in the present, reasonableness, cool judgement, discrimination and controlled emotions. Its negative elements are, apathy, coldness, lack of sympathy, and laziness.

02. RIGHTWARD SLANT

When a person writes slanting to the right, the centre of gravity moves from internal to external. The person is no longer able to perceive him/herself as autonomous and self-sufficient, but is in need of a relationship in order to maintain stability and to stand. This person creates intense emotional bonds. Since attention is constantly directed externally, the person is limited in creative expression of his/her uniqueness.

Right slope writing has the positive qualities of getting on, activity, social achievement, initiative, altruism, sympathy, eagerness and interest. Its negative qualities are haste, busybody, escape into activities, care about the future, weakness of will, excitability and hysteria.

03. LEFTWARD SLANT

It is understood that the slant to the left is not a direct tendency, but it seems to arise as a concealment of the initial tendency to slant to the right. The individual considers it too dangerous to show his/her need for others and a reversed cover mechanism is implemented. In this situation, the attention and the need to relate are pursued and implemented through mechanisms of contradiction and spitefulness. If one writes with leftward slant, then that person is emotionally inexpressive, introverted, and even selfish. One has to pull back emotionally while writing leftward. If one makes use of this choice, he/she exercises emotional withdrawal and repression. It looks like that these people do not trust others and may not want them in their lives too. They are 'takers' and not 'givers.'

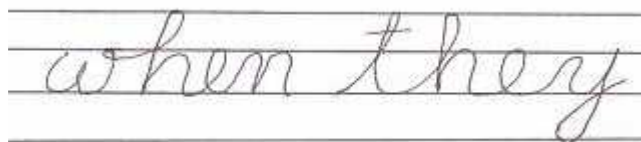
Left slope has the positive qualities of contemplation, inner life, introspection, capability for self-sacrifice. Its negative elements are disinclination to get out of one's shell, desire for security or protection, complexes arising from early experience, affectation, fears and hesitation, emotional immaturity, difficult to know well, mother ties, and insincerity. The derivative meanings of left slope are usually negative rather than positive. It is like a person who leans back but looks up defiantly, with fists clenched.

Thus the left slant is defiant, the upright slant is reliant, and the right slant is compliant.

According to graphology, the most ideal slant ranges between 60 and 75 degrees. In this case, the person is able to feel and express his/her emotions and yet may not overdo it. The person stays in control.

04. FINDING OUT SLANTS

To find out the slant we need to look at the upper-zone letters and find out the average. This is usually suggested by the graphologists. However, I think that we can also judge the slanting of a handwriting by looking at the lower zone letters as well.³¹ In the following example, the top of the letters 'h' and 't' are in the upper-zone and are slanting to the right. Also from the letter 'y' whose extension is seen in the lower-zone, we can make out that it is slanting to the right.



In graphology whatever we speak of, applies both to the right-handers and to the left-handers equally. The only difference we find among them is in crossing the letter 't.' In their 't' bar there is some difference. It is noted that 50 % of the left-handers cross their t's from right to left when using a separate stroke to cross the 't'; and the other half cross from left to right. Nearly 100

% of right-handers cross their 't' from left to right. About 80 % of the world population is right-handers.

05. SLANT REVEALS EMOTIONS

Now we ask the question what does slant reveal? It reveals the degree to which we express our real feelings (emotions) to others. Slant does not reveal to what level we have feelings, but to what level we are ready to express our feelings. It can also reveal truthfulness. In graphology we generally do not make the fine distinction between feeling and emotion.

Usually a layman will identify 'feeling' with 'emotion.' In our popular parlance also it is so. But scientifically they both are different. In fact, feeling is part of emotion and not the whole of emotion. Let us consider this in detail.

Emotion is a complex state of the organism, involving bodily changes of a widespread character – in breathing, pulse, gland secretion, etc. – and, on the mental side, a state of excitement or perturbation, marked by strong feeling, and usually an impulse towards a definite form of behaviour. If the emotion is intense there is some disturbance of the intellectual functions, a measure of dissociation, and a tendency towards action of an ungraded or protopathic character. An emotion is experienced as a feeling that motivates, organizes, and guides perception, thought, and action.

By the term 'emotion' we mean a class of elicitors, behaviours, states, and experiences. Change of highly personal significance causes emotions. Hot emotions have four characteristics namely, 1. high instability, 2. great intensity, 3. a partial perspective and 4. relative brevity. When people are in the grip of an emotion, they are in a transition in which the preceding context has changed, but no new context has yet been stabilized. Thus there is instability. One of the basic evolutionary functions of emotions is that of immediate mobilization of resources for which a great intensity of emotion is required. Emotions usually impel people to action and thus by nature emotions are given great intensity in order to mobilize all available resources. Our emotions are focused on one or a few persons. Emotions are partial since our attention is focused on a narrow target or they express a personal and interested perspective. The typical temporal structure of emotions involves a swift rise-time, taking less than half minute in most cases, followed by a relatively slow decline. Typically it takes place within approximately half a second to four seconds.

The basic components of emotion are intentionality (which is understood by its subdivisions 1. cognition, 2. evaluation and 3. motivation) and feeling. Thus we have four components of emotion namely cognition, evaluation, motivation and feeling. Whereas intentionality refers to a subject-object relation, feeling refers to the subject's own state of mind. For example, when you encounter a thief at night, you are afraid, which is a feeling dimension; the knowledge of the thief (cognition), the evaluation of the attributes of the thief that he would be harmful (evaluative) and the desire to run away (motivational) go along with the feeling dimension.³²

Now it is clear to us that feeling is one of the basic components of emotion. Therefore feeling and emotion are not identical. Yet in our ordinary use we understand them as one. In any case, we say, that slant reveals one's feeling or emotion.

06. INTERPRETATION

06.1. VERTICAL SLANT

If our slant expresses the degree to which we express our feelings/emotions, then writing vertically will mean that we suppress our real feelings. It means diplomacy in which case we neither express nor repress but suppress our feelings. We stay on top of things. We prefer thinking rather than feeling. It can also mean that we are oriented towards the present. Thus anything to do with our present, self, indifference, suppression, and diplomacy will be shown by our vertical writing.³³

Here some clarifications regarding the ideas of suppression and repressions are in place to understand how one suppresses one's feeling while he/she maintains a vertical writing. Both suppression and repression are mental mechanisms or defence mechanisms or escape mechanisms. We tend to meet our needs by normal legitimate means and if the legitimate means fail, then we resort to unconscious devices called mental mechanisms to avoid, withdraw from or conceal our difficulties and problems and to put up a bright face on our handicaps and frustrations. Psychoanalysis has a list of manipulative faculty behaviours. Two of them are suppression and repression.³⁴

Suppression and repression resemble each other except in one major aspect. Let us take an example. I hate my wife and I am aware of it and I do not want to show it outside. In this case, I suppress my hate towards my wife. Here I am aware of my feeling of hate but others do not perceive that I hate my wife. I hide it from others and not from me. In repression, I hate my wife but I am not aware of it. Here I not only hide it from others but above all I hide it from myself. Here my hate is relegated (repressed) into my unconscious. Painful, dangerous and embarrassing thoughts and wishes are banished from the conscious and relegated to the unconscious. Suppression is conscious and voluntary while repression is unconscious and involuntary.³⁵

Repression is one of the earliest concepts of psychoanalysis and a fond theory of Freud. It is also the basis of many other ego-defences and neurotic disorders. Freud formulated the theory of personality in terms of the id, the ego, and the superego and divided the mind into three regions namely conscious, preconscious, and unconscious. The psychological materials of the preconscious could become conscious when needed. But the material of the unconscious was regarded as being relatively inaccessible to the conscious and it was said to be in a state of repression. Thus repression is an involuntary removal of something from the conscious. Painful experiences are repressed to the unconscious. For example, if you are shamefully treated for some offence, you would not keep that experience in your conscious but soon will relegate it to the unconscious because it is painful.³⁶ The following is an example of a vertical writing in which feeling/emotion is suppressed.

The image shows a sample of handwriting with a vertical slant. The text is written in a cursive style and reads: "There is nothing in the world that can attract my attention as a poetry written so well". The lines of the text are slanted to the right, which is characteristic of a rightward slant in graphology.

06.2. RIGHTWARD SLANT

If we write rightward we express our real emotions. We are demonstrative, affectionate, passionate. It further speaks of future, compliance, vision, and expressiveness.³⁷

every day I go for a walk
and take my dog along

As the slant leans to the right, the person is able to express his/her emotions. This person reaches out to others and will be willing to comply and work within society. Of course such a person will make an excellent relationship partner, especially if the writing is cursive with narrow word spacing. It is good to remember that right slanted writers are 'givers' and not 'takers.'

Most of us are taught to slant to the right and yet there are about 25 to 30 % of people who do not slant to the right. I remember that when I was taught the Palmer method of writing to slant to the right, I did oblige to satisfy the teacher but in my private writing I maintained a vertical pattern at that time. The reason for a person to choose to lean his/her writing depends upon psychological factors that are feelings or emotions. Some say that they are just imitating the handwriting of a person they know. Well, there are many known persons but why do they choose one particular person's handwriting. Perhaps we are a lot like that person whom we imitate.

06.3. LEFTWARD SLANT

If we write leftward, we tend to repress our real feelings/emotions. It may also indicate that we think one thing and say another. In leftward writing, we avoid emotional involvement in a situation. We distance ourselves from emotional expressions. It can also indicate being over-concerned about ourselves, being materialistic and overly concerned with outward appearances. Definitely it is oriented towards the past. Thus leftward writing indicates something negative, past, fear, resistance, doubt and repression.³⁸

you can rest assured of my
support whenever you need
It is my pleasure to see you

You might have noticed graffiti on the walls in towns or cities. The graffiti are mostly slanting to the left which is a clear indication of repression. These individuals are mostly antisocial elements of the society writing something rubbish but quite meaningful to them. They have not learned to express their emotions legitimately and so what is inside comes out as repression manifesting itself with leftward writing on walls. Walls are not the appropriate place for showing emotions! Yet they like to do that way. There is a great eagerness to reach out but they do not know how to do it and so they express their repressed feelings. I have been observing graffiti in many cities but so far I have not found one that is slanting to the right.

Another thing I notice in such writings is that the letters are jammed one over the other horizontally that you can hardly read the whole of it. Anything overcrowding is confusion in the mind of the writer. It is their negativism, and confusion they seem to express in such writings.

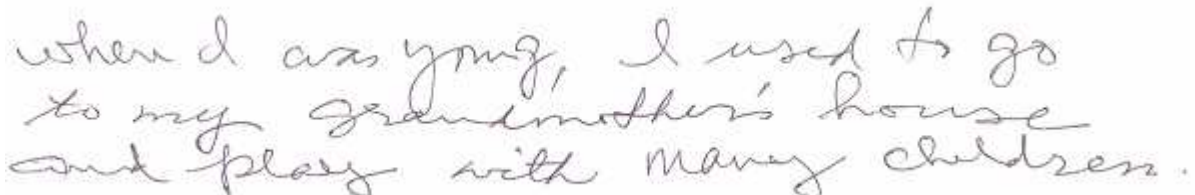
There is something else coming to my mind. Analysing anonymous letters, I realize that the writers usually write with leftward slant. It is in keeping with their characters. They are mostly criminal type of individuals who will do anything to take revenge. They are no doubt very much repressed. They have, in short, problems in expressing their real emotions. That is why they undertake criminal ways to express their emotions.

Graffiti in the public toilets are meant for free expression of emotions at least in a closed circuit. This again is either vertical or slanting to the left. In any case it is not on a one to one basis that a person expresses his/her feelings. Therefore it has all the characteristics of suppression at the least, or repression at the most.

Writing leftward can also mean that one does something which he/she should not do. While supervising the voting of over 60 persons I noticed the following. Among the votes one vote was invalid which had a strange unknown name. The interesting point is that the strange name was written leftward. All the other names in the voting ballots were written either straight or rightward. The one who cast the invalid vote by writing an unknown strange name consciously acted against what he was supposed to do. Therefore he reared up and wrote the name leftward which is an indication of repression.

06.4. UNSTABLE SLANT

If we write with an unstable slant, we feel pulled in different directions. Unstable slant is a wobbling slant. About 70 to 80 % of the convicted felons exhibit such a wobble. At one moment the person is affectionate and at another moment he/she is aloof. It will be difficult to fathom a person with a severe wobble. The more unstable a wobble, the more unstable is the writer.³⁹

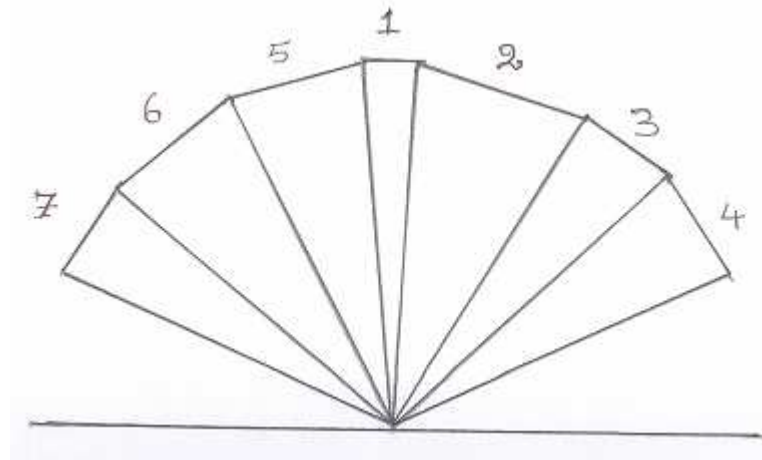


when I was young, I used to go
to my grandmother's house
and play with many children.

The interpretation of the slant is based on the universal concept of 'left versus right.' Usually people associate the left with the past and the right with the future. If the left and the right represent the past and the future, then the centre represents the present.

In the same manner usually people associate the right with positive, the left with negative and the middle as neutral.⁴⁰

07. PARAMETER OF SLANTS



To find out the slant, it is good to select several upper-zone letters of a page and placing them against a baseline we can determine the slant of the writer.

Having seen slants in general, we now go to see the definitions of the vertical, right and left slants and their variations according to the number indicated in the parameter.

08. DEFINITIONS OF SLANTS⁴¹

1. Vertical

It is a head-over-heart signal. If a person writes vertical most of the time, the person suppresses emotional responses. He/she completely controls emotions. The person is diplomatic, cautious, independent, detached and undemonstrative.

2. Lightly inclined to the right

If the person writes lightly inclined to the right, the person is capable of expressing his/her *emotions moderately*. This is considered to be a healthy emotional response. It is a healthy sign indeed.

3. Very inclined to the right

It is a heart-over-head signal. This person is dominated by emotions. He/she is called emotional brushfire. It indicates emotional intensity which can be affectionate, ardent, friendly, sensitive, and jealous.

4. Acutely inclined to the right

This person is completely controlled by his/her heart rather than the head. It is definitely a reactionary character. This person can be very easily carried away by emotionalism. Everything is done in excess. Thus the person can excessively demonstrate hysterical outbursts, be demonstrative, oversensitive, touchy, romantic, ardent, fervent, and high-strung. Since the person is volatile, it is rather difficult to get along with this person. Research has confirmed that murderers have very far-

rightward slants. When overly rightward slant is combined with other unstable qualities, it is indicative of aberrant behaviour. The person is subject to extreme emotional impulsiveness.

5. Lightly reclined to the left

This person usually represses real emotional feelings. Externally there will be cool masks but there will be inhibited reactions. Since emotions are repressed, the person is understood as diplomatic, reserved, and not straightforward.

6. Very reclined to the left

The person does repress real emotional feelings. There is an appearance of coldness. He/she is evasive, self-absorbed, and independent. One cannot very easily fathom this person, and of course, it will be difficult to get on with this person as well.

7. Acutely Reclined to the left

This person is emotionally ill. Since the person is totally repressing, he/she is locked up in his/her own world. Emotional situations are avoided and this person cannot be reached. Definitely this person is past- and self-oriented. One can find the preponderance of leftward slant in the writings of convicted rapist. This of course does not mean that all the persons with leftward slant are rapists. The rapists experience an inability to express real feelings. That is why their slant is to the left.

8. Unstable slant

This person in accordance with his/her slant is pulled in all directions. Therefore the person is unstable, unpredictable, erratic, undisciplined, nervous, excitable, fickle, and capricious. There is the possibility of this person lacking in good judgement and common sense.

We see that the more one's slant is further to the right, the more emotional is the person. Thus one who slants to the utmost right is an emotional wreck swept off with emotion.

Likewise someone who slants farther to the left becomes more and more repressed depending upon the degree of slant. This person may not prefer to talk about his/her emotions.

The one who finds difficult to write is the one maintaining a vertical slant. For, to write that way one has to have hold over oneself, keep emotional control, and suppress one's emotions. Those whose slant is vertical, usually have a slight more wobble than those who slant rightward or leftward. The reason is that they exercise a great control over themselves which results in some kind of wobble.

09. SLANT CHART

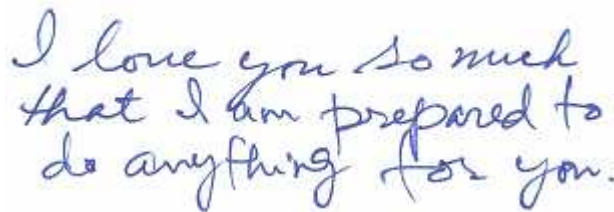
SLANT CHART		
Inclined to the left	Vertical	Inclined to the right
<p>1. Lightly reclined to the left</p> <p>This person usually represses real emotional feelings. Externally there will be cool masks but there will be inhibited reactions. Since emotions are repressed, the person is understood as diplomatic, reserved, and not straightforward.</p>	<p>Vertical</p> <p>It is a head-over-heart signal. If a person writes vertical most of the time, the person suppresses emotional responses. He/she completely controls emotions. The person is diplomatic, cautious, independent, detached, and undemonstrative.</p>	<p>1. Lightly inclined to the right</p> <p>If the person writes lightly inclined to the right, he/she is capable of expressing his/her emotions moderately. This is considered to be a healthy emotional response. It is a healthy sign indeed.</p>
<p>2. Very reclined to the left</p> <p>The person does repress real emotional feelings. There is an appearance of coldness. He/she is evasive, self-absorbed, and independent. One cannot very easily fathom this person and of course, it will be difficult to get on with this person.</p>		<p>2. Very inclined to the right</p> <p>It is a heart-over-head signal. This person is dominated by emotions. He/she is called emotional brushfire. It indicates emotional intensity which can be affectionate, ardent, friendly, sensitive, and jealous.</p>
<p>3. Acutely Reclined to the left</p> <p>This person is emotionally ill. Since the person is totally repressing, he/she is locked up in his/her own world. Emotional situations are avoided and this person cannot be reached. Definitely this person is past-and self-oriented</p>		<p>3. Acutely inclined to the right</p> <p>This person is completely controlled by his/her heart rather than the head. It is definitely a reactionary character. This person can be very easily carried away by emotionalism. Everything is done in excess. Thus the person can excessively demonstrate hysterical outbursts, be demonstrative, oversensitive, touchy, romantic, ardent, fervent, and high-strung. Since the person is volatile, it is rather difficult to get along with this person.</p>

Unstable slant

This person in accordance with his/her slant, is pulled in all directions. Therefore the person is unstable, unpredictable, erratic, undisciplined, nervous, excitable, fickle, and capricious. There is the possibility of this person lacking in good judgement and common sense.

10. CHANGES IN SLANT OF CERTAIN LETTERS, WORDS AND PHRASES

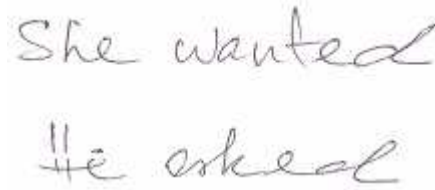
In our writing, a letter or a word or a phrase may be suddenly changed in its slant. Depending upon where they slant, the description meant for that slant will apply. Externally what is obviously seen, may not be the truth. In that situation, our unconscious spontaneously expresses the truth by the change of slant. For example, one who has a rightward slant suddenly straightens up a word or a phrase or makes it slant to the left, then the person is pulling back and not revealing the truth. Therefore in that part of the sentence what is written may not be the truth. It is something similar to a person who tells a lie. Verbally the person tells a lie, but his/her body language reveals the truth.



When a habitual rightward slant writer suddenly becomes a vertical or reclined slant writer, it is an indication of unhappiness thus attempting to ward off painful feelings. This can be seen in people who are subject to trauma in their lives. They tend to repress their emotions so that their writing either becomes vertical or leftward. Slanting leftward does not mean one who is an introvert. A leftward slant writer can really be an extrovert and sociable.

11. MANIAC D

It is very interesting to note the significance of *↗* at the end of a word going all too far to the right in its slant. It is called 'Maniac *↗*' which means maniacal behaviour. It points out a loss of control over hand movement to the right. It is equivalent to say that there is a loss of mental and emotional control and the person is prone to explosive behaviour. The more the 'maniac *↗*' appears, the more indicative of the loss of control in a person. This 'maniac *↗*' trait has been noticed in many of the most notorious murderers' writing.⁴²



The image shows two lines of handwritten text. The first line reads 'She wanted' and the second line reads 'He asked'. Both lines exhibit a pronounced leftward slant, where the letters lean towards the left side of the page.

To summarize what we have hitherto seen, let us put them this way: Handwriting slant in general reveals emotional expressiveness.

Leftward slant writers are emotionally cold and defiant, self-centred and/or selfish. Overly leftward can be very emotionally sick.

Upright slant reveals emotional reserve, suppression, and self-reliance. The person acts not with his/her heart but with the head. The person can be cool under pressure.

One's right slant indicates compliance with people. The person is emotionally expressive. The person will act according to emotions. Here pressure levels reveal how intense the emotions are expressed. Overly right slant writer cannot control his/her emotions.

Variable slants betrays mostly an emotionally unstable person.

6. SIZE

Size simply refers to whether the writing is large or small. Of course there are many categories in size, like large, overly large, medium, small, or overly small (microscopic). It is an unfixed trait. Because, depending upon the mood, people write sometimes small and at other times big. It also depends upon the paper on which they write. Usually writing on a postcard, one's handwriting will be smaller than writing on an A4 paper. But people usually maintain a certain size on the average. To study one's size of the handwriting we need to take several samples written over a period of time under different circumstances and analyze them.

Let us imagine a blank paper which represents the writer's total environment. The handwriting tells about the writer's interaction with the environment. It indicates if the writer reaches out or pulls back from his/her environment. Thus the size of the writing will tell 1. whether the writer is extroverted or introverted, 2. the writer's present capacity for concentration, attention, 3. self-image, 4. intelligence, 5. unhappiness, 6. deep thinker / disturbed personality, and 7. emotional investment.⁴³

01. LARGE WRITING

Anything large attracts attention. In the same way, a handwriting which is large attracts enough attention. Those who write large letters are extroverts. They cannot concentrate on small details. There is a great need for them to demand space in life. They so much wish to appear big and important. They are usually extravagant, lavish, ceremonial, prodigal, and luxurious. They are usually big planners and see things in a big way. If they are in charge of any work, they plan out things that are grandiose, which others may think as too great to achieve. Needless to say how they would like to show off. Beginning with their gestures and whatever they wear will be a magnificent 'show off.' They are boisterous and loud. Somehow they would like to be in the centre stage.

Actors, salespeople, and politicians write large-sized letters. Their profession involves extroversion. Practically all the world leaders' writings are big



The image shows a handwritten phrase 'They will meet' in a large, flowing, cursive script. The letters are well-spaced and have a consistent height, demonstrating a large writing style.

There are also persons who attract attention not only by large handwritings but also by very small handwritings compared to the background. For example, take the letter of a person which he wrote with medium size or big size, but made the signature too small in contrast to the size of the letters of the background. This too can attract attention. Here below you will find a letter written by Reginald to his friend Sheela. Reginald becomes very conspicuous not by making his signature large or very large, but by merely making it very small compared to the size of the letters of the message. Thus we find that people can seek attention by being extra large or being extra small.⁴⁴

Dear Sheela,
I am happy to be in contact with you after
a very long time. It so happened that every
time I wanted to write to you, something or other
prevented me from doing it. Anyway finally
I am able to write this note. Please contact me
over the phone and I would like to talk to you.
With kind regards,
Reginald.

02. OVERLY LARGE WRITING

Those who write overly large letters possess the characteristics of the ones who write large letters in an exaggerated manner. They will have obsessive tendencies. Somehow they want to be seen and heard. For them there are no boundaries. They usually overstep their boundaries and enter into the boundaries of others. Among them exhibitionism is seen. Since they crave for attention, they will go to any length to obtain it. They are known to be hyperactive. Just like their handwriting, they have corresponding extreme behaviour.

Let us also remember that anything overly exaggerated may be to overcompensate for an intense inner feeling of the opposite.⁴⁵ Here below is an example of an overly large writing.



Large writing indicates a desire for expansion into height and /or depth and the basic meaning is subjectivity and the desire or intention to expand the personality. It can mean anything that has to do with greatness, expansion, growth, overshadowing and domination. Their positive qualities are greatness, ambition, idealism, leadership, adventure, courage, and generosity. Their negative qualities are lack of realism, inaccuracy, maladjustment, extravagance, long-sightedness, and megalomania.

03. MEDIUM-SIZED WRITING

Medium-sized writing avoids being large or small. It is usually found in most people's handwriting. They are normally social and have an average ability to concentrate on things. Except

once a while shifting the size of their writing depending upon their mood, they maintain their medium-sized writing.⁴⁶



Medium-size writing indicates a desire for conventional or conforming. This person has a need to conform in all areas.

04. SMALL WRITING

It is the opposite of large writing. If large writing means extroversion, small writing means introversion. Introverts by nature direct their energy on themselves rather than on others and external objects, or events.

People write small letters for various reasons. First of all, the person wants to be a hermit withdrawn from the external world. Secondly, the person writes small letters for concentration. As one concentrates on what he/she writes, the movements of the hand and fingers are restricted and so the writing becomes small. Thirdly, it may be due to their low self-image that people write small letters. Graphologists say that between 5 and 10 % of people on account of their inferior feeling write small letters. Their sense of inadequacy in the world and life makes them write small letters. They feel as small as their letters appear to be. Yet another reason for writing small letters is due to the sense of economy. These people want to save paper. They may tend to be economical in all the facets of their life. It may be also due to the limited space provided. For example, signing on your identity card, you will write small letters.

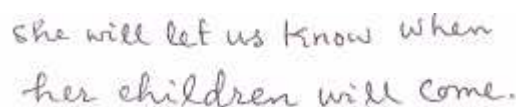
Scientists, composers, authors, and mathematicians write small-sized letters most of the time. Their profession requires deep concentration on account of which the letters become small. When the writing is small and well formed, it means that the person can concentrate on small details for a long time as well.⁴⁷



05. OVERLY SMALL (MICROSCOPIC) WRITING

Microscopic writing is the result of the writer being exceptionally introverted, entering deep within him/herself and tuning out the external world altogether at the moment of writing. There are two types of overly small writing recognized by the graphologists. The microscopic writing is either legible or illegible. If the writing is legible it means a deep thinker. If the writing is not legible then it is a disturbed individual.

If a person who has been writing normally suddenly starts writing microscopically, then it is a sign of being deeply troubled and unhappy.⁴⁸



Small writing is contraction and the basic meaning is subordination of personality. Whereas large writing indicates un-inhibition, small writing means inhibition. Its positive qualities are economy of strength, accuracy, objectivity, modesty, discipline, realism and adjustability. Its negative qualities are pettiness, economy, intolerance, lack of personality, lack of space, depression, inferiority complex and short sightedness.

Writing big or small letters is connected to the writer's self-image, intelligence, and past or future orientation.

The personal pronoun 'I' is one's personal self-image while the signature is one's public self-image. Big is usually associated with pride, confidence, success, and feelings of self-worth. On the contrary, small is associated with humiliation, diffidence, failure and feeling of unworthiness. If a person signs his/her name big, then it is to show that one feels great about one's public self-image. Personal self-image will mean how you think about yourself; and public self-image is how you want others to think about you.

I am with you
I am with you.
Clement

Intelligence can be gauged by the size of the letters. For example, as you write, if the writing becomes smaller, then your I.Q. is higher. On the contrary, if it becomes bigger, it indicates lesser intelligence.

where is the theatre?
It is a great Pleasure

06. WORD ENLARGEMENT OR DIMINUTION⁴⁹

So far we saw various categories of size. Now let us see what is the meaning when some words are suddenly made big or small.

Growing words and capitals indicates an image of looking up and looking up to others. It is positively understood as frankness, and ambitions. Negatively it is comparison of self with superiors, childishness, jealousy, envy and inferiority feelings.

Diminishing words and capitals indicates an image of looking down and looking down on others. It is positively understood as superiority feelings, maturity, diplomacy, and sophistication. Negatively it is pride, insincerity, and disproportionate attitude between self and others.

If a certain word or name becomes suddenly bigger or smaller in comparison with other words in the same line, then we can conclude that the writer has invested some emotions either positive or negative on the person or thing signified by that particular word that got enlarged or shrunk. When we hold somebody or something in high esteem, then automatically that word gets enlarged in our writing. On the contrary, if we have less regard, and think less of the person, then the word automatically shrinks.

Give my regards
to Gultha, maria,
Anita and Jessy.
and to their father Leo.

If in a writing the words get larger and farther apart towards the bottom of the page, it is an indication of tiring of writing and losing the ability to concentrate. It may happen that the person starts writing and after a few words the letters get enlarged. At that time the writer became tired, or had a low attention span and could not concentrate. Why one became tired may be due to many reasons and that is not the scope of this book.

on arrival in the City
call me and
I shall take you

When the writing became increasingly smaller as you wrote, it means that you became increasingly involved and got interested in what you were writing. Whenever one increases his/her attention, the writing automatically becomes smaller. At times people write with small letters just because they run out of paper and have a lot of things yet to say.

when the writing becomes
increasingly smaller

07. A LETTER ENLARGEMENT

Some people suddenly enlarge one letter in a word. Most of them do with the letters 'k,' 'd,' and 's.'

The character of these people is associated with defiance. When it occurs in a highly unstable writing, then it is severe, uncontrolled feelings that often erupt into violence. The writer has the potential to be unexpectedly violent. It is like the 'maniac' ↗

transparent transferred
making, transferred transferred

But an exaggerated bigness is the opposite of what it appears to be. Perhaps a great lack of esteem is seen by the exaggerated big word.

08. MIXED LETTER SIZE

There are some people whose writing in a page will have both small-sized letters and big-sized letters. This is an indication of his/her confused behaviour. The person does not know whether to behave extrovertly or introvertly and thus results the confusion.

It is also good to keep in mind that there are people who write large-sized letters and yet can concentrate on small details.

The Meeting of the Commission
will take place in the Main hall.

7. MARGIN

When we look at a written document, what comes out is the layout of the page, as shown by the margins chosen by the writer. Since a blank page is likened to the world, then the starting of our writing indicates the position we are taking in relation to the world.

Margin can represent: 1. Past and future, 2. Adjustment, 3. Impulsiveness, 4. (Fastness) Rapidity, 5. Spontaneity, 6. Truthfulness, 7. Attitude towards social norms, and 8. Respect for the opinion and rights of others.

In every writing margins can be identified. They are either to the left or to the right, on the top or at the bottom. There are some people who do not leave a margin on one side or on some sides or leave no margin at all on any side.

We can imagine that a blank piece of paper represents life itself. Whatever we do on the page represents our interaction with others and with life around us. Thus where we start writing becomes significant.

Whichever writing goes from left to right, the left represents the past and the right represents the future. Again since we write from the top to the bottom, the top represents the past and the bottom, the future.⁵⁰



The width of any margin is often a reflection of the size of the writing. Broad margins are correlated with large writing and narrow margin is correlated with small writing. Therefore broad margins are pointers towards a good social standing or extravagance. Narrow margins have the opposite meanings.

01. LEFT MARGIN

The width of the left margin is set usually by the width of the first full line. Of course it is consciously made. The subsequent widths are not due to much deliberation and so they are almost involuntary. If the left margin is constant, then the person has constant behaviour and good manners; if irregular, then the person is careless or unorthodox about behaviour or dress. When it broadens, then it is letting go, fatigue, increasing generosity, interest in subject overcoming writing

consciousness and sign of speed. If it is narrowing, then it is putting on brake, resistant, discipline, economy overriding generosity, and inhibition.

02. RIGHT MARGIN

Usually right margin is by necessity less consistent when we compare it with the left margin. The width of the right margin is left to the person's impulse to end the line. When there is consistency in maintaining this margin, it shows exceptional powers of judgement and decision especially if the writing is fast and natural. This margin is a sign of the ability to organize space and time and also to make decisions. If this margin is enlarged and unbalanced, it is an indication of self-consciousness or reserve. If there is a consistent narrow margin, it indicates determination to reach a goal.

03. TOP MARGIN

Top margin is a question of taste and convention. All the same it may vary with regard for convention and, sometimes, with esteem for the addressee. A very narrow top margin indicates disregard of convention and a broad top margin may show good taste, over-strict observance of formal rules and conventions, or even subservience and pedantry.

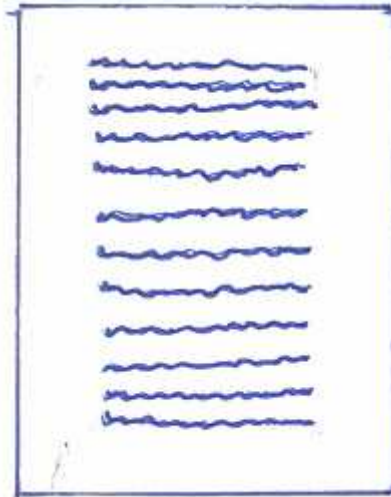
04. BOTTOM MARGIN

With regard to bottom margin, a consistent crowding of lines, or too narrow a margin, at the bottom of the page may be an indication of indecision, laziness, sentimentality, or procrastination.

05. MARGIN VARIATIONS⁵¹

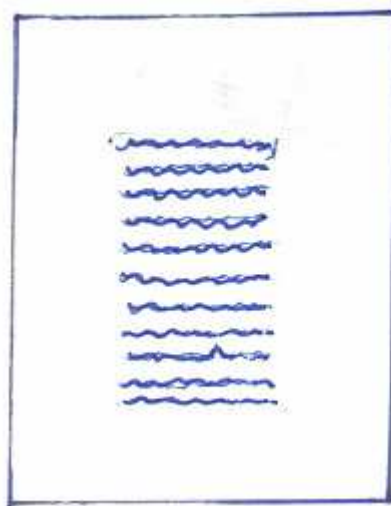
05.1. EVEN MARGINS ALL AROUND

Some people are interested in the visual effects of what they write. They are naturally appearance-conscious and show an interest in beauty, design, symmetry, order, and balance. To behold such a paper is seeing beauty. We know that it is easy to maintain a margin on the left. However, to maintain a margin on the right, one has to be very calculative and thus the writing becomes slow in order to align on the right side. One has to aesthetically plan out this kind of writing. These people usually plan everything ahead in their lives as well.



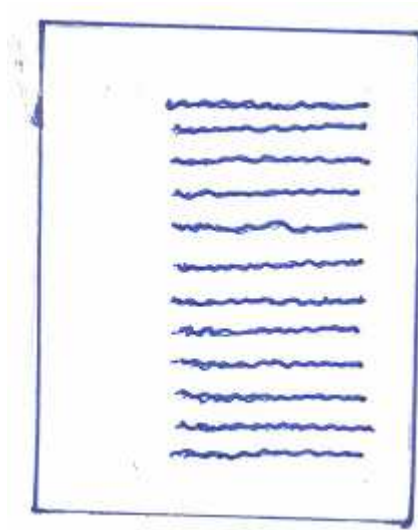
05.2. TOO WIDE MARGIN ALL AROUND

If a person puts too wide a margin on all four sides, it is an indication of maladjustment. The person is socially maladjusted. The plain paper is the society and your writing represents your interaction with the society. Thus keeping a distance on all four sides exaggeratedly indicates that the person does not relate to his/her environment in a normal way or simply he/she does not fit into the society on the average. This person is a displaced person and is abnormal. He/she needs four solid walls to protect him/herself.



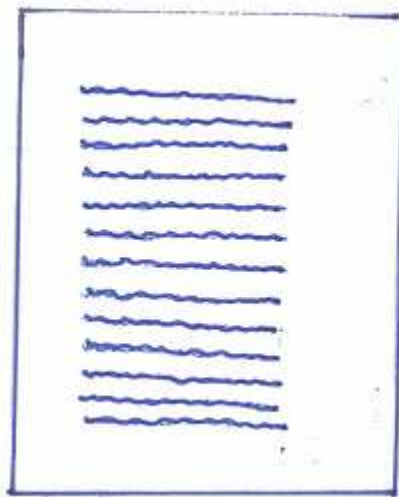
05.3. OVERLY WIDE LEFT MARGIN

Left margin represents 'the line of the society.' As social beings, we respect the norms of the society and thus we leave a margin on the left. Now the question is leaving a very wide left margin. What does it signify? We know that the left represents the past. If that is so, one who is leaving a wide left margin is putting up an imaginary barrier between him/herself and the past. For example, when a person had a traumatic past, that person most likely leaves a wide left margin and thus flees the past.



05.4. OVERLY WIDE RIGHT MARGIN.

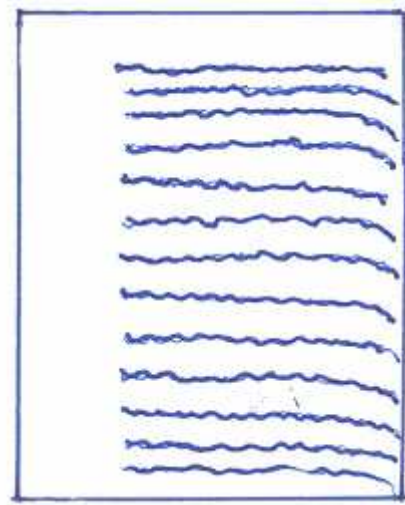
Right side means the future, and the future goals. If one stops short of reaching the end to the right, then that person is putting an imaginary barrier as to how far one can get in life. The person will move to the right and all of a sudden stop and return to the left which is familiar. It looks as though the person encountered a roadblock or a wall and so cannot proceed further to the right.



05.5. CRUSHED RIGHT MARGIN

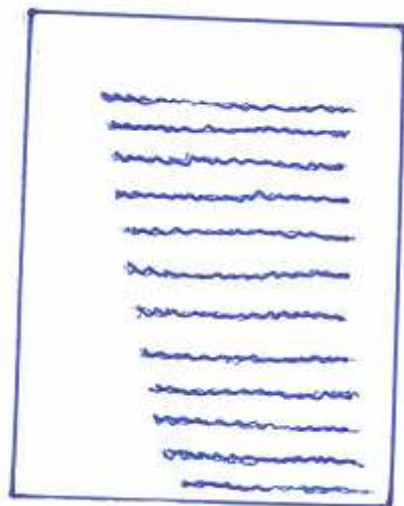
A crushed right margin is an indication of dangerous impulsiveness. The person is not conscious as he/she writes that the right margin is coming but continues to write and since there is no space he/she bends and writes downward thus making a crush. The person does not think or care to think about the end that is approaching. Again and again the person will commit the same mistake. These people are usually accident prone individuals because they have impulsiveness.

Since they are so impulsive, they do not see or plan ahead. Because of the impulsiveness they lose their control.



05.6. LEFT MARGIN WIDENING AS IT DESCENDS

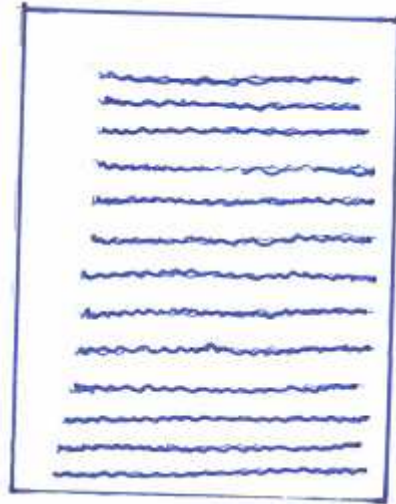
When you are interested in a subject; ideas flow; you are writing fast; then your writing will be marked with a left margin that is widening as you descend. This trait of writing indicates rapid and spontaneous writing. You are hardly aware of the margin and in your hurry to reach the goal or to express your ideas completely, you do not take the trouble to come back to the line of the left margin as you started first.



05.7. LEFT MARGIN NARROWING AS IT DESCENDS

Whenever you pull back the left margin, from the original starting point, then you are losing spontaneity; you retreat to the past which is familiar. You would rest with the past and familiar rather than venture into the future. You lose spontaneity for a variety of reasons. You ran out of

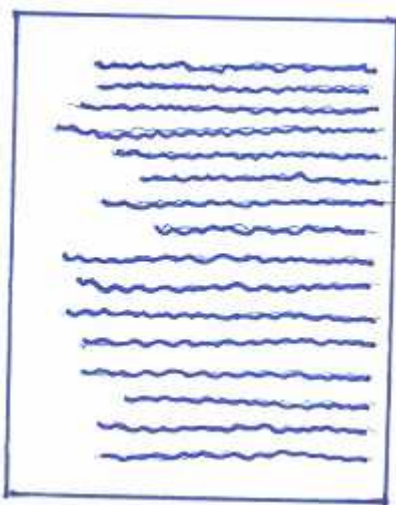
ideas and so stop to think of new ideas; you do not know how to continue and so you hesitate to proceed; or you are telling a lie and so you retreat to the left. To tell a lie, you think and calculate and so you stop; by stopping your spontaneity is lost.



05.8. UNEVEN LEFT MARGIN

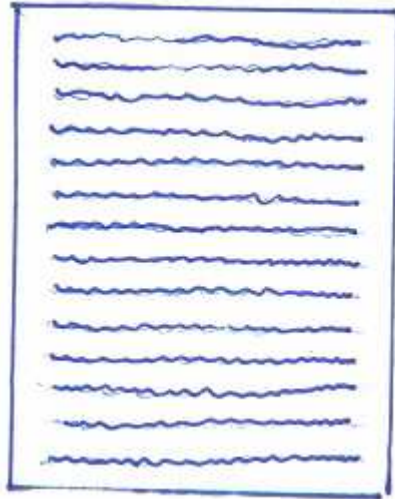
In graphology left margin represents 'the line of the society.' It represents all that the society inculcates, its norms, rules, and regulations. When you keep up a straight margin to the left, you accept the rules of the society, and obey them. If there is an uneven margin on the left, it will mean that you do not conform to the standards of the society. It will simply mean waywardness, and hostility, one who is not able to discipline oneself to stay on a standard norm.

Whenever one unconsciously withdraws from what he/she is writing or lies, he/she rears up and/ or pulls to the left.

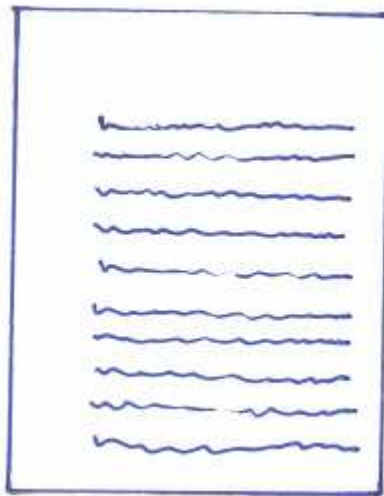


05. 9. NARROW MARGINS ON LEFT AND RIGHT SIDES

Some people write from the left to the right ends without any margin on either side. This indicates that the person occupies the whole space for him/herself. This person is not prepared to leave room for other persons. In that sense it further indicates that the person leaves no room for the rights and opinions of other people.

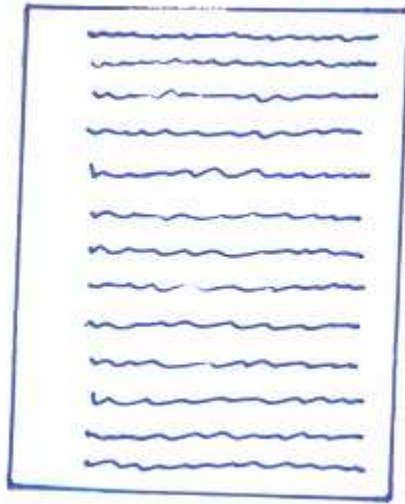
**05.10. WIDE UPPER MARGIN (FORMALITY)**

When you observe official letters written to great persons in office, the margin on the top is wide. People leave a wide upper margin to show respect. It means you are formal, respectful towards the person to whom you write the letter.

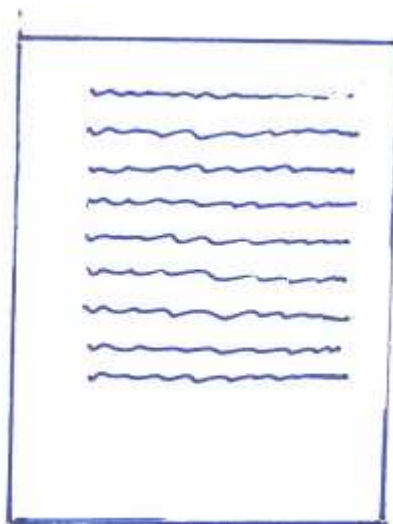


05.11. NARROW UPPER MARGIN (INFORMALITY)

If your handwriting leaves a very narrow margin on the top, it is an indication that you are informal with the person to whom you write. It shows informality and familiarity. Just because you are comfortable with the person, you start writing from the very beginning. You do not stand on ceremonies with that particular individual.

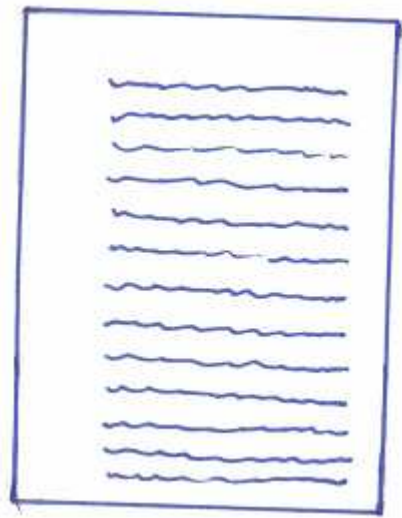
**05.12. WIDE LOWER MARGIN**

This happens when writing on a page, you proceed but not till the end of the page; you would leave a wide space of margin at the bottom and turn to the next page to continue writing. We have already known that the top represents the past and the bottom represents the future. In this sense, if you do not proceed till the end of the page, you are not proceeding to your future. It signals that you are afraid of the future and avoid going ahead. This trait is similar to the one in which one does not reach the end of the right margin but stops before that. That person too is afraid of the future.

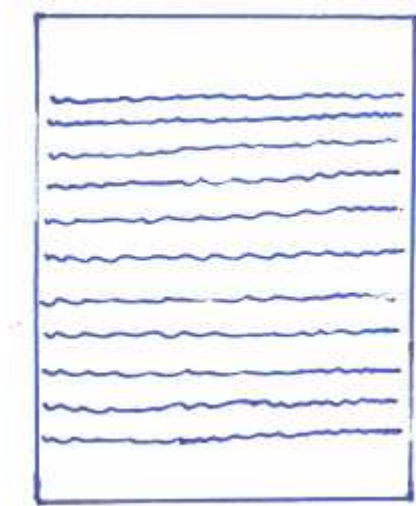


05.13. NARROW LOWER MARGIN

Usually when you write and the paper is getting finished, leaving a small margin on the bottom, you go to the next page or take another paper to continue. But instead of taking another paper, you continue writing till the end of the paper until there is no more space, then you delay the inevitable. The inevitability of completing that page and seeking a new page was there but you delayed it. Therefore this trait indicates that you delay the inevitable.

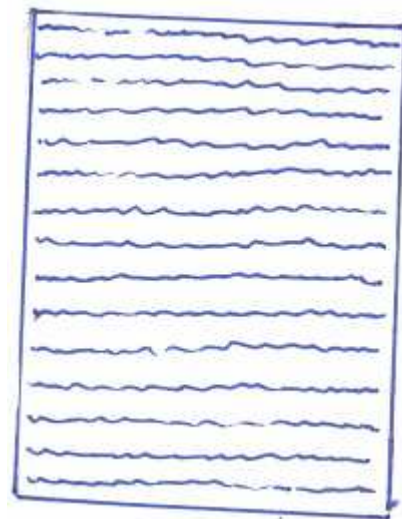
**05.14. NO MARGIN ON LEFT AND RIGHT**

If you do not leave side margins in the sense that you start from the very left and end up in the very right, this will indicate that you are not willing to leave room for other persons. It amounts to telling that you do not respect the rights and opinions of other persons. It is a lack of ability to see the other person's point of view. Since you take all the place for yourself, you do not properly see yourself in relation to the environment.



05.15. NO MARGIN AT ALL

This trait of not leaving any margin has the qualities of a person who leaves no margin on the left and the right. Besides, this person fills in the entire page beginning from the top to the bottom. If you write this way, you want to fill every waking moment of your life with some activity or other. You have a compulsion to be busy leaving no time for relaxation. You will do everything to get a thing done.



8. PRESSURE

Pressure indicates: 1. Mental energy we currently use in life, 2. Mental illness, 3. Physical illness, 4. Intense feeling, 5. Frustration, 6. Determination/passivity, and 7. Nervousness.

Pressure in graphology means the amount of force we exert while writing. It points out the amount of mental energy we currently use in our life. It can also reveal our appetites and desires and the degree to which we can respond to them. It is an unfixed trait.

Some people write mostly with light pressure and some others with heavy pressure. Most people write with medium pressure which means that they are feeling averagely intense. We write some words with light pressure and some other words with heavy pressure. This reveals some of our connections to those words.

Pressure that is either too heavy or too light is associated with mental illness. Because they both are extremes. Any extreme can be negative. Being too heavy will end up with frustration and being too light will result in lack of enough mental intensity to properly engage in life's activities.⁵² In the examples below you can see the heavy and light pressures.

They are determined
They are determined

01. HEAVY PRESSURE

As the writing is heavy these people are usually heavy in everything. They are determined, self-assertive, resolute, dynamic, and seeking to impose their will on others. Heaviness is associated with intense feeling. They tend to be angry, anxious, tense and forceful. They are active, energetic, vital, alert and even pugnacious.⁵³

you will never overcome them.

02. TOO HEAVY PRESSURE

Pressure that is overly heavy indicates profound frustration leading to violence. Sometimes such people crossing the 't' or crossing out mistakes almost tear the paper.

Stop talking nonsense

Graphologists have identified an interesting trait associated with too heavy a pressure at the beginning and ending of strokes. This is called 'clubbed stroking.' This trait indicates the potential for cruelty. This is in keeping with the interpretation of pressure. When the pressure is too heavy and bears down with heavy strokes, then it naturally should indicate the potential for cruelty.⁵⁴

They say that

03. LIGHT PRESSURE

When you are sick, your handwriting pressure may be light. But otherwise, it is an indication of passivity, lack of intensity, gentle feeling, and calmness. You are a follower rather than a leader.⁵⁵

The members were asked

04. PRESSURE THAT IS TOO LIGHT

We have already seen what is the meaning of light pressure. Now going further in the same direction, we find pressure that is too light. It indicates that you are overly timid, submissive, lacking in willpower and vitality or intensity. You may not have a will of your own. In a word, you are spineless. It is like a dead fish handshake.⁵⁶

Well done my children

05. UNEVEN PRESSURE

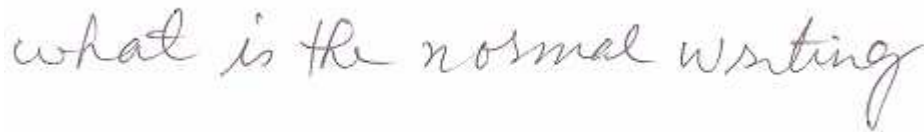
A worrier writes with uneven pressure. There are always jerks and starts for the worrier. In the same way, the writing will be with jerks and starts which manifest in an uneven pressure. Uneven pressure is also associated with nervousness. When worried or nervous, our writings are not even and smooth; on the contrary they are of uneven pressure.⁵⁷

Take your book and go

06. HEALTHY AND NORMAL WRITING PRESSURE

There are upstrokes and down strokes in writing. People apply pressure differently on upstrokes and down strokes. On the average, the pressure should be even overall, with the down strokes being slightly heavier than upstrokes. For example, if you take the letter 'j' in its written form, it has both down stroke and upstroke at the bottom. This is a healthy pressure pattern.

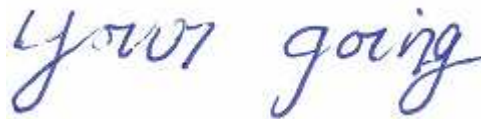
What would be an unhealthy pressure pattern? It is when both upstrokes and down strokes are of equal pressure, or if the upstrokes are heavier than the down strokes, we say it is unhealthy. Something is wrong with the person physically in this case.⁵⁸



A sample of handwritten cursive text, "what is the normal writing", demonstrating healthy pressure distribution where downstrokes are slightly heavier than upstrokes.

07. VERY HEAVY PRESSURE ON THE DOWNSTROKE

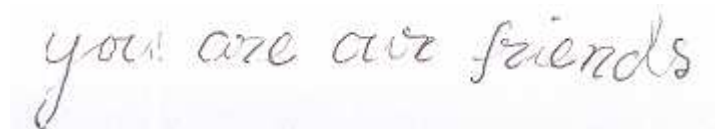
When you write with a very heavy pressure on the down stroke, then it is self-determination to an exaggerated degree.⁵⁹



A sample of handwritten cursive text, "you are going", showing very heavy pressure on the downstrokes, indicating self-determination to an exaggerated degree.

08. VERY LIGHT PRESSURE ON THE UPSTROKE

This trait is the opposite of very heavy pressure on the down stroke. When you write with very light upstrokes you are weak in inner strength and conviction.⁶⁰



A sample of handwritten cursive text, "you are our friends", showing very light pressure on the upstrokes, indicating weakness in inner strength and conviction.

A combination of heavy pressure with a rightward slant is a good sign. It expresses a wealth of emotions, ready, and with fervour. Those who use this are 'unforgettable, go-getter types.'

09. WHAT TYPE OF PEN TO USE

From the point of view of graphology, for our study purpose ballpoint pens are useful. Those who write with the felt-tip pen usually want to make a big impression with little energy. Using the old-fashioned nib pen may indicate that the user wants to go to great lengths merely to be different. Some people prefer pencils for a variety of reasons. It is also interesting to know that pencil is the number one choice of embezzlers. Those who prefer their own pen all the time are people who are fastidious.

9. SPEED

Speed refers to how fast or slow one writes. It measures how quickly or slowly an individual thinks and acts, the person's intelligence level, and finally the degree of spontaneity and honesty.

When we speak of speed, we are referring to the natural speed of the writer in thought, action, and reaction. All of us have an optimum speed at which we think and act most comfortably. If one is forced for a long time to go faster or slower than the optimum speed that will end up in difficulties. Speed tells of the intelligence and spontaneity of the writer.

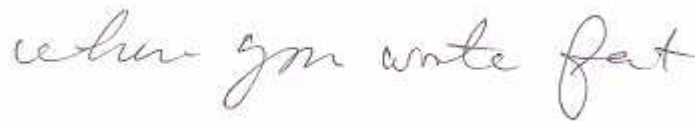
There are three things involved in speed. They are the speed of mental imagery, the speed of nervous impulse and the tone and speed of muscular function.

Your writing speed is controlled by your physiological clock. While writing, you subconsciously maintain a maximum stroke velocity. You constantly adjust the velocity function with changes in the stroke's length, direction, duration, pressure and acceleration. Fast writing indicates inner energy enhancing rapid movement, thinking, and reactions.

Children may write slowly but we do not expect the same to happen with an adult of average intelligence. When someone writes slowly, the person is slowing down, becomes guarded and makes calculated responses. The person may be afraid that he/she may give him/herself away by acting spontaneously. Whenever you write fast, it means that you are very fast in thinking and acting; you may be often impatient, you dislike to wait for anything and even find out shortcuts whenever possible. Whenever you slow down, you lose spontaneity and you are calculating your responses to a greater degree. Therefore graphologists look at the speed for assessing your honesty or discerning falsehood.

Graphology has a way of finding out whether a handwriting is done fast or slow. There are seven clues to know if one wrote fast or slow. If you are writing fast your handwriting will tend to be having the following characteristics:⁶¹

01. Sloppier than usual,



when you write fast

02. Takes up more space than usual,



It will really take more

03. 'i' dots and 't' bars are far to the right of the letter stem, the reason being, that you do not want to take the time to go back to the left to dot and cross them,

who will teach

04. Omitting details in order to save time,

going to the market

05. Slashes and dashes replace periods and dots, the reason being, that you take too long a time to make periods or dots,

Read more -
you will be great -

06. More rightward trends because the writer is moving in that direction and everything pulls to the right,

The letters move to the
right side as you

07. Squiggling since squiggling is easier than articulating the shapes of the letters,

runs so slow

08. The writing will be with light pressure and round letters instead of heavy pressure and angular writing.

Come to the railway
station and look for

Whenever there is a sudden stop in the writing, it is a loss of spontaneity which suggests that the writer may not be telling the truth.

Some authors speak of the signs of quick writing as 1. connected writing, 2. garland, wavy-line and thread connections, 3. broad writing, 4. light pressure with thin stroke or thick stroke without pressure, 5. simplified or neglected writing, 6. irregular writing, 7. right slant, 8. right tendencies, including extended end strokes, i-dots and t-crossings to the right of the t-stem, or missing altogether, 9. rising lines and 10. broadening left margin.

In contrast to the signs of quick writing the authors give the signs of slow writing. They are 1. disconnected writing, 2. angular and arcade connection, and copy book writing, 3. narrow and cramped writing, 4. heavy pressure, 5. enriched or complicated, elaborate writing, 6. regular writing, 7. upright writing or left slant, 8. Left tendencies, shortened or missing end strokes, i-dots and t-crossings to left of t-stem, or placed accurately over i's or t's, 9. descending lines, and 10. narrowing left margin.

10. SPACING

Spacing reveals: 1. How close one is to others, 2. Up-tightness and narrow-mindedness, 3. Paranoia, 4. Confusion, 5. Inferior intelligence, and 6. Open-mindedness and generosity of spirit.

In graphology spacing refers to the distance we maintain between letters, words, and lines of our writing.

What spacing can reveal are how we feel toward other people, about our social behaviour and also how fluidly we think, that is our intelligence. When spacing is too wide or too narrow, it has a story to tell. It is not normal in any case.⁶²

Wide spacing is indicative of discrimination, good taste, and independence. Negatively it indicates exclusiveness, isolation, loneliness, snobbery, and pride. Narrow spacing indicates warmth, sympathy and gregariousness and negatively it is obtrusiveness, poor taste, and inability to be alone.

01. Overly wide spaces between l e t t e r s


The writer sees him/herself as a letter. The distance maintained between letters is abnormal and thus is the writer. The distance he/she puts between him/herself and the people is seen here. The person is isolated socially and detached.⁶³



A handwritten sample of the words 'overly wide' in a cursive script. The letters are written with significant gaps between them, illustrating the concept of overly wide spacing.

02. OVERLY NARROW SPACES BETWEEN LETTERS

Just like the letters are uptight and narrow, the person too is uptight and narrow-minded. The person could be anxious and angry about something. The person is nervous about showing the feelings. To write this way, one requires a tense posture. In a number of cases I have found that such uptight writings are often angular about which we will learn in the chapter on 'connecting strokes'.⁶⁴



A handwritten sample of the words 'overly narrow spaces' in a cursive script. The letters are written very close together, with minimal gaps between them, illustrating the concept of overly narrow spacing.

03. OVERLY WIDE SPACES BETWEEN WORDS

If each word in graphology represents you, your ego, then the distance you put between words indicates the distance you maintain between you and the other people. Here the distance is abnormal. It means paranoia, since the person cannot get close to other persons. They tend to be suspicious and apprehensive of the motives and intentions of others. That is why they are paranoid. There is hardly any trust in others. Their life will be marked with lack of intimacy. They cannot become intimate with others. You are held at arm's length by these people.⁶⁵

A sample of handwriting showing the words 'overly', 'wide', and 'spaces' written in a cursive style. The letters are closely spaced within each word, but there is a significant gap between the words.

04. Closely Spaced Letters With Overly Wide Separation Between Words

From the preceding passages, it would become clear to you that these individuals suffer from two negative aspects. Their closely spaced letters indicates that they are uptight and the distance maintained between letters indicates that they are paranoid as well. Here we have a person who is socially maladjusted. This individual has real social problems.⁶⁶

A sample of handwriting showing the words 'closely', 'placed', and 'letters' on the first line, and 'with', 'wide', and 'separation' on the second line. The letters within each word are closely spaced, while there is a wide gap between the words.

05. Cramped letters and Cramped Spacing Between Words

Here again we have an individual who is having double negative aspects. First of all, cramped letters signify that the writer is uptight and narrow-minded. Secondly, the way the words are cramped together indicates that the person does not keep a distance. The individual invades your personal space. The person compulsively wants to be very close to people in a physical manner. Their comportment would include touching, patting and asking delicate questions.⁶⁷

A sample of handwriting showing the sentence 'This is cramped letters and cramped spacing'. The letters are tightly packed together, and the words are also closely spaced with minimal gaps.

06. TANGLING LINES

This trait is seen between lines. When people write, some letters from one line go and overlap another letter or word. Tangling simply means confusion. The more tangled are the lines, the more severe is the confusion in the mind of the individual.⁶⁸

This letters are tangled
some letters from one
line overlap with other

07. UNEVEN SPACING

When we write, we may at times struggle for words or correct adjectives and thus the writing will be seen with uneven spacing. This does not happen all the time for an individual. But if it does happen most of the time, that is, writing some words close together and others far apart, then it indicates inferior intelligence. In graphology when we speak of intelligence, we do not mean one's I.Q. (Intelligence Quotient), but we mean only the functioning intelligence. Anyway at the time of the writing, the intelligence of the person was not functioning well. There is a lack of good rhythm and consequently no flow. Thus this trait is indicative of uneven thinking, or inferior intelligence at the time of writing.⁶⁹

when we write we may
struggle to write the correct
words. But it may not happen
always.

08. Generally LARGE spacing between l e t t e r s, words,

and lines

Compared to narrow spacing, wide spacing indicates broad-mindedness. Here everything is large. The individual should write faster in order to cover more space. Thus the individual is faster, and more open-minded. It reveals generosity of spirit, an openness of attitude and a letting loose.⁷⁰

generally large writing
and spacing are
clear indication of
open mindedness

Whenever there is a sudden wide space between words, then the writer pauses to think. At times it could be to tell a lie. You may find out the lie in the following example. The writer is telling a lie about the number of daughters he/she has got. Because the writer pauses to ponder over the lie he/she is about to tell there is a pause, but the hand has already moved to the right. Therefore there is an abnormal distance between the words 'have' and '2 daughters.'

I have 2 daughters
and three sons.

11. ZONES

Zone indicates: 1. id, ego, superego, 2. past, present, future, 3. upper, middle and lower part of the body, 4. world of fantasy and mental illness, 5. self-centeredness and childishness, egotism, 6. obsession with body, money, family and sex, 7. uptightness, frustration, 8. lying, 9. intelligence, efficiency, fastness, 10. falling apart, 11. unhappiness, 12. concreteness, 13. seeking variety, 14. hypochondria, and 15. abnormal sexuality.

01. THREE ZONES

There are three zones in our writing. They are the upper zone, the middle zone and the lower zone.



In the example above, the head of 'h' and 't' are in the upper zone, 'w' 'e' 'n' and 'e' are in the middle zone, and the tail of 'y' is in the lower zone.

If you take the word '*geographically*' the 'e,' 'o,' 'r,' 'a' etc. are in the middle zone; the top of 'h' and 'l' are in the upper zone and the lower part of 'g' and 'y' are in the lower zone.

02. ZONE INTERPRETATION

There are three ways of interpreting the zones. The first one is the Freudian model. It follows Freud's theory of personality. Accordingly, there are three aspects of human personality: id, ego, and superego.

When we apply this theory of personality to graphology the lower zone represents the id which is the instinctive impulses that operates on pleasure principle. It seeks pleasure and avoids pain.

Ego represents the middle zone. Ego is the executive aspect of our personality. It is ruled by reality principle. It takes into account not merely our instinctive impulses but checks if they can legitimately be satisfied in a given context.

The upper zone represents the Superego. Around the age of seven, the child develops its own conscience. It internalizes the external rules and regulations of the society. These become the content of the Superego.

The second way of interpreting the zones is in terms of time. The id which is the lower zone, is the past; the ego which is the middle zone, represents the present; and the superego which is the upper zone, represents the future.

There is yet a third model of interpretation. It is the image of the body. According to the body image, the upper zone represents the head, the middle zone represents the trunk, and the lower zone represents the part from the trunk to the feet.⁷¹

03. ZONE INTERPRETATION CHART

Zone Interpretation				
<i>Zone</i>	<i>Freudian Model</i>	<i>Time Model</i>	<i>Body Model</i>	<i>Meaning</i>
Upper zone	Superego	The Future	Upper body	It is the domain of the mind. All that we think, create, imagine, and hope are in the head. Therefore thinking, fantasy, imagination, ideas, illusions, philosophy, and religion are there.
Middle zone	Ego	The Present	Middle body	The middle zone represents our daily life. It will indicate whether we are happy or not. It can also reveal whether we are egoists or feel small and insecure. It can also tell if we are childish.
Lower zone	Id	The Past	Lower body	It is the realm of libido. It contains instincts, urges, longings, and desires. It can show our attitude towards home life, body, basic drives for sustenance, money, health, and sex.

An excellent zone proportion will be something like the following. The middle zone should be half the size of the upper and lower zones. That means, the upper and the lower zones should be double the length of the middle zone.

04. DOMINATING UPPER ZONE

In normal condition, a dominating upper zone indicates that the person is living in a fantasy world at the expense of reality. The person has lots of ideas with very little basis to support. This is a person who has no basis in reality; he/she is more theoretical than practical. After taking drugs, if the individual hallucinates, his/her handwriting will have dominating upper zone. It is because the hallucination is in his/her head and nowhere else.

They will always
be faithful.

If the upper zone dominates to an exaggerated degree, it indicates total abnormality. The writer may not be functioning normally in life, because he/she has his/her head in the clouds.⁷²

shall we think of setting

05. DOMINATING MIDDLE ZONE

Dominating middle zone will mean self-centeredness. The person has childish behaviour patterns and is concerned about outward appearances and the immediate moment. The person is egoistic and may want immediate gratification.⁷³

your generosity
will be appreciated

06. DOMINATING LOWER ZONE

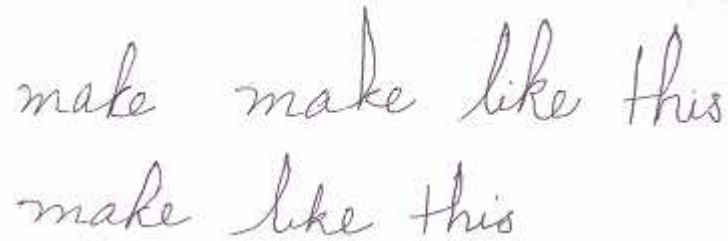
Dominating lower zone signifies that an individual is concerned with material and the physical aspects of life and the basic drives. The person is rather obsessed with the body, the physical in general, money, material aspects of life, attitudes towards loved ones, family and sexuality. But if it is overdone then it is the lack of what they want to project.⁷⁴

you will pay the boy

07. SOME PECULIARITIES OF UPPER ZONE⁷⁵

07.1. UPPER LOOPS THAT COME TO A POINT

It is an indication of anger, tension, frustration, anxiety, and worry. If the upper zone is pointed, it belongs to a person who is uptight. I have observed persons of this writing. It is very difficult to relate to them and you can hardly get any smile from them.



07.2. BALLOONED OR MALFORMED UPPER LOOPS

If the upper loops are like balloon on a string it is a distorted reality. It is a malformation. It is indicative of a twisted thinking just like the writing. It is mental illness or psychosis. A mental patient does not interpret the reality around him/her as other individuals do. They distort the reality. That is what is shown by the ballooned or malformed upper loops.



07.3. TOO MANY RETRACED UPPER LOOPS

In the Palmer method of writing one will retrace the small letters of *l* and *r*. If for the letter *l* one retraces, then that is not what is expected. When there are retraced letters it indicates that the writer is a liar. It is estimated that if one writes with the upper zone retraced 35%, then the person is inhibiting his/her natural instincts to the point of lying.

When in a writing the writer suddenly starts retracing, he/she is becoming uptight. This is usually a give away sign of a culprit in any criminal case. The person may narrate normally and when it comes to the narration of the crime or something connected to the crime, then the writing will become angular and retraced.



07.4. STICK-FIGURE UPPER ZONE

Stick figures are made up of without lead-in strokes. In cursive writing we are taught to start a word with a lead-in stroke. Lead-in strokes are not really necessary to legibility. Some people are so economic and want to write faster without wasting time and so they avoid lead-in strokes. If you are writing in a cursive fashion with no lead-in strokes that means you write stick like figures. This indicates that you are intelligent, direct, efficient and fast. Those who think fast, write fast too. To make that easy, stick like figures are very helpful.

The meaning of this

07.5. BREAKS IN UPPER LOOPS (AND ELSEWHERE)

Here we speak of break in a letter and not between words. Just like the break, the person is cracking up, falling apart, breaking into pieces, falls apart emotionally. The person has acute mental anxiety. For this interpretation, the breaks should occur in the entire page, not just in one or two letters.

well alone go ahead

Breaking will mean acute mental anxiety or breaking up. In which part of the body the person is falling apart can be made out from the zone in which the breaking up takes place. We can divide our body into three zones as upper, middle and lower.

If breaking takes place in the upper loops, then the problem is with what the writer thinks is his upper part. It could be a headache, or earache, or throat problem. The person indicates a lack of wholeness in that particular zone of the body.

08. SOME PECULIARITIES OF MIDDLE ZONE⁷⁶

Usually the middle zone is our daily life, the immediate moment, and the present. If the middle zone of our writing has become malformed, then it means that we are not happy at the present. One's happiness at the present moment can be made out from the size and formation of the middle zone. Sudden change in the middle zone and the letters becoming too small in comparison with other two zones indicates profound unhappiness the writer experiences all of a sudden.

People experience changes

08.1. TINY AND WELL-FORMED MIDDLE ZONE

It is a good sign that someone writes tiny but well-formed middle zone letters. The person is capable of concentrating on small details for long periods of time. Though here the middle zone is small, we do not say the person is unhappy, because the letters are well-formed. People who have such a writing are bookkeepers, engineers, scientists, researchers, writers, and teachers.

tiny and well formed middle zone

09. SPECIFICS OF LOWER ZONE⁷⁷

09.1. LONG LOWER ZONE

People who write with long lower zone are the ones who long for variety, and change. If the lower zone is too long, to that extent the person is restless and seeks constant variations. They could be job hoppers, or mate hoppers. They also change their circumstances and environment quite often. Those who have the longest longevity on the job seem to be those who write with normal-sized lower zones.

A hypochondriac (somatisation disorder under somatoform disorders) is one who is excessively worried about health or body. Such persons' handwriting is usually with dominating lower zones of uneven, and wavering pressure patterns. Varying pressure will mean the person is a worrier. Hypochondriacs have a compulsive use of space which is an obsessive tendency; and too many underlines and exclamation marks which is a tendency towards exaggeration.

valley is really deep

09.2. LARGE-LOOPED LOWER ZONE

What about a person who exaggeratedly enlarges the lower zone? The principle is that a person bloats up where he/she unconsciously feels a lack. It could simple mean lacking in money or sex as much as one wants. Since these needs are not satisfied according to the desire of the person, the person automatically bloats. People who are normally satisfied in their sexual life, feel no need to enlarge the lower zone unnecessarily.

pay your bill today

09.3. TWISTED, BENT, OR REVERSED LOWER ZONES

Our sexuality is shown in the lower zone of our writing. What is understood as normal sexuality is the ability to maintain a one-to-one sexual relationship. If in the lower zone the writer is twisting, or bending, or reversing, it could mean abnormal sexuality. Graphologists find that an overwhelming percentage of celibates seem to have abnormal lower zones.

They, say, my

In physical illness the entire writing is shaken. But in psychological illness, just those words, phrases, sentences that are laden with emotions are shaken.

10. DISSOCIATED & ASSOCIATED WRITING

After writing a passage if you are putting your signature and how far is the signature from the passage is important to judge your association to what you wrote in the passage. It reveals whether you are happy to associate with what you wrote or not proud of being associated with what you wrote. If you place your signature sufficiently closer to the passage, then you are associating yourself with what you wrote. If you put your signature far away, then you want to dissociate yourself from what you wrote.⁷⁸

Dear Miriam,

Greetings from Tricky.

I am happy to pen this letter

*to tell that we were looking forward to your arrival
with uncle. Unfortunately you both did not come and
so we were highly disappointed.*

*We hope next time you will surely come to us and give us
the joy of your presence.*

Joe

In the above letter, the writer Joe does not like to associate with what he wrote to his aunt Miriam. In fact he was happy that his aunt Miriam did not turn up with his uncle. Perhaps that would have spoiled his holiday. There are also other clues to suggest that Joe was not speaking the truth.

*Dear Jenny,
Greetings from Chennai. We had been to Cape
Kemrin last week. What a wonderful sight
we had that evening as the sun was setting in.
We thought of you and wondered how beautiful
it would have been if only you were with us.
Hope next time you will not disappoint us.
With lots of affection,
Yours lovingly,
Salom.*

In the letter above, Salom is associating with what she wrote. In fact she longed for the presence of Jenny and that is why she very much associates herself with what she wrote. This we can make out by the fact she placed her signature closer to the text.

12. Printing and *Cursive Writing*

Print reveals	:	Practicality, consideration, profession, standing out, overcompensation, hiding personality, and dishonesty.
Cursive	:	Sequential thinking and acting.
Print-cursive	:	Saving time and being fast.
Mixing styles	:	No predictable pattern of life, antisocial tendency.

When we analyse our handwritings we find that some of us print, some others do cursive writing and yet some others do print-cursive writing. In printing, the letters are separate without touching one another. In the cursive (connected) writing, we connect all or most of the letters. It is good to remember that our identity is more revealed in cursive writing. In cursive writing we have the connecting strokes which are unique to every individual. In print-cursive (print-connected) writing which is a combination of printing and cursive writing, we print some letters and we connect other letters of the words.

01. VARIATIONS OF PRINTING AND CURSIVE WRITING⁷⁹

01.1. PRINTING

Now let us take each one of the patterns. The first one is printing. Let us see why people print. There seem to be three main reasons for people to print.

1. When one's handwriting is illegible, one prints. This is because to be practical and out of consideration for others and it is mere common sense. When someone always prefers to print, we should also analyse his/her cursive handwriting. If the cursive handwriting is really illegible, then it is out of practicality that the person prints. If the writing is legible, then we have to doubt the motive for printing.

People also print because of the practical requirement of the nature of profession they exercise. Engineers and architects, for example, have to write very legibly on the blueprint for which reason they by force are constrained to print. Again it is for reason of practicality. For such people, printing will almost become a habitual way of writing.

2. When someone prints, it may be to avoid revealing one's personality to others. Cursive writing is faster than printing and yet the individual prefers to print even though his/her handwriting is legible. The person takes that extra time needed to print in order to avoid being spontaneous. Unconsciously the person is motivated to avoid revealing about his/her personality. The person takes time to think, calculate and consider the effect his/her handwriting may have on others. Therefore he/she prints.

3. Some people print only certain words or phrases. There could be two meanings to sudden print in a sentence. First of all it could be to make the word or phrase stand out and communicate that impression to the reader.

I WAS REALLY IMPRESSED
BY THE ARRANGEMENT.

For example one writes: *I was really impressed by the arrangements.* The word 'really' is meant to stand out and impress on the reader. The second reason for printing some words or phrases is to overcompensate the lack of what one is communicating. For example, one writes: *Without YOU my life will be dark.* Here the word 'you' stands out, may be to hide the fact that 'without you my life will be brighter.' The second interpretation has to be done along with other clues that corroborate the concept of overcompensation. For example, in the above sentence there is a wide space between the words 'without' and 'you.' Or the word 'you' is pulled back to the left in a new line. As a general rule, it is always good to doubt a sudden blown up word or phrase; and at the same time it is good to be cautious and assess other corroborating clues to support your doubt. Otherwise it is meant merely to stand out.

Children and old people write in a print fashion. They both have difficulty in making connectors between letters. One has to bear in mind these two groups of people while evaluating the handwriting.

Supposing a person chooses to print all the time instead of writing cursive, unless of course, printing is required by his/her profession, or his/her handwriting is illegible, then it is a sign of dishonesty.

01.2. SEGMENTED WRITING

There is something called segmented printing. In segmented printing, the pieces of the letters do not touch each other. Segmented writings may be associated with criminal tendencies and dishonesty.

I WAS REALLY
IMPRESSED

PRINTING IS
NEEDED FOR

Cursive or Connected Writing

We can consider a handwriting as cursive or connected only when about 80% of the writing is connected. They are people who are usually practical minded rather than people who work on hunches. They follow an orderly procedure and without that they are not comfortable. They are known for their sequential thinking and acting. Their letters and words run connected just like their thoughts are connected and run fast.

Among the various professions, the people who use cursive writing are scientists. The people who specialize in arts are not fond of using a cursive writing.

01.3. Print-*Cursive* Writing

In print-cursive writing the writer writes some of the letters separately in print style and some of the letters in cursive style. This indicates fastness in writing, even though in print-cursive writing the writer stops and removes the pen off the paper. He/she does it in order to dot an 'i' or to cross a 't' along the way, instead of coming back all the way to dot or cross after writing a long word or phrase. Thus the writer saves time and writes faster.

In print-cursive writing we find the writer stopping and resuming the writing. These breaks are either efficient or inefficient. Let us see them in detail.

02. EFFICIENT BREAKS IN PRINT-CURSIVE WRITING

Efficient breaks in print-cursive writings indicate that the writer is intelligent, succinct, efficient, direct and fast and simple in writing. We should not think that all those who write cursive are not intelligent or efficient. Their intelligence will be revealed by the speed and simplicity of stroking.

1. You stop somewhere in between the word itself to dot an 'i' or to cross a 't'. That is considered an efficient break.
2. You stop after a down stroke to start the next letter which starts with a down stroke.

management argumentative

In the word 'management' after writing the letters 'man' the writer stops. When the writer reached the end of the third letter 'n' it is the down stroke. The next letter 'a' starts with a down stroke. Therefore the writer is efficient in making this break. Likewise in the word 'argumentative' we find that the writer stopped to cross the first 't' and resumed the rest of the letters.

3. You stop in order to incorporate your 'i' dot into the led-in stroke to the next letter. It is considered a super efficient break.
4. You stop to cross a 't' and that becomes a lead-in stroke for the next letter. This is also an excellent efficient break. An example is writing the word 'attitude.'
5. You cross a 't' without lifting the pen in a continuous movement. This also is a super efficient break. An example is writing the word 'attitude.'

03. INEFFICIENT BREAKS IN PRINT-CURSIVE WRITING

In inefficient breaking, the writer's mind keeps wandering. The person is not able to concentrate on what he/she is writing. It is a fragmented thinking. The more of inefficient breaks or connections, the more fragmented is his/her thinking. Here below is an example.



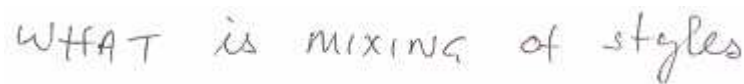
The image shows the words 'in efficient' written in a cursive script. There is a noticeable gap or break between the word 'in' and 'efficient'. The 'n' in 'in' ends with a downward stroke, and the 'e' in 'efficient' starts with an upward stroke, which does not connect smoothly, illustrating an inefficient break.

Here in the example, the writer breaks between the words 'in' and 'efficient.' Let us now analyse the break. The letter 'n' ends with a down stroke. The letter 'e' starts with an upward stroke. It is easy to connect a down stroke with an up stroke. This break does not serve any purpose. Here the break is inefficient indeed.

04. MIXING OF STYLES

Mixing of styles need not be confused with print-cursive writing. In the mixing of styles, the writer writes one word in print fashion, writes another word in cursive and comes back to print fashion in the third word. In print-cursive writing, the writer breaks either efficiently or inefficiently within a word itself, whereas in mixing of styles one word is cursive, another word in print and the third cursive and so on.

Mixing of styles is the characteristics of people who are wayward. They have problem in sticking to a predictable pattern of life. They act on impulse and are without any structure, and rules of conduct. It is an indication that those who use this mixed style have a strong antisocial tendency.



The image shows the sentence 'WHAT is mixing of styles' written in a mixed style. The word 'WHAT' is in all caps and a simple, somewhat blocky print style. The words 'is mixing of styles' are written in a cursive script. This combination of different writing styles within the same sentence is characteristic of 'mixing of styles'.

13. CONNECTING STROKES

Connecting strokes are the things that link one letter to another in a cursive writing. There are four main groups of connecting strokes: garlands, arcades, angles, and threads.

Garlands	:	friendliness; with variation: show off, burdened, deceptive goodness.
Arcades	:	Cover up; with variation: aberrant thinking.
Angles	:	aggressiveness, stubborn; with variation: uptightness.
Threading	:	fatigue, unhappiness, sneakiness; with variation: diplomacy, inconsideration, speed.

Garland strokes connect letters by an underhand stroke. This is the one we find in the Palmer method of writing. On the contrary, arcade connecting strokes link the letters with an overhead stroke. Angle strokes connect the letters with sharp strokes either upward or downward. Thread connecting strokes are a kind of squiggle, a thread of line that can communicate practically nothing.

Graphologists suggest that it is good to have 75% of garland strokes and the rest 25% with arcade, angle, and thread strokes. Nearly 100% of any one of them is really dangerous. That would mean overcompensation for something that is lacking.⁸⁰

01. GARLANDS⁸¹

If you write with garland connectors, then you are open, friendly, sociable, affectionate, flexible, ready to establish a link with others, and communicate easily. Garlands are associated with openness and friendliness. More women than men seem to use garland connectors.

Garland is an image of round and open and is sincere, receptive, and obliging. Hence the positive qualities are feminine traits, friendliness, kindness, natural behaviour, lack of formality, receptiveness and adjustability. Negatively it is thoughtlessness, easy-going, laziness and weakness.



02. CLOTHESLINE GARLANDS

In this way of writing the writer flattens out, or makes a show off, the garlands so that they appear lines between the letters. This person shows off. Clothesline garlands look like overly wide spaces between letters. But there is a difference between them. The connections between letters in clothesline garlands are more sagging making it look like garland and at the same time lengthening the distance between letters in such a way that there is more space between letters.



03. DROOPY GARLANDS

Droopy garlands are sagging garlands. The garlands hang like bags. If you write droopy garlands you are weighed down, oppressed, burdened, and overloaded. If you droop only on certain words, then there is something depressing about that word in your life.

garlands

04. SHAM GARLANDS

When an 'm' and an 'n' which are supposed to be overhanded are made to look like underhanded, then they are called sham garlands. The letters 'm' and 'n' are made to look like garlands whereas they are arcades. They are made to appear what they are not. That is why it is called sham garland. In this context, m will look like 'w' and 'n' will look like 'u'. Garland connectors are friendly people who associate well with others and are cooperative. The people who use sham garlands may appear to be nice according to the garlands showing that they are for you, but in fact they manipulate this outward goodness to their own personal gain and thus they are sham. So putting together garland and shame, it is sham garland. It is deceptive goodness.

may wavy more

A note of caution is needed in interpreting sham garlands. This applies only to those who use the Palmer method of writing. A cultural factor is inherent here. People in some countries especially Europe and more particularly in France seem to use this type. In them it does not refer to deceptive goodness unless it is corroborated by other clues. Therefore as I said earlier, in analysing a handwriting we need to take into account cluster, context, and culture. If in a place sham garlands are considered normal, then it does not typically conform to the interpretation of sham garlands.

05. ARCADES⁸²

As the overhead strokes dominate in an arcade writing, they indicate that the person wants to cover up, desires to be formal, pretends to live by a rule rather than by one's own life. They tend to give lip service but not sincere service. In short, they are considered hypocrites. These are persons who put their arms over their head to hide or to defend themselves. Arcades are associated with formality, control, and covering up.

The image of arcade is round and closed and its basic meaning is diplomacy. The arcade writer establishes a connection with others but the person may lack natural and spontaneous interaction and so he/she seldom discloses his/her real self. Its positive qualities are politeness, formality, perfectionist and conventions while its negative qualities are standardized, insincerity, liar and fraud.

who There ~~was~~ who who

06. BIG ARCADES

If arcades are a cover up, then a big arcade is a great cover up. It indicates a tendency to show off in order to hide the real self. People cover up their inner feeling of smallness by flourishing their writings, and show it as too big. They put on a front to hide what is actually there. Some actors and actresses make use of big arcades.

when when her here

07. ARCADES WITH ANGULAR TWISTS

Anything twisted, and deformed in handwriting is a symptom of twisted, and aberrant thinking. This person is potentially dangerous, because he/she is crooked, distorted, and twisted in thinking.

The Thames Patrick

08. ANGLES⁸³

Angles indicate aggressiveness and stubbornness. They are forever competitive, determined, and are serious about their work. They are hardworking persons. They impose their views on others rather than get influenced. They seldom deviate from their purpose. Somehow they will see that their will is executed. Angles are associated with sharp-mindedness, tension, determination, and steadfastness.

The image of angular writing is sharp and straight and its basic meaning is a straight line to the point of decision. Its positive qualities are masculine traits, awareness and facing of conflict, objectivity, reliability, and hardworking, while its negative qualities are resistant to others' ideas or wishes, tenseness, hardness and sharpness, cruelty and lack of compromise, and sadism.

angles are sharp

09. OVERLY ANGULAR

Overly angular writings have all the characteristics of the angular writings plus extreme rigidity, inflexibility, uptightness, and tension. They are known as 'heart attack candidates.'

It is good to remember that most productive people have 50% of angularity in their writings. We are considering the cases that are too angular. They are simply narrow-minded and uptight.

10. THREADING⁸⁴

One can thread for many reasons. There are people who use thread or squiggle just because they do not know the spelling of a word. In order not to appear ignorant and uneducated or unintelligent they thread a word they do not know how to spell.

Whenever threading is done, it is due to some of the following reasons. It may be due to fatigue, unhappiness, laziness, sneakiness, and evasiveness.

When one is tired, one is not able to articulate the letters. There is no much energy left in the person to shape the letters. Some people start shaping letters well in the beginning and slowly creep in sloppiness and threading. There are some people who from the start to the last are sloppier and write more threaded. These people manifest their tiredness as they write or from the beginning to the end. There are also reasons to thread as when you are not considerate and are lazy, impractical, and inconsiderate. It may be also due to the fact that one does not want others to know what exactly one is writing. In this case the person is evasive and sneaky. Thus it is a clue to discern falsehood. People squiggle the words about which they are lying. Finally when there is total illegibility, it is a sign of grave unhappiness. Threading is associated with deviousness, sneakiness, and evasiveness, if done with illegibility.

11. THREADING ONLY AT THE END OF WORDS

The trait of threading at the end of words will mean that one is devious by way of omission. These persons can manipulate by what they leave out. This characteristic is known as 'diplomatic ending.' So these people are known to be diplomatic. They are legible to a certain point and when there are difficult situations, they just slip away. We should also know that this type of threading indicates impatience and hurry.

The image of threading is gliding and its basic meaning is avoidance of decisions. Its positive qualities are gliding through, versatility, and avoidance of unnecessary details, while its negative qualities are indecision, weakness of character, dishonesty, and hysteria.

12. THREADING WITH DISAPPEARING MIDDLE ZONE

From what we have learned, the middle zone represents the present moment and the daily life of a writer. As the middle zone becomes smaller, it shows the writer's feeling of smallness. It can also mean inconsideration. The root cause of inconsideration may be immense unhappiness.



The word 'apparently' is written in cursive. The middle zone, which typically contains the main body of the letters, is significantly reduced in height, making the word appear compressed and narrow. This is a characteristic of 'threading with disappearing middle zone'.

13. THREADING FOR SPEED

If your writing is threading but legible you have done it out of speed. If you thread and the writing is illegible, then it is inconsideration, unhappiness, and inefficiency. The ideal way to communicate is to maintain a handwriting that is simple, efficient, quick and legible. We notice that people who thread for speed with legibility are fast-minded people of higher intelligence. They are usually busy and have executive potential. This trait is mostly seen on words ending in 'ing.'



The phrase 'your seriousness is welcome' is written in cursive. The word 'seriousness' is notably compressed and narrow, with the middle zone being very small, which is a sign of 'threading for speed'. The rest of the phrase is more legible but still shows some signs of haste.

14. SIGNATURES

Signature reveals: one's public self-image, (whether great or small, whether communicates or not), self-confidence, egotism, self-destruction, diversity, and creativity.

Signature is the sum and substance of your public self-image. It shows how one behaves in public, how one acts around others, and in short, one's social persona. It can also include themes of what one thinks of oneself in public; what one would like to think of him/herself; and what one thinks others think of him/her. While writing a sentence, we leave on the pages our ideas and feelings. But when we leave our signature on a page, we leave our name, our self, and our public self-identity on the page.

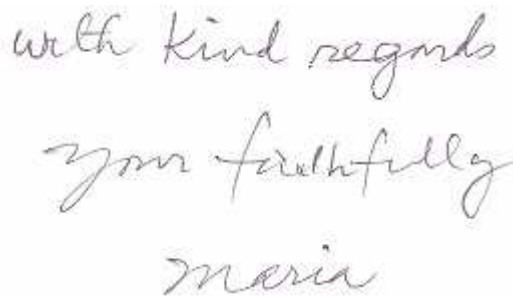
Our behaviour need not be the same in public and in private. A shy teacher in the school may be an excellent father or husband at home. Some people are exuberant in a party but gloomy when all alone. Some are good at being one-to-one with another person but not with a crowd or vice versa. By comparing one's signature with the rest of one's writing, we can tell whether one is the same in public as well as in private life. Our signature represents our public self-image, while the rest of our writing represents our real or private self-image.

It was speculated that there is a difference between men and women in their signature. But graphologists have found no evidence to this belief. There is no difference between the way women and men sign their signatures.⁸⁵

VARIATIONS OF SIGNATURES⁸⁶

01. SIGNATURE AND WRITING ARE THE SAME IN APPEARANCE

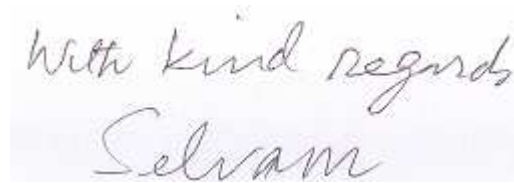
When one's signature and the other writings are similar in size, slant, pressure, spacing, we can conclude that this person behaves the same way in public as in private.



A handwritten note in cursive script that reads: "with kind regards", "yours faithfully", and "maria". The signature "maria" is written in the same size, slant, and style as the rest of the text, illustrating a signature that matches the general appearance of the writer's other handwriting.

02. SIGNATURE SLIGHTLY LARGER THAN THE WRITING

A person whose signature is slightly larger than what he/she writes, then it is a healthy self-confidence in public.



with kind regards
Selvam

03. SIGNATURE MUCH LARGER THAN THE WRITING

A person who feels small within, that is in his/her private life, comes on extra big, cocky, and attention-seeking. Whenever we overdo anything, it is to compensate for the opposite or for a lack. There are some countries where people use oversized signatures. Therefore consider cultural factors in making a judgement about oversized signatures.



with kind regards
Stephen

04. SIGNATURE SLIGHTLY SMALLER THAN THE WRITING

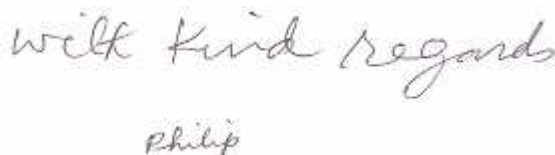
A person who feels insecure, small, shy, reserved, avoids attention and feels like fading into the background, will have a signature slightly smaller than the rest of the writing.



with kind regards
karuna

05. SIGNATURE MUCH SMALLER THAN THE WRITING

This is the opposite of a person whose signature is extra large compared to the rest of the person's writing. The meaning in this case is that the person seeks attention by being so obviously unobvious. The person's smallness is so conspicuous that everyone can see it immediately. In a page where a person has written something and signs so small, any observer, before reading anything will immediately notice the signature. Thus the person gets what he/she wants. So there are two ways to get attention. One is by being very boisterous, big, and loud. The other is being too obscure that one can be noticed easily.



with kind regards
philip

06. VERTICAL SIGNATURE WITH RIGHTWARD-SLANTED WRITING

Rightward slanting means that a person is cordial, affectionate, friendly, and warmer. This is the private life of the person. But because he/she signs vertically, it is an indication that the person in public is a cool cucumber, aloof, distant, with a lot of control and not willing to let you know his/her feeling.

with kind regards
Natairaj

07. RIGHTWARD-SLANTING SIGNATURE WITH VERTICAL WRITING

A person of this trait will be a warmer person, friendly and approachable in his/her public life. But in his/her private life at home, he/she is too aloof, reserved, and inexpressive.

with kind regards
Nancy

08. LEGIBLE WRITING WITH LEGIBLE SIGNATURE

In this case, since the writing is legible, the person wants to communicate what he/she wants to convey. Since the signature is legible, the person wants to communicate who the person he/she is.

With kind regards
Alphonse

09. LEGIBLE WRITING WITH ILLEGIBLE SIGNATURE

Here the person wants to communicate his/her thoughts but does not really want to communicate who he/she is.

With kind regards
Jerr

10. ILLEGIBLE WRITING WITH LEGIBLE SIGNATURE

The person does not care to communicate what he/she is writing. But wants to give an impression of who he/she is. This trait is considered as egotism to the maximum.

With kind regards
Benny

11. ILLEGIBLE WRITING WITH ILLEGIBLE SIGNATURE

In this case, the illegibility of the writing reveals the lack of communication and the illegibility of signature means that the person does not want to reveal who he/she is. This trait is caused by extreme unhappiness. Definitely the person is dysfunctional. The person is profoundly unhappy and wholly non-communicative.

With kind regards
Qzsd

12. ASCENDING SIGNATURE

This is a sign that the author of the signature has felt the most mental energy in regard to his/her public self-image. The person feels good about his/her public self-image.

Devadas

13. DESCENDING SIGNATURE

Whenever a single name signature descends it could mean depression, disappointment, disillusionment, or negative feelings associated with the public self-image. If in a more than a single name, whichever name drops down, then that name represents the above negative feelings.

Samuel

14. DESCENDING SIGNATURE WITH UPHILL WRITING

The person feels great mental energy with his/her uphill writing but feels depressed about his/her public self-image.

with kind regards
Emily

15. UNDERSCORED SIGNATURE

If someone underscores his/her signature that is a good sign. The person has healthy self-confidence, and reaffirmation of the self.

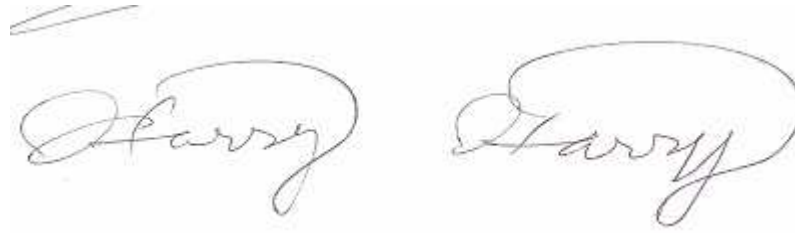
Jenna

But if someone underscores more than once, then the self-confidence he/she thinks of communicating is in doubt. It is not self-confidence, and reaffirmation but the lack of them. It is a feeling of a lack of public self-worth. In keeping with the psychological principle, anything overdone is the compensation of the lack of the very same thing. The more one underscores, the more the person is lacking in public self-worth.

Rathnam

16. OVER SCORED SIGNATURE

The interpretation for the arcade handwriting is in place here. Over scored signature is like a giant arcade. It is a sign of defensiveness. The person is desperately in need to protect the self. Underneath is the self-doubt. There is an extreme insecurity with the public self-image. It is a kind of egotistical type of signature. It can also mean that the person wants to emphasize his/her upper body or head in his/her public image.



17. SCORING THAT OBLITERATES OR PLUNGES THROUGH THE NAME

People score out or obliterate part or all of a name with lines. Whenever such scoring is done, it reveals an unconscious desire to self-destruction. Some of those who have two names, may strike off one name which means that the persons may have something negative about the name they strike off. Or simply they are not pleased with that name and what it signifies to them or some association with something else that is unpleasant.



18. OVERLY LARGE CAPITALS OF SIGNATURES

When capitals are inflated compared to the lowercase letters next to them, it signifies the desire to be socially prominent, and be of enormous stature, and to stand out in public. They will want to be famous and call attention to themselves. If the capital is bigger, to that extent is the self-pride. When compared to the rest of the letters, if the capital is much larger, then it means excessive pride. Huge capitals can also mean putting up a wall to the outside world. When the capital is enormous, it is simply outrageous, and preposterous. The person comes on too big to hide an inner feeling of smallness.

Musicians and composers have large capitals accompanying small, well-formed middle zone. It only indicates real diversity. Large capitals will show a desire to be great, to be seen, to stand out, and be appreciated. Small and well formed writing means the ability to concentrate alone on small details for long periods of time.



19. WAVY OR CURVED UNDERScore

Wavy signature can mean a sense of humour, feeling, liveliness, silliness, and fun.



20. A PERIOD AFTER THE SIGNATURE

The person who puts a period after his/her signature says in a loud voice that after me there is no more. I am the Omega, the end.




21. THE PEDESTAL UNDERScore

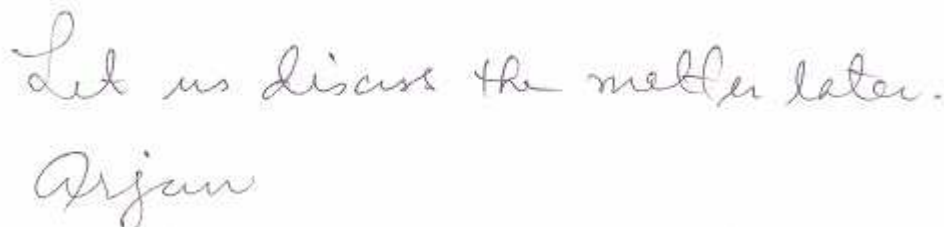
The pedestal underscore is a bit of egotism. The person thinks that he/she belongs on a pedestal. People make use of niche and pedestal to put sacred objects and venerate them. Thus the person thinks that he/she is to be placed on an elevated place to be venerated.



22. SIGNATURE PLACED AT LEFT SIDE OF PAGE

Nowadays the format of letter writing especially in the business world is changing. Of late, business and even friendly letters are written on the left, including the addresses, dates and signatures. In this case, if a person places his/her signature on the left, it simply means that the person is following some standard form of writing prevalent now.

Otherwise, if one prefers to place his/her signature to the left without following a formal standard, then it is a sign of self-doubt and insecurity about one's self-image. Whenever one clings to the left, the person is apprehensive about the future and thus clings to the past and the familiar. This also means that one has feelings of doubt and insecurity about one's abilities in public.



23. SIGNATURE PLACED AT RIGHT SIDE OF PAGE

It is an indication of one's adherence to the manner one was taught. It also means forward-thinking in regard to one's public self-image.

Let me know if I should
Rajan

24. SIGNATURE PLACED IN THE CENTRE

The explanation for placing the signature at the centre is simple. Just like your signature you want to be the centre of everything. You will not want to be left out and somehow will remain in the limelight.

See you later next month
Arvinth

25. CREATIVE SIGNATURES

Those whose writing is otherwise usual and only when they are doing some crazy thing with their signature, this can mean that one is creative.

Neeta Neeta

When a signature is decorative, it refers to a person who dramatically expresses him/herself.

26. DOLLAR SIGNS IN WRITING OR IN SIGNATURE

Those who obviously write a dollar sign in the signature are concerned with money, associate with money, at least publicly, or they may have money on their mind to a great extent.

\$aminathan

The signatures of famous, and successful people are very average looking. They are just simple and straightforward. If one feels comfortable with oneself, one need not bloat up and impress others. This is the principle behind signature. At the same time, there is nothing wrong in impressing others. Nevertheless, when it goes to the extreme, we need to doubt!

15. INTROVERSION & EXTROVERSION

Carl Jung proposed that humans can be categorized according to their dominant preferences into extroverts and introverts. According to him 75% of the total population of the world is extrovert and 25% introvert. If your dominant preference is extrovert, the qualities of introversion are not lacking in you. It only means that the qualities of introversion are suppressed in you. They are called suppressed personality. You can always cultivate the qualities of introversion. But given the option, you would always like to maintain extroversion, since that is your dominant preference. The reverse is the case with the introvert. Now let us see what are the qualities of extroverts and introverts.

01. EXTROVERT

Extrovert is a person whose interest is more in his/her environment and in other people than in him/herself. This person is active and expressive.

Extroverted persons are attuned to the culture, people, and things around them, endeavouring to make decisions congruent with demands and expectations. The extrovert is outgoing, socially free, interested in variety and in working with people. The extrovert may become impatient with long, slow tasks and does not mind being interrupted by people.

The strengths of the extrovert are understands the external, interacts with others, is open, acts and does, is well understood. The weakness of the extrovert are has less independence, does not work without people, needs change and variety, is impulsive and is impatient with routine.

In short extroversion is associated with sociability, interaction, external, breadth, extensive, multiplicity of relationships, expenditure of energies, and interest in external events.

02. INTROVERT

Introvert is a person who tends to direct his/her interest upon him/herself rather than on external objects or events. He/she has a propensity for finding his/her satisfactions in the inner life of thought and fantasy.

Persons more introverted than extroverted tend to make decisions somewhat independently of constraints and prodding from the situation, culture, people or things around them. They are quiet, diligent at working alone, and socially reserved. They may dislike being interrupted while working and may tend to forget names and faces.

The strengths of the introvert are independent, works alone, is diligent, reflects, works with ideas, is careful of generalizations, and is careful before acting. The weakness of the introvert are misunderstands the external, avoids others, is secretive, loses opportunities to act, is misunderstood, needs quiet to work, and dislikes being interrupted.

In short introversion is associated with territoriality, concentration, internal, depth, intensive, limited relationships, conservation of energies, and interest in internal reactions.

03. SIGNS OF EXTROVERSION AND THE OPPOSITES ARE OF INTROVERSION⁸⁷

03.1. Large Letters: Since extroverts are expansive and outgoing, they write large letters. Introverts write small letters since they are introspective and self-contained.

There are large letters

03.2. Wide Loops: Since their mind and the hand are loose, they form wide loops, whereas introverts do a lot of retracing.

when are you arriving

03.3. Garland Connections: Extroverts make garland connecting strokes. Since they are friendly with others, their connecting strokes are garlands. The introverts rather use angles. It is more correct to say that there will not be garlands in the writings of the introverts.

connections connections

03.4. Attention-Seeking Formations: The writings are flamboyant to attract attention. Introverts on the contrary use simple and unpretentious style.

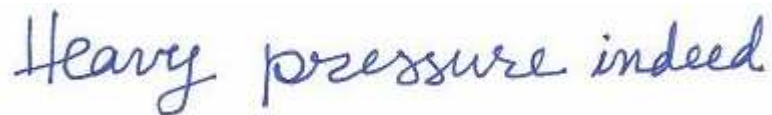
My Fair Lady

03.5. Huge or Flamboyant 'I' or Flamboyant Signature: These are attempt for ego attention from others. Introverts will have reclined or small 'I' with reclined or small signature.



I am in charge
Joseph Sebastian

03.6. Heavy Pressure: This trait betrays greater self-assertion. Introverts make light pressure with lack of self-assertion and intensity.



Heavy pressure indeed

03.7. The Ultimate Extrovert: The characteristics are large, loopy, garlanded letters, and lead-in strokes; flamboyant style; large 'I' and large signature. **The Ultimate Introvert:** The traits are small, retraced writing; lack of garlands; very unassuming style; small 'I,' and small signature.

16. EMPLOYMENT APTITUDE

When you employ someone for a job, you look for certain qualities. Graphology can help you with some tips. In a way, you need to assess if the would-be-employee has a work drive which is measured by certain traits in graphology.

What we mean by the work drive is the amount of effort one puts forth in whatever kind of work one may undertake. It could be any work. It does not apply to any particular type of work. The following are the graphology traits that indicate work drive.

These people are known to have 1. robust writing pressure, 2. uphill writing, 3. rightward tendencies, and strong horizontal movement. 4. Angles: determined, serious about their work, hardworking persons, seldom deviate from their purpose. It is associated with sharp-mindedness, tension, determination, and steadfastness.

Here we are going to analyze only horizontal movement. Horizontal movement is any straight line going from left to right at the same level. It could be a dash, an underline, a 't' bar made with a separate stroke, and the left to right strokes in H, A and F, in ending strokes and stylizing habits. With regard to analysing the 't' bars, it is good to collect a number of specimens.

In 't' bar analysis there are four aspects. They are: how high or low did the writer cross the 't' ?; how long or short was the crossing?; how heavy or light was the crossing?; and was the line going up, down, or straight? In all these aspects those who have strong work drive will have high crossing on bar, long length of crossing, heavy-pressured crossing, and upward-angled crossing.⁸⁸

17. INTELLIGENCE

Our intelligence can be measured by the test called Intelligence Quotient (I.Q.). Intelligence is a fixed trait. But the way we make use of our intelligence (functioning intelligence) is not fixed. It is a transient trait. Here in graphology when we speak of intelligence, we are meaning the level of functioning intelligence. It means how we use intelligence and act intelligently.

HIGH LEVEL OF INTELLIGENCE WILL BE MARKED BY THE FOLLOWING CHARACTERISTICS⁸⁹

- 01. Legibility:** There will always be legibility in the writing. It means the person is capable of communicating.

It was expected It was expected

- 02. Consistency:** The style of writing will be consistent. It is not given to variety of changes. On the contrary, low level of intelligence will be seen in lack of consistent form level (style). It indicates the ability to adapt and behave consistently.

where is the consistency
in this writing or is there

- 03. Margins & Pleasing layout:** The writer maintains margins and has pleasing layout. It shows the ability to structure oneself and awareness of life around oneself. These will be lacking in a low level intelligence.

Practically all the people
use margin. But there are also
other people who may not use.

- 04. Fast Writing:** The writer will write rather fast which is an indication of thinking and acting quickly. Low level intelligence will be made out by slow writing.

It is the fast writing
there is not much to
speak for a person

- 05. Simplified Writing:** There will be efficiency, quickness, and clear thinking. They will maintain only the essentials and therefore their writings will have stick figures. There will not be unnecessary flourishes and elaborations.

there is not much to
speak for a person

- 06. Absence of overly round formations,** and prevalence of angular and round connecting strokes. Garland connecting strokes signify receptivity and angular connecting strokes denote aggression and hard work.

prevalance of angular
and round connecting

- 07. Minimum to small writing.** It is an ability to concentrate.

Intelligent people do write

08. Some originality in any aspect of the writing. It may be revealed in the efficient letter connections and changes in letter shape.

The nature of human
person is really

09. Rhythmic writing (Even Spacing). Good rhythmic writing is known by even spacing. Uneven spacing, that is, writing some words close together and others far apart, indicates inferior intelligence.

even spacing is one of the
aspects of intelligence

10. Lack of tangling zones, or overlapping of letters horizontally. It is a sign of clear thinking.

In short two traits are very essential for high level intelligence which will be lacking in low level intelligence. They are: **Good rhythm** which maintains fairly even spacing between letters, words, and lines; **Simplified stroking** which maintain the ability to write simply and quickly as possible with the least amount of effort while maintaining legibility.

11. Efficient breaks in print-cursive writing

management management, attention

18. HONESTY

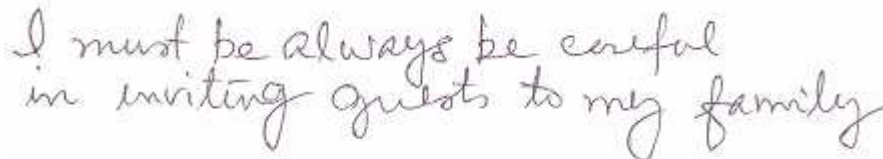
Honesty and dishonesty can be made out from the handwriting. It is always safer to have several samples in the same writing to tell that a person is dishonest. However, there are certain traits which by themselves mean dishonesty.⁹⁰

01. Overly Slow Writing

Whenever someone writes overly slow, it means a lack of spontaneity, calculated behaviour, and the person has something to hide. Very slow writers are extra cautious lest they give their real selves away.

All of us differ in our reaction time. Reaction time is, the time taken to react to a stimulus. For example, all of us are asked to ring a bell on seeing a flickering light. We all may ring the bell with some fraction of a second difference. Because each one takes his own time to perceive the stimulus of a flickering light and to ring the bell. Seeing a flickering light is a sensory experience (afferent nervous activity) and ringing a bell is a motor activity (efferent nervous activity). The time taken in between is the reaction time.

As we differ in our reaction time, we have different speed in everything including writing. This being the general principle, it is said, that long time prisoners and hardcore criminals take a fraction of a time to respond to asking their name. because they are very cautious to reveal their names. Some of the people who take a long time to respond verbally may be too cautious. It could be in a bid not to reveal themselves so easily.



I must be always be careful
in inviting guests to my family

02. Double or Triple Looped Ovals

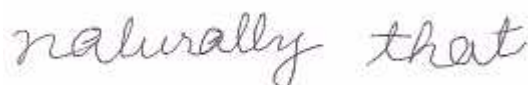
When ovals are looped more than once, it means secretiveness. When we find more than two loops then it goes to the extent of being deceitful.



Often we can approach

03. Stabs in the Ovals

Stabs in the ovals signifies a liar, one who speaks with forked tongue.



naturally that

04. Wedging

Wedged writing will look like bent teeth on a saw blade. They are potentially dangerous persons, because they are dishonest, criminal, and crooked.

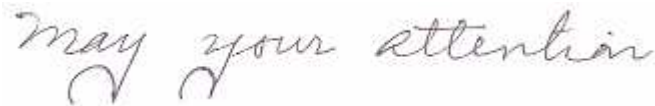


05. The Felon's Claw

When the lower zone letters are twisted against the natural way we have been taught, it is called 'felon's claw.' The lower zone will look like a claw. It shows unconscious guilt, bitterness, and bad instincts. The person will make you believe that he/she has your best interest at heart. The person may set you up only to claw you.

These people were made to feel guilty for something in their childhood. Since they feel guilty, they also want to be punished unconsciously. To get their punishment they may come on friendly and do something nasty that makes us hate them. Thus they have received their punishment. Felon's claw appears in 80% of convicted felons, and rapists.

If someone has a felon's claw only in his/her signature, then it is a sign that the person feels guilty only about the image he/she is projecting, his/her public self-image.



06. Omitted Letters or Pieces of Letters

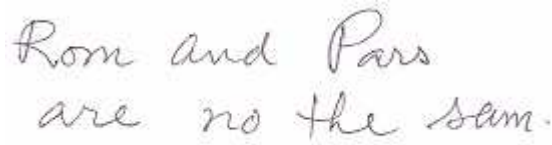
Those who omit letters or pieces of letters are not telling the whole truth. They are devious by way of omission.



07. Continuous Mistakes

An uneducated making mistakes can be understood. But otherwise, if one makes continuous mistakes, then the person is falling apart physically, mentally, or both, or it indicates that the person

is dishonest. For example, when a person constantly makes mistakes about factual statements of passport number, insurance number, and passbook numbers of bank accounts, it is dishonesty.



Rom and Pars
are no the sam.

08. Covering the Track

Covering the track is called retouching. Of course, this trait has to be combined with other dishonest traits. Otherwise this person is simply a perfectionist. In covering the track, the writer makes a mistake, say for example, an 'a' that is not closed. After reaching the end of the sentence, the person will come back to correct the defect. He/she will close the mouth of 'a.' The person falsifies the data, making things look like what they are not.



yeslnday I wanted

09. Signature that is quite different from the writing

This is not typically a sign of a liar or a criminal. It only indicates that the person is not the same as he/she is in private and in public.



with kind regards
Cress

10. Exaggerated and Disguised Writing

Whenever a handwriting is exaggerated or disguised, it means a con artist, a bluffer. Only those who fake, put on air, and try to dupe others can overly stylize their writing. You know that it really takes a lot of time to exaggerate and disguise the handwriting.

Natural Penmanship
are found everywhere

11. Ovals Made Upside Down

Children may make ovals upside down. But when it occurs with adults it may mean underhandedness. This trait is commonly found in the writings of embezzlers and thieves. If for speed and for easy connecting strokes someone does it, then it is not the case or if it is found only in some instances and not always, that does not count. Look for the cluster, context, and culture.

forging, fortune, going

12. Segmented Letters

It refers to a print writing in which pieces of letters do not touch each other. This signifies hiding and deception.

SEGMENTED

13. Retracing

In retracing, one writes letters that have lead-in strokes but without loop. The pen goes up and down the same stem as one does in the letter 'h.'

have time to spend

14. Left Margin Narrowing as it Descends

The writer fails to toe the starting point of the upper line in keeping up the left margin. Because of the hesitation and pauses, the left margin narrows as it descends.

when people are concentrating
they usually move to the right
and not to the left. But if
they keep coming to the left

15. Crossing Left Margin

While writing if there is a sudden pull beyond the left margin, spontaneity is lost, and the writer thinks or calculates the words that follow.

when one respects a
margin he/she respects
the society, but on the
contrary if someone

16. Too Wide a Space

If the writer leaves too wide a space beyond what is normally expected between the word before and the word that contains a lie, it betrays dishonesty.

I have only 100 rupees.

17. Sudden Change in Slant from Inclined to Vertical or Reclined

In the example below, the writer has some involvement in the stolen goods. That is why he/she started writing with rightward slant and when it came to telling a lie he/she became vertical with the words 'stolen goods.'

I have no knowledge
about the stolen goods.

18. Printing All the Time

A person chooses to print all the time instead of writing cursive, unless printing is required by his/her profession, or his/her handwriting is illegible, then it is a sign of dishonesty.

I PREFER PRINTING

19. Arcades

They indicate that the person wants to cover up. They tend to give lip service but not sincere service. They are considered hypocrites.

you will always

19. GRAPHOTHERAPY

Healing or change for the better can take place through many means. In every kind of psychological change, we see the disposition of the client and the motivation more important than the actual techniques used. Surprisingly I came to realize that even the smallest techniques known to be very insignificant can cause great change in individuals. This shows clearly that a strong need and a great desire on the part of the client for change are the things needed. When there are a strong need and a great desire they guarantee extraordinary motivation. When these things are realized change takes place.

Change can take place due to medicine, psychotherapy, counselling, prayer, persuasion, advice, threat, and pleading. We can go on adding to this list. No wonder graphology too can bring about change. That is precisely what we are concerned about now. I am going to tell that graphology can be used for change in individuals and how to do it in our way and in a client-friendly manner.

Graphology is one of the branches of a diverse group of sciences that read character. We are always intrigued by human variability and uniqueness of the person. One thing is to analyze the character by using handwriting and another is to use handwriting for behaviour change. By changing handwriting one can change the behaviour. This is called graphotherapy.

People wonder if behaviour traits can be changed just by changing our handwriting. Of course it is a right question before undertaking any graphotherapy. Your expressive behaviour and your personality dispositions are correlated. They correspond to each other. You could change the personality disposition and the writing can change and likewise when you change your writing, your personality disposition can change. When you are sad and depressed your writing is downhill. There is a correspondence between your feeling sad and the downhill writing. You could start feeling happy and eventually your writing will change to uphill or simply start writing uphill and your disposition will be changed to something positive and happy. Thus there is ample proof that graphotherapy does work. Of course I cannot but emphasise the importance of motivation in any therapy. Graphotherapy is no exception to that universal requirement for change.

Graphology reminds me of behaviour therapy. Behaviour therapy basically believes that instead of going back to the early childhood and to thinking patterns, just change the behaviour and that is the beginning of change in your life. Think of a person who speaks in a low tone and is unable to address a crowd. Unless there is some physical problem which has to be checked before giving any therapy, the person can be asked to raise his/her voice and speak and shout aloud. In a group setting it does work. I remember once a therapist was dealing with a client who had fear of travelling. He kept the client for many sessions asking the person to go to the early childhood experience and remember each one of them and relive. But the symptom did not leave very easily. In this case a second counsellor took the client through a simple behaviour technique that did the magic. Our personality reveals in expressive behaviours. Just like the person who is asked to shout aloud, write in a different way than you are used to do and continue doing it till it becomes your automatic writing and the corresponding characteristics begin to emerge. Nurture what emerges and the change is yours. This is the principle applied in graphotherapy. This can be achieved ideally in myriad ways.

Graphotherapy can be undertaken after an analysis of a person's handwriting. It has to be tailored to the needs of an individual. What is presumed here is that making small changes in our handwriting we can positively alter unconscious patterns of thinking and behaviour; it will make us

live our life in a more self-aware and ultimately more productive way. This therapy is something similar to the therapy of Neuro-Linguistic Programming (NLP) in which we help to create new neural pathways. With regard to handwriting, we help create more positive habits in the way we represent ourselves symbolically on paper. Here what is achieved is new helpful habits through positive feedback, via the unconscious mind. In this therapy one focuses on certain areas that need change. Small changes are attempted in letters that will make a big difference in the individual. Take for example a person who slants the writing to the left. The person can be gently asked to make it at least stand straight or slant to the right as the client will feel comfortable to do. When an individual who was used to slant to the left is made to slant to the right, eventually the corresponding characteristic traits begin to emerge in the individual. It is good to do without forcing an individual and doing it as gently as possible. We need not presume that a handwriting is good or bad but it is just an expression of a personality disposition.⁹¹

20. CHECKLIST FOR ANALYSING

1. Initial Impression

Is the handwriting legible or illegible?

What is the initial impression of the handwriting?

What does stand out to your eye? Anything out of the way?

Is there anything overly exaggerated or overly diminished to be noticed?

What is the speciality of this particular writing? How will you describe it?

Is the handwriting too variant or too exact?

2. Baseline

Straight or stable – even keeled; overly straight – cautious; ascending – healthy; false ascending – the quitter; convex – the classical quitter; partial ascending – hysterical; descending – depressive; crashing – suicidal; partial descending – sudden sinking; concave – finally making up; erratic – moody; incoherent – sociopathic.

3. Slant

Vertical – diplomatic; lightly inclined to the right – healthy emotion; very inclined to the right – dominated by emotions; acutely inclined to the right – extreme emotional impulsiveness; lightly reclined to the left – reserved; very reclined to the left – represses real emotions; acutely reclined to the left – emotionally ill; unstable – fickle, capricious; changes in certain letters, words and phrases – depending upon the slant, apply interpretation.

4. Size

Large – extrovert; overly large – cover up of the opposite; medium-sized – sociable; small – introvert; overly small (microscopic) – with legibility (great thinker), with illegibility (disturbed and unhappy); word enlargement or diminution – investment of emotional energy either positive or negative; a letter enlargement – associated with defiance; check if there are ‘maniac d’; mixed letter size – confused behaviour.

5. Margin

Even margin all around – for visual effect, appearance-conscious; too wide margin all around – displaced and abnormal; overly wide left margin – fleeing the past; overly wide right margin – afraid of future and goals; crushed right margin – dangerous impulsiveness; left margin widening as it descends – rapid spontaneous writing; left margin narrowing as it descends – spontaneity stopped, afraid of the future; uneven left margin – waywardness and hostility; narrow margins on left and right sides – no room for others, their opinions and rights; wide upper margin – formality; narrow upper margin – informality; wide lower margin – afraid of the future; narrow lower margin – delaying the inevitable; no margin on the left and the right side – it has the qualities meant for the narrow margins on the left and the right in an accentuated manner; no margin at all – filling every waking moment of one’s life with activities, compulsively being busy leaving no stone unturned, leaving no room for the rights or opinions of others.

6. Pressure

Heavy – self-assertive and determined; too heavy – profound frustration; clubbed stroking – potential for cruelty; light – passivity, gentleness; too light – spineless; uneven pressure – nervousness; healthy – average pressure with down strokes slightly heavier; very heavy on down stroke – self-determination to an exaggerated degree; very light on the upstroke – weak in inner strength and conviction.

7. Speed

Sloppier, more space, 'i' dots and 't' bars are far to the right, omitting details, slashes and dashes replacing periods and dots, more rightward trends, squiggling, light pressure and round letters.

8. Spacing

Overly wide between letters – socially isolated and detached; overly narrow between letters – uptight and narrow-minded; overly wide between words – abnormal and paranoid; closely spaced letters with overly wide space between words – uptight and paranoid; cramped letters and cramped spacing between words – uptight and narrow-minded and intrusive; tangling lines – confusion; uneven – uneven thinking, inferior intelligence; generally large spacing between letters, words, and lines – faster, open-minded, generosity of spirit, letting loose.

9. Zones

Dominating upper zone – living in fantasy world; upper zone exaggerated – abnormality; dominating middle zone – self-centeredness, egoistic and seeks immediate gratification; dominating lower zone – material, physical aspects, basic drives; upper loops that come to a point – anger, tension, frustration, anxiety; ballooned upper loops – twisted thinking (distorted reality); too many retraced upper loops – a liar; stick-figure upper zone – intelligent, direct, efficient and fast; breaks in letters – falling apart; breaks in the upper loop only – falling apart connected to head; tiny and well-formed middle zone – capable of concentrating on small details for long periods of time; long lower zone – likes variety and change, restless; dominating lower zone, uneven and wavering pressure – hypochondriac; large-looped lower zone – lacking in money or sex; twisted, bent, or reversed lower zone – abnormal sexuality.

10. Printing & Cursive Writing

Reasons to print – legibility, certain professions demands to avoid revealing one's personality, to make the idea stand out, to over-compensate; all the time printing – dishonesty; segmented printing – criminal tendency and dishonesty; cursive writing – practical minded, orderly, sequential thinking and acting; print-cursive – fastness in writing; efficient breaks in print-cursive – intelligent, succinct, efficient, direct, fast and simple in writing; signs of efficient breaks – to dot an 'i' and to cross a 't', stopping after a down stroke to start the next letter with down stroke, breaking to incorporate 'i' dot into the lead-in stroke of the next letter, crossing a 't' without lifting the pen in a continuous movement; inefficient break – lack of concentration and fragmented thinking; mixing of styles – wayward, unpredictable, impulsive, no structure and no rules of conduct.

11. Connecting Strokes

Garlands – open, friendly, sociable; clothesline garlands – showing off; sham garlands – deceptive goodness; arcades – wants to cover up, formal, lives by rule, hypocrite; big arcade – a great cover up, putting up a front; arcades with angular twists – twisted and aberrant thinking; angles – competitive, determined; overly angular – (angular traits) plus extreme rigidity, uptightness; threading – may be fatigue, unhappiness, laziness, sneakiness, evasiveness, lying; threading at the end of words – devious by way of omission, diplomatic ending; threading with disappearing middle zone – immense unhappiness; threading for speed – if done with legibility otherwise inconsideration and unhappiness.

12. Signatures

Signature slightly larger than the writing – healthy self-confidence in public; signature much larger than the writing – attention seeking or compensation; signature slightly smaller than writing – insecure, shy and reserved; signature much smaller than the writing – seeking attention by being so obviously unobvious; vertical signature with rightward-slanted writing – privately friendly, publicly shy; rightward-slanted signature with vertical writing – warmer publicly, colder in private; legible writing with legible signature – communicative and revealing of oneself; legible writing with illegible signature – communicates thoughts but not oneself; illegible writing with legible signature – non-communicative but reveals the self, egotism; illegible writing with illegible signature – dysfunctional person; ascending signature – feels good about public self-image; descending signature with uphill writing – great mental energy to communicate, and feels depressed about one's public self-image; underscored signature – self-confidence & reaffirmation of the self; underscoring more than once – doubtful self-confidence and lack of public self-worth; over scored signature – defensiveness, self doubt, extreme insecurity with public self-image; scoring that cancels the name – unconscious desire to self-destruction; overly large capitals of signatures – outrageous & preposterous; wavy or curved underscore – humorous, silly, lively; a period after the signature – after me there is no more, (I am the Omega, the end); pedestal underscore – thinks worthy of being venerated; signature placed at left side of page – may be a format, or self-doubt, fear of the future; signature placed at the right side of page – forward thinking regarding one's self-image; signature placed at the centre – desires limelight; creative signature – really creative; dollar signs in writing or in signature – concerned with money.

13. Introversion & Extroversion

Signs of extroversion – large letters, wide loops, garland connections, attention-seeking formations, huge 'I' or signature, heavy pressure; **signs of introversion** – small, retraced writing, no garlands, unassuming style, small 'I' and small signature.

14. Work Drive

Robust writing pressure, uphill writing, rightward tendencies, strong horizontal movement.

15. Intelligence

Legibility, consistency of style, margins and pleasing layout, fast writing, simplified writing, prevalence of angular and round connecting strokes, minimum to small writing, some originality, rhythmic writing, lack of tangling zones and overlapping of letters horizontally. In short: good rhythm and simplified stroking.

16. Dishonesty

Overly slow writing, double or triple looped ovals, stabs in the ovals, wedging, felon's claw, omitted letters or pieces of letters, continuous mistakes, covering the track, signature quite different from the writing, exaggerated and disguised writing, ovals made upside down, segmented letters, retracing, printing, crossing the left margin, too wide a space before the word that is a lie.

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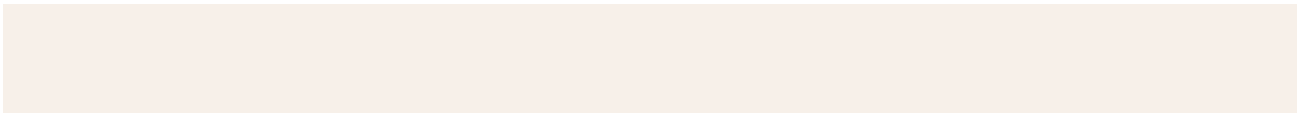
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ENDNOTES

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